

## The Evening Banter of Two Tanu-ki: Reading the Tobi Hiyoro Sequence<sup>1</sup>

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Although *haikai no renga*<sup>2</sup> was central to the poetic practice of *haikai* poets throughout the Edo period, its status within the canon of Japanese literature has been problematic since Masaoka Shiki declared that it was not *bungaku*.<sup>3</sup> Although Shiki admitted that *haikai no renga* texts had “literary” elements, linked verse values change over unity so his final judgment was that it could not be considered a part of *bungaku*. Although *haikai no renga* texts are now clearly read as *bungaku* – most major collections of pre-modern Japanese literature contain at least a few sequences – Higashi Akimasa still felt the need to argue why linked verse should be considered a

part of *bungaku* in *Renku nyūmon*.<sup>4</sup>

*Haikai no renga* texts are the product of two or more poets composing together according to a set of rules.<sup>5</sup> One approach to them has been to concentrate on an individual link, often reading it as the expression of the self of the poet who composed it. This approach, however, fails to take into account the rules, the interactions, and the creation of something akin to Bakhtin’s dialogic voice in the production of a linked-verse sequence.

Another approach is to treat *haikai no renga* texts as intertexts. In a set of seminal essays and lectures now collected under the title *Za no bungaku*, Ogata Tsutomu developed a set of concepts that are helpful when reading *haikai* texts as intertexts.<sup>6</sup> In this paper I will use Ogata’s concept of *za no bungaku* to look at a *haikai no renga* sequence composed by Kobayashi Issa<sup>7</sup> and Kawahara Ippyō.<sup>8</sup> Ogata’s *za no bungaku* will not only help to read the linked verse sequence, it will also show that the so-called Issa-style (一茶調) was not limited to Issa but rather was shared by Issa and Ippyō, as well as many other poets.<sup>9</sup>

### Ogata’s *Za no bungaku*

*Za*, as far as *haikai* poetry is concerned, is usually used to refer to a group of poets who have come together to compose a *haikai* linked-verse sequence. This is also the first of three axes of

<sup>1</sup> I would like to thank panel members and the audience at AAS when this paper was first presented, the anonymous readers for EMJ, and Lim Beng Choo for their helpful comments. An earlier version of this paper is part of a chapter in my dissertation.

Tanuki is sometimes translated as racoon dog. It is a trickster animal.

<sup>2</sup> I use the term *haikai no renga* to refer to *haikai* style linked verse sequences composed before the 1890s and *renku* to refer to those composed after. The most important difference between these two is that *renku* were composed within or in response to the regime of *bungaku* while *haikai no renga* were composed before *bungaku* in the modern sense of the word. In the same way and for the same reason, I refer to the seventeen syllable poem now commonly called haiku as *hokku* when composed before the 1890s.)

<sup>3</sup> Masaoka Shiki, *Dassai shooku haiwa*, edited by Kubota Masafumi (Tokyo: Chikuma Shobō, 1975), pp. 168-169.

<sup>4</sup> Higashi Akimasa, *Renku nyūmon* (Tokyo: Chūōkōronsha, 1978). See especially pp. 5-19 where Higashi gives his reasons for reading *haikai no renga* texts as literature.

<sup>5</sup> An obvious exception to this is the *dokugin* (独吟, single poet) sequence.

<sup>6</sup> Ogata Tsutomu, *Za no bungaku* (Tokyo: Kōdansha, 1997).

<sup>7</sup> 小林一茶, 1763-1827. An important *haikai* poet who is well known today for several *hokku* as well as *Ora ga haru*.

<sup>8</sup> 川原一瓢, 1771-1840. A Nichiren priest and one of Issa’s most important patrons.

<sup>9</sup> Exactly what makes up the Issa style is a matter of contention. I will later discuss some of the elements of it that seem to be commonly agreed upon.

Ogata's concept of *za no bungaku*. Ogata argues, however, that this narrow definition of *za* is not adequate to explain *haikai no renga* production so he posits two other axes of *za* in addition to the first. One of these is essentially synchronous but spread out over space. It is a *za* that exists between a master and disciples or (although Ogata does not put it this way) between poets of relatively equal status. Ogata's example of a second axis is the collaboration which took place between Bashō when he was living in Edo and his disciples in Mino or Owari.<sup>10</sup> In the case of Issa, there was a similar kind of collaboration which took place through letters he exchanged with other poets and during his constant travel among the houses of his disciples and patrons. Ogata shows that certain poetic themes are echoed throughout this second axis of *za* even though the poets are separated geographically.

The third axis of Ogata's *za* is comprised of a poet and that poet's relation to the poetic past. Thus it is spread out across time and, usually, space. As with the first two axes of *za*, there is a form of "communication" between two poets even though one of them is dead. This is not citation in the simplest sense of the word. Rather it is a creative use of the texts of other poets. In Ogata's example, Bashō's *za* of the poetic past is made of up Dù Fǔ,<sup>11</sup> Sū Dōngpō,<sup>12</sup> Saigyō,<sup>13</sup> Sōgi,<sup>14</sup> and Chōshōshi.<sup>15</sup> I will discuss Issa's *za* of the poetic past below.

Ogata's concept of *za* extending along multiple axes through time and space is a way to move beyond simplistically associating texts with the selves of their authors. All poets compose at the intersection of linguistic and social forces and Ogata has identified several of these that are

<sup>10</sup> Ogata, *Za no bungaku*, p. 23.

<sup>11</sup> 杜甫 Japanese: To Ho, 712-770. Considered one of the greatest Tang poets.

<sup>12</sup> 蘇東坡 Japanese: So Tōba, 1036-1101. Northern Song poet.

<sup>13</sup> 西行, 1118-1190. Late Heian, early Kamakura priest and poet.

<sup>14</sup> 宗祇, 1421-1502. Late Muromachi renga poet.

<sup>15</sup> 長嘯子, 1569-1649. Early Edo *tanka* poet.

especially useful for dealing with *haikai* texts.

Even in its post-structuralist forms, literature and *bungaku* are problematic categories for dealing with pre-1890's Japanese texts in general and *haikai no renga* texts specifically. Kobayashi Issa did not write a single literary text although some texts attributed to him are now read as *bungaku* or literature. Ogata's concept of *za no bungaku* is an attempt to recuperate non-*bungaku* texts for *bungaku*. But it is a *bungaku* of interstices and dialogic voices, not of individuals. *Za no bungaku* is not only helpful when reading the evening banter of a couple of *tanuki* poets, it also shows that the so-called Issa-style was not confined to Issa alone but shared among a much larger group of poets.

### The Tobi hiyoro Sequence

The *Tobi hiyoro* sequence was composed by Issa and Ippyō and was included in *Nishi kasen*, a text compiled by Ippyō. There are slightly variant texts but I have followed the version presented in Maruyama Kazuhiko's *Issa to sono Shūhen*.<sup>16</sup> The date on which Issa and Ippyō started to compose this text is, according to Ippyō's preface and Issa's diary, the seventh day of the tenth month of Bunka 12 (1815).<sup>17</sup> The prefatory notes to the text in *Issa zenshū* state that even though it is only a *han-kasen*,<sup>18</sup> the distinctive features of Issa's style of composition show through clearly in it.<sup>19</sup> It is also important to pay attention to how close Issa's style is to Ippyō's.

<sup>16</sup> The variants are probably copies of the original *haikai no renga* sequence which Ippyō revised for *Nishi kasen*. Maruyama's text is that of *Nishi kasen*. Maruyama Kazuhiko, *Issa to sono shūhen* (Tokyo: Kashinsha, 2000).

<sup>17</sup> Maruyama Kazuhiko, *Issa to Sono shūhen*, p. 91.

<sup>18</sup> A *han-kasen* sequence consists of 18 links. It follows the format of the first half of a *kasen* sequence.

<sup>19</sup> Maruyama Kazuhiko and Kobayashi Keiichirō, *Issa zenshū, Volume 5* (Nagano: Shinano Mainichi Shinbun-sha, 1978), p. 373.

## Preface

去年（こぞ）の冬、わが物見塚（ものみづか）に旅寝せし信濃の一茶が、たぬきの夜話といふは

Last winter, Issa from the province of Shinano came to pass the night at my “Monomi-zuka.” The following is the evening banter of *tanuki*...

Ippyō was the priest of Hongyōji, a temple located near Nippori in Edo. There are now several *kuhi* (rocks upon which *hokku*/haiku have been inscribed) with Issa’s *hokku* on them within the precincts. “Monomi-zuka” refers to the remains of a watchtower that was built by Ōta Dōkan, a famous 15th century poet, castle builder, and general.

1. 鳶（とび）ひよろひひよろ神も御立  
（おたち）げな  
一茶

the kite p-peeps, p-p-peeps  
the gods too, seem to be getting ready to depart  
(Issa)

*Tobi*, or kite, is raptor that lives in cities and by the sea and feeds mostly on small dead animals. It was also slang for those without steady jobs and for dilettantes and gamblers. Perhaps Issa is referring to himself.

The *kigo* (seasonal word) is *kami no tabidachi* which refers to the 10th month when the gods travel to Izumo. This *hokku* does not have a formal *kireji* (cutting word) in it but there is a natural pause after “ひよろひひよろ” which has been “translated” as a line-break here.<sup>20</sup> Maruyama writes that the kites can be seen as providing the music for the gods who are getting ready to travel and that the “nursery tale style of expression and the colloquial style of the last phrase are interesting.”<sup>21</sup>

<sup>20</sup> This kind of cutting is called *kokoro no kire*. See Kyokutei Bakin, compiler, Rantei Seiran, reviser, *Zōho haikai saijiki shiorigusa*, vol. 2, edited by Horikiri Minoru (Tokyo: Iwanami Shoten, 2000), pp. 523-526 and 545.

<sup>21</sup> Maruyama, *Issa to sono shūhen*, p. 92.

2. ちれちれもみぢぬさのかはりに  
一瓢

scatter scatter--

fall leaves in place of paper offerings  
(Ippyō)

*Nusa* (translated here as paper offerings) are made of hemp, cotton, silk, or paper and are offered to the gods when praying. Maruyama notes that according to the *Ruisenshū*, *kami* (gods) and *nusa* are related words, thus providing a formal poetic relationship between the first link and this one. The season is winter (scattering leaves).<sup>22</sup>

This link also cites the following waka from the *Kokinshū* (and *Ogura hyakunin isshu*):

- このたびは幣もとりあへず手向山もみぢ  
の錦 神のまにまに  
菅原朝臣

although we did not prepare offerings for  
this trip  
the brocade of fall leaves in the sacred place  
is the providence of the gods

(Sugawara no Michizane)

3. 大草鞋（おほわらぢ）小草鞋足にくら  
べ見て  
一瓢

big straw sandals, small straw sandals:  
comparing them to my feet

(Ippyō)

Ippyō switches from the travel of the gods to the travel of human beings. This link does not have a seasonal word, thus preparing for the change of seasons in the next link.<sup>23</sup>

Ippyō is probably poking a fun at Issa’s big feet. In a letter by Issa to Kobayashi Sekko sent during the intercalary eleventh month of 1813, Issa entreats Sekko to take care of the winter

<sup>22</sup> Maruyama, *Issa to sono shūhen*, p. 92.

<sup>23</sup> Maruyama, *Issa to sono shūhen*, p. 93.

sandals that he left behind at Sekko's house because his feet are so big that he cannot buy ready made footwear.<sup>24</sup>

4. 一番ぶねにはふるぶちねこ  
一茶  
the tabby cat tossed in the first boat  
(Issa)

According to Maruyama, the "first boat" (一番ぶね) was one of the cargo boats that carried the year's new silk from Ōsaka to Edo. The boats left Ōsaka on the same day in the fall and raced to see which would be the first to reach Edo. The cat was tossed in the boat so that rats would not eat up the silk. Maruyama also notes that this link is a type of *mukai-zuke*, moving from human travel to sea travel.<sup>25</sup>

5. あくた火もそれ名月ぞ名月ぞ  
一茶  
even by the seaweed fire-- "look there-- the moon! the autumn moon!"  
(Issa)

The fifth link of a *kasen* or a *han-kasen* is the *tsuki no jōza*, the place for a link about the moon.

6. 芋喰 (く) ふわらは御代を最辰か  
一瓢  
is the child eating potatoes a supporter of the reign?  
(Ippyō)

According to Maruyama, *imo* here refers to *satoimo* which is probably better translated as "taro" than "potato." *Imo* was one of the traditional foods served when viewing the famous autumn moon so it serves as the connection between this link and the previous one. As a seasonal word, *imo* refers to fall.<sup>26</sup>

7. 彼岸経 (ひがんきやう) さらさらさ  
つと埒あけて  
一瓢  
rustle-rustle speedily the sutras for the  
equinox services are done  
(Ippyō)

The connection between this link and the previous one, according to Maruyama, requires a detour through *Tsurezure-gusa*. The 60th section relates stories about the eccentric priest Jōshin who loved potatoes. So in linked verse sequences, *sō* (priests) and *imo* (potato/taro) are related words.

In *haikai* texts *higan* (equinox) and related words generally refer to spring even though there are two equinoxes and *higan* services happen around both of them. In this link though, the season is autumn because fall (and spring) continue for at least three and up to five links.<sup>27</sup>

8. 草の広葉 (ひろは) につつむ壁つち  
一茶  
the dirt for the wall is wrapped in broad  
leaves  
(Issa)

Maruyama suggests that the dirt to be plastered into the wall is brought into the house wrapped in broad leaves. The link is seasonless.<sup>28</sup>

9. あさがほの種まく日とていそがしや  
一瓢  
the day for planting morning glory seeds:  
ever so busy  
(Ippyō)

The connection between the previous link and this one lies in the season even though Maruyama considers the previous link seasonless: repairs to the house and planting of the seeds are both being done around the time of the vernal equinox.<sup>29</sup>

<sup>24</sup> Yaba Katsuyuki, *Issa daijiten* (Tokyo: Daishūkan Shoten, 1993), p. 445.

<sup>25</sup> Maruyama, *Issa to sono shūhen*, p. 93.

<sup>26</sup> Maruyama, *Issa to sono shūhen*, p. 94.

<sup>27</sup> Maruyama, *Issa to sono shūhen*, p. 94-5.

<sup>28</sup> Maruyama, *Issa to sono shūhen*, p. 95.

<sup>29</sup> Maruyama, *Issa to sono shūhen*, p. 95.

10. 子をかりて来てさわぐ藪入 (やぶいり)  
一茶  
the servant on holiday bringing her child home to a noisy welcome  
(Issa)

The woman actually “borrows” her child to take home because children “belonged” to their fathers.

Maruyama cites the *Ruisenshū* to point out that the connection between this link and the previous one is through related words: *tane* (seed) and *ko* (child).

*Yabu-iri* (servant’s holiday) occurred twice a year, once in the first month and again around Obon (in the 7th month). Wives were also allowed to return to the homes of their biological parents at this time.<sup>30</sup>

11. 留守留守と陽炎 (かげろふ) もゆる  
黄檗寺 (わうばくじ)  
一瓢  
"not in, not in" – the heat haze shimmers at  
Ōbaku Temple  
(Ippyō)

During the *yabu-iri* period, it was common to go on religious pilgrimages instead of returning home. Heat haze (*kagerō*) is a spring seasonal word.<sup>31</sup>

Ōbakuji was a complex of Zen temples near Uji, headed by Chinese priests, conducted themselves in Chinese fashion, and used Chinese language, giving rise to the following senryū:

- 山門を出れば日本ぞ茶摘歌  
leave the mountain gate and it’s Japan:  
songs of tea pickers<sup>32</sup>

12. ちらりほらりとうれる山の図 (づ)  
一茶  
the maps of the mountain sell one here, one there  
(Issa)

The maps are for the temple complex. This link is seasonless.

13. 泰平 (たいへい) と天下の菊が咲  
(さき) たちて  
一瓢  
all the chrysanthemums under heaven have peacefully begun to bloom  
(Ippyō)

The connection between this link and the previous one is convoluted. Another name for chrysanthemum (*kiku*) is *yamajigusa* (山路草) which contains the character *yama* (mountain) thus providing the link.<sup>33</sup> Chrysanthemums serve as a fall seasonal word, preparing the way for the next link.

14. 三百店 (だな) もわが月夜かな  
一茶  
even in the slums it feels like this moonlit night belongs to me alone  
(Issa)

“Slums” is an attempt to translate 三百店, tenements which cost 300 *mon* a month (a very small amount).<sup>34</sup> The 13th or 14th link is the second *tsuki no jōza* (place for a link about the moon).

15. うそ寒 (さむ) の腰かけ将棋覗  
(のぞ) くらん  
一瓢  
a bit chilly watching the *shōgi* game played outdoors  
(Ippyō)

A bit chilly (うそ寒) is a fall seasonal word. *Shōgi* is a game akin to chess.

<sup>30</sup> Maruyama, *Issa to sono shūhen*, p. 96.

<sup>31</sup> Maruyama, *Issa to sono shūhen*, p. 96.

<sup>32</sup> Takashima Toshio, *Suikoden no sekai* (Tokyo: Daishū Shoten, 3rd edition, 1997), p. 36.

<sup>33</sup> Maruyama *Issa to sono shūhen*, p. 97.

<sup>34</sup> Maruyama, *Issa to sono shūhen*, pp. 97-98.

16. すはや御成（おなり）とふれる小鼓  
（こつづみ）

一茶

“oh! that piece has been promoted” –  
striking the small drum  
(Issa)

This link does not contain a seasonal word. In *shōgi*, some pieces that reach the enemy’s territory are “promoted” and become more powerful.

16. 花の銭こぼれかかりし隅田川（す  
みだが）

一瓢

scattering pocket money for viewing the  
cherry blossoms all about the Sumida River

(Ippyo)

The seventeenth link in a 36 link (*kasen*) or an 18 link (*han-kasen*) *haikai no renga* sequence is the first *hana no jōza* (place for a link about flowers). Cherry blossoms are, of course, a spring seasonal word. The Sumida River runs through the middle of modern Tokyo and used to be famous for cherry blossoms.

18. 霞（かす）んで来（く）るはれいの  
其角か

一茶

coming through the mist, is that our old man  
Kikaku?  
(Issa)

Mist (*kasumi*) is a spring seasonal word. Takarai Kikaku (1661- 1707) was one of the ten important disciples of Bashō.

### The Tobi hiyoro Sequence, Za, and the Issa Style

The first axis of *za* for this sequence is easy to define since the poets who are present and participating are Issa and Ippyo and they signed their names to the final product.

The relative compositional freedom that Issa seems to enjoy in this *za* is striking. In the *Chiru momiji* sequence that Issa composed with

his patron Natsume Seibi,<sup>35</sup> it is clear that Seibi is the senior poet and Issa seems somewhat tense and nervous. Seibi teases Issa a great deal but it is not until the end of the sequence that Issa responds with anything but retreat. Composing with Ippyo, though, Issa seems to be loose and the teasing and the humor flow both ways. In the third link Ippyo teases Issa about his big feet. Although Issa does not tease Ippyo directly, he does respond with an extremely lively and colorful link. Thus this sequence is one of the few in which Issa is composing *haikai no renga* with someone worthy of his poetic talents – as Seibi was – but at the same time, not worrying very much about social rank and patronage. The result is a light, kinetic, and pleasing *haikai no renga* sequence, one that clearly shows the poetic powers of both Issa and Ippyo.

Identification of a poet’s second axis of *za* is more difficult. Ippyo is clearly a part of Issa’s second order of *za*, just as Issa is a part of Ippyo’s. This sequence shows that Ippyo shares many of the characteristics of the so-called “Issa-style.” Although every scholar defines the Issa-style differently, most agree that it includes the use of repeated and onomatopoeic words, personification, and colloquial language. In this sequence the seventh link, by Ippyo, relies heavily on onomatopoeic sounds to show the personality of the priest who is reading the sutras. The eleventh link, also Ippyo’s, daringly uses repeated words – words which shimmer in the heat haze in Japanese. Issa uses onomatopoeic words in many links including the first and twelfth links. His fifth link, in particular, relies on the use of words that need not have been repeated.

In fact the similarities between Issa’s style and Ippyo’s are not confined to this sequence. Some of their *hokku* are so similar and were composed so close to each other temporally that it is impossible to say who influenced whom. Take, for instance, the following *hokku*:

<sup>35</sup> 夏目成美, 1749-1816. Wealthy *haikai* poet.

あじさゝへ片足かけし小犬かな

the puppy with one foot on the hydrangea

露の葉に片足かけて鳴く蛙

the croaking frog with one foot on the  
butterbur leaf<sup>36</sup>

The only potential clue as to which *hokku* is whose – besides the signatures – is that Issa liked to use the word *fuki no ha* (butterbur leaf) and indeed that is the *hokku* which is attributed to him. Since we do not know who composed which *hokku* first, it is useless to think about “influence,” but one strength of Ogata’s concept of *za no bungaku* is that it obviates the need to talk about vectors of influence.

Issa’s second order *za*, then, includes Ippyō. There are strong thematic links between the two and also stylistic similarities. But they were not alone in this second order *za*. At the very least, we can include some members of the Katsushika-ha *haikai* faction, in which Issa learned the basics of *haikai* poetry and poetics. We can also include some of the poets Issa met during his seven-year trip to the Western provinces which he undertook from 1792-1798. In particular, the affinities of the so-called Issa-style with the *hokku* of Kurita Chodō<sup>37</sup> and Ōtomo Ōemaru<sup>38</sup> are striking.<sup>39</sup> In fact, since Issa did not teach the “Issa-style” to his disciples, opting instead to teach them the more canonical “Shōfū-style” (正風・蕉風), Issa cannot even be considered as the

<sup>36</sup> Kuriyama Riichi, and others, editors, *Kinsei haiku haibun shū* (Tokyo: Shōgakusan, 1972), p. 37. There is another pair of similar *hokku*, by Ippyō and Issa, on the same page.

<sup>37</sup> 栗田樗堂, 1749 - 1814. Lived in Matsuyama in Iyo (Aihime). Was adopted by the Kurita house and later served as the senior leader of the town.

<sup>38</sup> 大伴大江丸, 1723 -1805. Lived in Ōsaka. Was said to be the master of the largest courier business in Japan.

<sup>39</sup> Kuriyama and others, *Kinsei haiku haibun shū*, pp. 36-37. Several *hokku* are included there as examples.

“center” of the Issa-style. It existed among a geographically disparate group of poets of whom Issa is merely the most famous representative.

It is most difficult to define the third axis of Issa’s *za*. Of course Issa’s mention of Kikaku in the last link of sequence is an important clue. Issa included as many *hokku* by Kikaku as by Bashō in *Ora ga haru*.<sup>40</sup> The emphasis on Kikaku and other disciples of Bashō is representative of Issa’s complex and ambivalent relationship with Bashō. It is neither the texts attributed to Bashō nor Bashō the historical figure that Issa is reacting against but the trope of Bashō created by the *haikai* revival movement and the Tenmei poets. However fresh and poetically productive this trope might have been in the 1770’s,<sup>41</sup> by the early 19th century it had become a cliché. In this sense, emphasizing Kikaku serves as an important move. Without fully removing himself from the mainstream of poetic practice, Issa was searching for new “tropes” around which to center his poetry. These include pre-Bashō *haikai* poets, now largely scorned in canonical histories of Japanese literature as well as poets like Uejima Onitsura<sup>42</sup> who are much more widely appreciated. Kikaku and other members of Bashō’s circle are also part of this process.

I would like to suggest that this sequence shows ties with another third axis *za* text, the *Shi jing*.<sup>43</sup> The *Shi jing* may initially seem like a strange text to play a role in the third axis *za* of an early 19th century *haikai* poet with little formal education in the Chinese classics. It is the most difficult canonical anthology of Chinese poetry to approach and the scholarly accretions to the poetic texts over the course of centuries have not made it any less daunting. One clue as to

<sup>40</sup> Three each.

<sup>41</sup> The Tenmei period lasted from 1781-1789. It is a misnomer (but a common one) to call the poets now grouped around Yosa Buson the Tenmei poets because they were most active during the An’ei period (1772-1781). Buson, for instance, died in 1783.

<sup>42</sup> 上島鬼貫, 1661-1738. Famous for *Hitorigoto*, a treatise on *haikai* poetics.

<sup>43</sup> 詩經, *Shikyō* in Japanese.

why a poet like Issa might have chosen to study this text is found in Motoori Norinaga's *Isonokami no sasamegato* though. Motoori argued that the poetry of the *Shī Jīng* was close, in nature, to *uta*, his general term for poems in some form of the Japanese language. "Truly, if you look at the three hundred poems in *Shī Jīng*,<sup>44</sup> the words themselves are in a Chinese style (唐めく). The heart (心ばへ) of the poems is no different than that of the *uta* of our august country."<sup>45</sup> For a poet like Issa, who was interested in *Kokugaku* and in the nature of poetry, the best foreign anthology of poetry to study would have been the *Shi jing*. Though the words might sound "Chinese," the feelings themselves would be directly translatable into *uta*—into *haikai* poetry. About a decade before composing this sequence with Ippyō, Issa spent time studying the *Shi jing*. During this period of study and afterward, *hokku* which are called by some scholars "parodies" and by others "translations" of the *Shi jing* appear in Issa's poetry diaries.<sup>46</sup> The following is but one example:

風雨淒淒、 fēng yǔ qī qī,  
 鷄鳴喈喈。 niǎo míng jiē jiē.  
 既見君子、 jì jiàn jūn zǐ,  
 云胡不夷。 yún hú bù yí.

風雨瀟瀟、 fēng yǔ xiāo xiāo  
 鷄鳴膠膠。 niǎo míng jiāo jiāo.  
 既見君子、 jì jiàn jūn zǐ,

云胡不瘳。 yún hú bù chōu.

風雨如晦、 fēng yǔ rú huì,  
 鷄鳴不已。 niǎo míng bù yǐ.  
 既見君子、 jì jiàn jūn zǐ,  
 云胡不喜。 yún hú bù xǐ.<sup>47</sup>

風雨 (ふうう) 淒淒 (せいせい) たり、  
 鷄鳴 (けいめい) 喈喈 (かいかい) たり。  
 既 (すで) に君子 (くんし) を見 (み) る。  
 云 (ここ) に胡 (なん) ぞ夷 (たいら) が  
 ざらんや。

風雨 瀟瀟 (しょうしょう) たり、  
 鷄鳴 膠膠 (こうこう) たり。  
 既に君子を見る、  
 云に胡ぞ瘳 (い) えざらんや。

風雨 晦 (よる) の如 (ごと) し、  
 鷄鳴 已 (や) まず。  
 既に君子を見る、  
 云に胡ぞ喜 (よろこ) ばざらんや。<sup>48</sup>

Wind and rain, cold and wet,  
 the hen calls cluck cluck.  
 At last I see my love,  
 how can I not be filled with joy?

Wind and rain, pelting and driving,  
 the hen cackles and clucks.  
 At last I see my love,  
 how can my heart be sad?

Wind and rain, dark as night,  
 the hen cries without cease.

<sup>44</sup> Motoori calls it *Fūga* (風雅).

<sup>45</sup> Motoori Norinaga, *Motoori Norinaga-shū*, edited by Hino Tatsuo (Tokyo: Shinchōsha, 1983), 403. Motoori goes on to argue that because of the "cleverness" (in the negative sense of that word) of Chinese thinkers, this original similarity is lost.

<sup>46</sup> I argue in my dissertation that these *hokku* are neither translations nor parodies of *Shi jing* texts but rather use the *Shi jing* poetic texts in the same way that a link in a *haikai no renga* sequence uses the link before it. This is also the way I treat Issa's *hokku* that is based on the following poem.

<sup>47</sup> I have followed the readings in Teng Zhixian, editor, Ye Guoliang, supervisor, *Xinyi shi jing duben, vol. 1* (Taipei: Sanmin Shuju, 2000), pp. 240-242. The readings there are in zhùyīn fúhào which I have converted to pīnyīn. My translation (below) is based on the interpretation of the poem by Teng and Ye.

<sup>48</sup> I have followed the reading in Matsueda Shigeo, *Chūgoku meishisen, vol. 1* (Tokyo: Iwanami Shoten, 1983), pp. 65-67.



At last I see my love  
how can I not be glad?

In his notebook for the eighth month of 1803, Issa composed this response to the *Shi jing* poem:

風雨  
夜時雨の顔を見せけり親の門

showing an evening showered face  
parent's gate

Issa uses the first two characters of the *Shi jing* poem as a *maegaki* but his *hokku* is not otherwise particularly interesting. It is certainly not a translation or a parody of the *Shi jing*, but rather a response to it as if it were a link in a *haikai no renga* sequence. The *Shi jing* poem is about the happiness of a woman whose lover has arrived in the stormy night. Issa shifts the attention from the love of a woman and a man to the love of parents and children. The windy rain has become passing autumnal rain showers dripping down the child's face.

When I first wondered about the *Shi jing* as a part of the construction of Issa's third order of *za*, I initially looked for thematic links between the two sets of texts. After all, Ogata, in his essays, concentrates on thematic links in third order *za* texts. And the early texts that Issa produced in his diaries that are based in some way on the *Shi jing* do show thematic relations with the texts that they are related to. But the major influence of the *Shi jing* as a part of the construction of the third order *za* in terms of the Issa-style and of this *haikai no renga* sequence is stylistic rather than thematic. The texts from the *Shi jing* that Issa studied seem to be limited to those in its first section, the *Guo feng* (or *Kokufū*) section. These poetic texts are, by and large, made of up four character "lines" which contain a great number of repeated "characters" and repeated "lines."

Issa was interested in using repeated words and sounds in his poetic texts before studying the *Shi jing*. He composed *hokku* that used onomatopoeic words from early in his career and in Japanese, most onomatopoeic words are repeated sounds.

The first link in this sequence serves as good example. The sound of the kite is a repeated, onomatopoeic word. The seventh link is another example where the sound of the priest rustling quickly through the sutras is also a repeated onomatopoeic word. The way that Ippyō has rounded out this link by following the sounds of rustling up with another onomatopoeic word that represents the sound of doing something speedily – a word whose first syllable echoes the sounds of rustling – is very nice. We can find *hokku* like these among Issa's earliest. They are found among the *hokku* of most major *haikai* poets.

But in the period after studying the *Shi jing*, during the years that Issa was developing into an Issa-style poet, he began to compose some *hokku* using repeated words in a more daring fashion. When composing a *hokku*, where the poet has seventeen syllables or one of the shorter links in a *haikai no renga* sequence where there are only fourteen syllables to work with, the poet had better know what she or he is doing when repeating a word that is two or even three syllables long. Consider, for example, Ippyō's eleventh link. With onomatopoeic words, there is often no choice but to repeat the syllables. In this link, Ippyō could have gotten by with a single "rusu/not in" though of course the link would not be so effective. It is in the period after studying the *Shi jing* that Issa begins to use more repeated words in this daring fashion. One of the most famous examples of this is:

むまさうな雪がふうはりふはり哉

delicious-looking snow flut-fluttering down

Natsume Seibi did not like this *hokku* very much, writing that he was afraid that Issa would fall into the witty style of Izenbō.<sup>49</sup> But the *hokku* is light and pleasant. Without the daring repetition of words, taking up 7 of the 17 syllables, it would not be effective. In fact, the

<sup>49</sup> Hirose Izenbō, 広瀬惟然坊, ?-1711. Disciple of Bashō who after Bashō's death began to compose using colloquial words and non-standard meter.

repeated words have a pleasing rhythm in the same way that many of the texts in the *Shi jing* do, even when read in modern Mandarin, some 2500 years after they were composed. If Ogata's concept of *za no bungaku* can be extended from theme to style, then it is possible to say that the *Shi jing* is part of the third axis of *za* for Issa and Ippyō.

### Conclusion

In conclusion, I would like to re-emphasize that although Ogata's work attempts to recuperate *haikai* style texts for *bungaku*, at the same time it clearly points away from the type of *bungaku* which emphasizes texts written by individuals. This has often been the unfortunate emphasis in scholarship on Issa, especially scholarship that aims to define and clarify the "Issa style." By reading Issa's texts as the product of a *za*, though, the texts become as "intertexts" and the Issa-style emerges as something shared among many poets composing in the last decades of the 18th century and the first decades of the 19th century. Furthermore, this is not limited merely to *haikai no renga* sequences. I have shown how similar some of the *hokku* attributed to Issa and to Ippyō are. These similarities mean that when we talk about joint poetic production, even texts such as *hokku* must be included. And Ogata's concept of *za no bungaku* also clearly shows that joint poetic production need not take place within the space and time of the meeting of poets. It can take place across geographic distance as well as across time.

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