

Bashō's Laughter and Saikaku's Tears

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Like literature, criticism crosses many boundaries. Some boundaries lie between literatures, others lie within literatures and yet others in ourselves. One such boundary divides serious and saintly Bashō from Saikaku, the chōnin jokester with his mammoth Danrin haikai productions and his most famous hero, Yonosuke, in *Kōshoku Ichidai Otoko*. It is that border which I choose to violate, even to deny. Bashō will concern me most, and we may therefore first consider laughter and tears in many kinds of writing. Then Saikaku will require some attention before we settle on Bashō.

It is notorious (or perhaps a joke?) that nobody has succeeded in defining comedy, humor, laughter. The negative reason is the fallacy of the single explanation: there is no single, double, or even triple explanation that is adequate. In the theater we may expect good comic characters to end in smiles and comic villains in tears. But in kyōgen surely Tarōkaja and Jirōkaja are the heroes and the daimyō (or aruji) a solemn "straight man," given neither to laughter nor tears. In some places laughter is illegal. Nō is an example.¹ In other places we laugh out of sheer joy, laugh to hide our embarrassment before others, or laugh with what Thomas Hobbes called the "sudden glory" of our personal superiority.² We may laugh at excess, as when in *Hizakurige* when Yaji and Kita find themselves in Kyoto with a ladder they do not want. We laugh at deficiency, as when Simple Simon wants a pie but has no penny. As we say in English, too many words (as at academic meetings) bore us to tears. But many words spoken quickly bring laughter in manzai.

There is also contradiction: nobody wishes to be tickled to death. And there may be a conflict of laughter and tears. In the plays of Chekhov and Beckett, the failure of one character's speech to connect with its predecessor brings comedy — and pain in the excess of conversation and deficiency of meaning. Sometimes we laugh only because it is better to laugh than to cry, as with "gallows humor." There is also human limitation, for as Shelley says, "Our sincerest laughter/With some pain is fraught."³ The comic may issue from of into pain, as in the senryū:

With his hand towel	Tenugui de
the whore-buyer dusts a place	hataite zegen
and sits down to business.	koshi o kake.

Clowns are funny because of their sad looks and air of defeat. The greatest humorists — a Gogol or a Twain — are apt to be the profoundest pessimists. In fact, although studies of

warai seldom say so, derision, sarcasm, azakeri, chōshō are, as *Kōjien* tells us, one kind of laughter, funny to the person scoffing but bitter to the victim. No wonder Freud linked wit to malice.

It is a wonderful thing that the birth of art in Japan is associated with laughter — as Ame no Uzume does her waza or strip — tease before the heavenly rock cave. I cannot imagine a Greek or Chinese divinity deliberately evoking laughter by pulling down her clothes. From that very mixed beginning, things get yet more complex. There is the sarcastic laughter of early songs (kikikayō), as “On the Man with two Wives” (*Kojiki*, 9; *Nihongi*, 7). The haikai (or hikai) no uta in *Kokinshū* 19 include Komachi’s brilliant “Hitoni awan” (1030), which was thought comic because it used too many pivot-words (kakekotoba). But in the *Genji Monogatari* the Ōmi no kimi is dull rather than brilliant when she comically uses too many place names.⁴

Perhaps we know pure laughter or tears only when we observe them in a young child, for whom they are synonymous with happiness and unhappiness, pleasure or pain.

Adult tears are, like adult laughter, very mixed matter. Deviance from normality is also a cause, as in the special version of kurui or kyō. It is extraordinary that the one recurrent excess in waka and other Japanese literature is none other than weeping over what is lacking.⁵ Tears come abundantly from the deficient: from the lover not present, from loss rather than excess, from loneliness rather than publicity, from sympathy rather than derision. Much of the greatest Japanese literature is marked by suffering. If I had to identify what Japanese think most moving and most beautiful, I would say, without hesitation, deprivation with beauty, as in *Izutsu* and *Matsukaze* on the stage, as with “Giō” or “Yokobue” in the *Heike Monogatari*. Sympathy for the ruin of the great marks that whole story of the Heike, and has a special name, “hōgan biiki.” And we must not forget a word, “mukashi,” that brings tears to many besides Bashō.⁶ To take three lines from Shunzei (*Shinkokinshū* 3: 201):

Mukashi omou. . .	Longing for times bygone. . .
Namida na soe so	Do not increase my tears with song,
Yamahototogisu.	Hototogisu from the hills.

This is some manner of beauty in suffering, but the literary problem of defining that “manner” is nearly intractable. In Japanese the words and the experience are in a sense one, as in English the “beauty in suffering” of *Antony and Cleopatra* is at one in the words and experience designated tragedy. What we name that in Japanese will be a distortion. And it is a distortion to say in English that Shunzei’s or Bashō’s conceptions are (or are not) purely tragic, or the Japanese version of tragedy, or the Japanese alternative to tragedy. But it is also something not wholly different. We can neither wholly identify or wholly distinguish like things on either side of cultural boundaries. We must think in literal or figurative languages of both at once, with the consolation (if it is consolation) that words in no language wholly describe experience itself. For all that, failure is greater in not trying than in the attempt. And, as natural languages gain in adaptability what they lose in exactness, so the transgression of boundaries leads to greater understanding.

There is also a counterpart issue that takes us to Saikaku and Bashō. Although deviance

from normality is sometimes a prime source of misery, in Japan as well as elsewhere it is also a major source of other, quite different things. In Japan, such deviance is often characterized as the warped, crazy, mad: kurui or kyō. Not a few kyōgen are entitled this-gurui or that-gurui, and monogurui is a category.⁷

Of course we might say alternatively that it is in the kyō of kyōgen that we find the kurui. If we seek fertility for Japanese literature, there seems to me little to choose between the tearful and the kurui, kyō.⁸ But it is easy to make a distinction: the person weeping and the observer of that person are both aware of cause and effect alike, whereas the observer of the kurui mono possesses an understanding that the kurui mono does not. It is those who claim sanity who define those who are mad. But that distinction holds only for low and median comedy. It does not hold for all tragedy (as with king Lear's "I fear I am not in my perfect mind") and as we shall see it does not hold for all Japanese high comedy.

It seems to be assumed that Saikaku is a comic or frivolous writer and Bashō a deep and serious one, that Bashō is a tabibito or traveler, whereas his brilliant contemporary is a chōnin writing for chōnin.⁹ But who are those chōnin? They are seldom considered to be children or the aged, apprentices or wives. We may imagine, then, a small-time businessman, perhaps a tōfu maker or owner of a small restaurant. Just imagine being an Osaka chōnin, soroban near to hand, in need of customers, suffering from political and social suppression, and reading Saikaku. It is Genroku Gannen, 1688, and you are reading Saikaku's *Buke Giri Monogatari*. What the bushi *can* do satirizes what you cannot. Or it is still Genroku Gannen and you are reading *Nihon Eitaijura*. Look up and down the street, think of your relatives. Is it not a kind of sarcastic utopia? Four years later, the miseries of *Seiken Mune San'yō* seem very much more to the point, whereas the *Nanshoku Okagami* of 1687 was something you did not want your Mantarō or Jirōzaemon to get involved in.

Or suppose yourself rarely fortunate, the fifth generation of a wealthy Osaka rice wholesaler's house. Your business is mainly handled by your bantō, Sorosuke, while you have become known for your *sui* as a *daitsū*, a *tōrimono*. In your hands is *Kōshoku Ichidai Otoko*. You recognize that its fifty-four parts are meant to recall the *Genji Monogatari*, and you certainly notice the difference. Your knowledge of haikai shows that Yonosuke's story in two long sections corresponds to two hyakuin. One half shows Yonosuke in worse and worse conditions until its final section which, like a last stanza (ageku), should be positive. Sure enough Yonosuke comes into a great inheritance on his father's death. Fun, but not very convincing. The second part is more realistic in showing Yonosuke getting older, and its ageku or last episode has him sailing off with a few other hobbling roués to Nyogogashima. Like other utopias, that sexual Land of Cockayne tells what is lacking in the world known and is ironic to boot. *Kōshoku Gonin Onna* also has a happy, haikai ending to its fifth tale. But all preceding the ending is far more convincing in its depiction of suffering.

Or, to quote Saikaku, here are two stanzas on lonely youth and childish age from the eighth hundred-stanza sequence of his *Okukazu*:

Detchi o ban ni

The apprentice sat the place alone

koromo utsu koe	as clothes beating hurt at night
mi ni shimeru	the body chilled
oi no nagusami	the amusements of old age
go suguroku	checkers and backgammon ¹⁰

It is lonely autumn in town. Deficiency is no less a cause of pain or humor than excess. Naturally, the same motive may lead to diverse ends, or different motives may lead to a common end, and one of us may well weep at what another laughs over. To the chōnin of the Edo period, there were three principal sources of romance. One was stories of the past of from China, another was the gilded licensed quarters (yūri), and the third was the stage. (It is no accident that there were hyōbanki, published current rankings for both courtesans and for actors.) Popular stories of long ago or far away were fundamentally an escape from present reality. However they might be romanticized, Shimabara or Yoshiwara were essentially places in which men of means could find birds with no escape from their gilded cages. To start a career as an actor was basically to spend some years being a male prostitute. In these diversions there was an element of asobi, but that too has been romanticized. Asobi is something for which one side must pay and for which the other side is hired to do often demeaning services. When he runs out of money, Yonosuke nearly dies.

As this shows, comedy tends to have rigor. And, in general, for sentimentality we must wait till the eighteenth century, for writers in Edo, and for newly perfected kinds of writing such as stories of human feeling (ninjōbon) and the didactic (kanzen chōaku) in long narratives (yomihon).

Saikaku was truly a prodigy. His mass production of haikai (ōkukazu, etc.) is really less remarkable than the quality, the interest his rapidly written hyakunin hold. And all who read scholarly explanations of details in seventeenth-century Japanese life recall that it is Saikaku's knowledge of some long-lost festival or custom that is used to explain what is meant. As a Danrin haikai poet, he was not lacking in wit or lacking, for that matter, in a keen sense of the financial possibilities. He knew what would sell as laughter as well as tears. Was Bashō any less intelligent?

As is well known, Matsuo Munefusa was born into a poor bushi household but managed to get from rustic Iga to civilized Kyoto and bustling Edo. In time, he progressed through the major existing haikai styles (Teimon and Danrin) until his poetic abilities enabled him to gather adherents to his Tōsei and then his Bashō school. Nobody denies his seriousness as a writer — the small number of hokku and tsukeku he wrote testifies to an urge for perfection quite at odds with Saikaku's urge for production. It is also well known that the basic meaning of "haikai" is the humorous, laughable ("kokkei"). But an exception seems to be made for the poet from Iga, for solemn Bashō, especially in what is sometimes called his sabi or "shōfu" style.

My chief aim is to discuss these matters in terms of *The Narrow Road Through the Provinces (Oku no Hosomichi)*. But we may tarry a moment over the three haikai sequences from *Sarumino* that are taken as the height of the sabi style.¹¹ These are: (1) "Tobi no Ha no no

Maki,” (2) “Ichinaka wa no Maki,” and (3) “Akuoke no no Maki.” It is easy to point to comic linkages (tsukeai). In the first two there are: (1) 21-22 and (2) 1-2, 7-8, 25-26, 28-29.¹² Here is the first example, Bashō following Kyorai:

Hi tomoshi ni	To light the lamp
kurureba noboru	at yet another dusk he climbed alone
mine no tera	to the temple on the peak
hototogisu mina	every hototogisu
nakishimaitari	has sung itself all out ¹³

The humor lies partly in the language but more in the conception: poets were supposed to long hear the bird’s lovely song. One might well take this as one of Nozawa Bonchō’s comic stanzas.¹⁴

A somewhat stranger moment occurs in sequence (3). Kyorai adds a stanza to one by Bonchō:

Shoroshoru mizu ni	Where the waters trickle trickle
i no soyogu ran	the rushes sway in utter peace
itozakura	the drooping cherries
hara ippai ni	have given me a bellyful
sakinikeri	as they have bloomed ¹⁵

Nearly everything is wrong. Kyorai insisted on composing instead of Yasui, whose turn it was. This is the most crucial stanza in a haikai kasen (36-stanza sequence) after the hokku and is all but inviolate as the second “hana no ku” or stanza on blossoms. The rule is that only the unspecified “hana” (blossoms, but meaning cherry blossoms in haikai) counts as a true Flower stanza, whereas Kyorai names a kind of weeping cherry tree. And although “hara ippai ni” may be rather milder in Japanese than English “have given me a bellyful,” it is distinctly low language.

The point Bashō’s response. Kyorai recalled, “When I wrote, ‘the drooping cherries. . .’ he said, ‘That stanza is really self-indulgent,’ and he laughed.”¹⁶ With that rebuking approval, he let the stanza pass in the greatest sequence of his “sabi” or “Shōfū” period. As he, Kyorai, Bonchō, and Yasui began, his injunction was to “squeeze the juice from our bone marrow” (Miner 1979: 316).

Haikai laughter commonly results from haikai change, haikaika: the gate that won’t move or whatever fails to serve its purpose, as when Bashō follows Bonchō into haikai comedy:

Yugamite futa no	With its lid warped out of line
awanu hambitsu	the storage box cannot be closed
sōan ni	at his hermitage
shibaraku ite wa	he remains a little while
uchiyaburi	and then is off again ¹⁷

Bashō saw that comedy could be serious and the serious comic, and so should we.

The test case, however, must surely be *Oku no Hosomichi*. Different critics have suggested that here is okashimi, there warai, and somewhere else kokkei. There are a number of

passages that seem to me to be clearly comic. After considering a few, varied examples, we can examine *Oku no Hosomichi*'s most difficult section, the Matsushima episode.

A simple example will provide a beginning. Not long after passing the famous Shirakawa Barrier, Bashō arrives at Asakayama:

It is not far from the road in a largely marshy countryside. The time was at hand for cutting that kind of iris I had heard called "blue flag," and accordingly I asked the people of the area, "Which plant is it that they call 'blue flag?'" I put it to a number of people, but none of them could say. As I went about the marshes, inquiring everywhere, with "blue flags, blue flags" on my lips, the sun was declining to the mountain rim before I was aware. (Miner 1969: 166; *Taisei*: 310)

The comic fixation here has been well called "object madness" ("monogurui"), a kind of fetishism or possession.¹⁸

At Nikkō, the first place of importance Bashō and Sora visit, they have a strange encounter. Bashō writes:

The Thirtieth We stay overnight in the foothills of Mount Nikkō. In the words of the inn owner, "My name is Buddha Gozaemon. Since everybody says that I am honest to every last detail, spend a night of your journey with me." Has the Buddha appeared, then, in temporary form in this soiled world of ours, perhaps to enlighten one like me, a pilgrim or a wanderer in the habit of a priest? (Miner 1969: 159; *Taisei*: 308)

Checking Sora (for IV. 1; p. 5), we discover: "The night [2 characters gone] at the place of one called Gozaemon in Kami Hashiishi Chō in Nikkō." Nothing about finding a buddha in Nikkō. As a matter of fact, the third month of Genroku 2 (1689) was a shō no tsuki, a month of but twenty-nine days. Bashō has made up his misoka and his hotoke, and readers who think he would take a Genroku innkeeper for a Buddha need their sense of humor repaired.

Toward the end of *Oku no Hosomichi*, after Sora has had to leave, Bashō arrives in Fukui, hoping to meet there a distinguished Teimon poet, Sugiura Tōsai. This is what we find:

I thought he must be very aged by this time, or even dead, but when I inquired people said he was still quite alive and told me where I might find him. It turned out to be a place secluded in the center of town, a shabby little thing but delightfully overgrown with moonflowers and gourd vines, its entrance all but hidden by a profusion of cockscomb and broom tree. I told myself, "This *has* to be the place." I inquired at the entrance and there appeared a woman of the most ragged appearance. She said, "Where do you come from, Your Reverence? The man of the house has gone to Mr. Whoever-it-was nearby. If you want to speak with him, you had best inquire there." Her manner suggested that she was Tōsai's wife. Such beauty in an unpromising place was like a tale of old. . . (Miner 1969: 194; *Taisei*: 317)

In the Japanese, the mention of yūgao, hahakigi, and mukashi monogatari is enough, as all editors recognize, to recall Hikaru Genji's first visit to Yūgao's rundown house. The

recollection creates an aura of beauty but also of comic misfit. “Old Bashō” is no more Hikaru Genji than Tōsai’s wife is the tender Yūgao. Any reading other than the comic one would itself be laughable.¹⁹

Nobody applies the principle to Bashō’s Matsushima episode, But here are parts of two passages.

There are islands beyond counting, some tall ones pointing each its finger toward heaven, and other low ones crawling on their bellies across the sea. . . some on the left stand aloof from each other, others join hands on the right. Some look as if they were children being carried on the back, yet others as if they were being hugged in the manner in which parents or grandparents fondle their young. The needles of the pines are a rich green; the branches of the trees are blown in a whirl by the sea winds. . . In the shade of the pines are also one or two hermits who have renounced the world for their grass-thatched huts, above which rise the thin smoke of fires built of pine cones or fallen needles. (Miner 1969: 1733-74; *Taisei*: 312)

I cannot say why two very peculiar features of these passages have been neglected. One is the extraordinary degree of personification of those islands. Where else in Bashō — or in any other Japanese description of nature — can so sustained personification be found? It is obviously deliberate. The other strange thing is that critics do not comment on the obvious repetitions in the two passages: of “islands” (“shima”) and “pines” (“matsu”). In fact Matsushima consists of over two hundred islands, and there must have been many stands of pines on the shores. But how much more obviously could Bashō insist on the literal meaning of “Matsushima”? As we have seen such excess (stressed by sustained personification) is one of the bases of the comic.

There is also a deficiency that has troubled readers. Once in his inn for the night, Bashō reads (he says) poems by his friends. He also declares that he will hold poetic silence, will write no hokku. In fact he did, and for reasons too complex to discuss here he rejected them: here again is haikai change — of an extraordinary kind — for Bashō of all poets and at Matsushima of all places. That alone is significant.

I suggest that this is the most complexly comic passage in the whole work. I do not say it is joyful. In fact it is a special kind of high comedy inclusive of pain and in its mixture particularly suitable to haikai. Bashō’s awareness of this peculiar character of his ideal haikai was recorded by one of his followers, kagami Shikō. He reports Bashō saying:

there are three elements in haikai. Loneliness [sekibaku] may be said to be its feeling [nasake]. That plays with refined dishes but contents itself with humble fare, and elegance (fūryū) can be said its total effect [sugata]. That lives in figured silks and embroidered brocades but does not forget a person clad in woven straw. Aesthetic madness [fūkyō] can be said its language [gengo]. Language, while residing in untruth, should comport with truth. To reside in truth and sport with untruth is difficult.²⁰

The crucial term for our purposes is “aesthetic madness,” “fūkyō.” Nakanishi Susumu has aired the matter in a chapter entitled “Fūkyō” and has aptly quoted Bashō: “I am a poet of mad stanzas (kyōku).”²¹

The issue is of course the justice of taking “fūkyō” to mean “aesthetic madness” and to signify high comedy. The “fū” is clearly shared with Bashō’s words for art, fūryū, and for high art, “fūga.” And although translating “kyō” as madness is no violence, it is gratifying to observe that Ogata Tsutomu has reached the conclusion that fūkyō includes just the passages I have mentioned (Buddha Gozaemon, Fukui, Matsushima, etc.).²² Although there is no Japanese counterpart expression to “high comedy,” Nakanishi and Ogata presume that Bashō’s fūkyō has in its madness an elevated seriousness that raises it above mere laughter. This is my high comedy, and this is what I believe underlies Saikaku’s “tears” as well as Bashō’s “laughter.” To explain that it is necessary to venture farther.

My thesis holds that Bashō’s laughter and Saikaku’s tears, or for that matter Bashō’s tears and Saikaku’s laughter, derive from the same pessimism in opposition to the Edo bakufu. That meeting in the Nikkō foothills with Gozaemon happened on the same day that Bashō visited the area of the tomb of gongensama, Tokugawa Ieyasu. Bashō implies that Ieyasu and the innkeeper are avatars of the Buddha to the same degree: that is, not at all.

Who can recall Bashō speaking of his longing for Edo? Did he not return to Iga or to kamigata whenever he could? He even went to Shitomae no Seki and, he says, Oyashirazu rather than stay in Edo. In persuading ourselves to hold Bashō in reverence, we are all too likely to miss his implications. We have persuaded ourselves to find incomparable insight and cosmic grandeur in his hokku. For example, there is that composed on the Echigo road:

Araumi ya	The raging ocean—
Sado ni yokotō	streaming over to Sado Island
Ama no kawa	the River of Heaven

Konishi Jin’ichi has observed that Bashō implies strong criticism by implicating the bakufu in the tradition of exile to Sado: Juntoku Tennō, Kyōgoku Tamekanu, Zeami, Nichiren. Konishi concludes that with his insight Bashō at last equals Du Fu as a moral and political writer (Konishi 1986: 331). At moments like that labels of comedy or tragedy are probably unneeded.

In the many references to Yoshitsune, climaxing in the Hiraizumi episode, and in numerous other passages Bashō expresses his anti-Bakufu attitude, his deep dissatisfaction with the oppressive social rule of his time. The attitude is not confined to the *Narrow Road*, and it was not only at Matsushima that he said he composed no hokku. A year earlier, on his journey to Suma, Bashō’s mind turned on Yukihiro, Hikaru Genji, and most of all Atsumori, cut down in the flower of his youth. As he wrote to his fellow Iga Ueno native, Ensui:

In the end, among the things that moved me most was Atsumori’s stone monument, where I could not restrain tears. . . He has left an extraordinary name in being, for all his hopes, cut down by Kumagai on the field of battle as a youth of sixteen. I shall certainly not forget you among thoughts of the pathos of that day, the sadness of that time, amid thoughts of life and death, the subservience

of the weak to the powerful, mutability, and swift time. . . Such is the loneliness at the temple Sumadera that I have composed no poetry. (Kuriyama: 116)

“The subservience of the weak to the powerful” is far from being all that is on Bashō’s mind, and in his — as well as Saikaku’s — prose and poetry the pain may lead as quickly to laughter as tears. In haikai, laughter may be painful as well as pleasurable, and tears affirmative or anguished. Because people have emphasized sadness in *Oku no Hosomichi*, I have chosen to emphasize some of the many examples of comedy. Both are there, as they are in Saikaku. In my view, the complexity is that of the high comedy which is one of the greatest treasures of Japanese literature. In a full view, *Oku no Hosomichi* is prismatic in a wide range of hues of attitude. Its high comedy differs from Murasaki Shikibu’s with Kaoru in the *Genji Monogatari* in Bashō’s self-awareness, in his self-inclusion, as also in his expression in laughter as well as tears.

If a very large generalization about Edo literature be allowed, one distinct feature is that it crosses boundaries to seek other worlds, worlds that turn out of replicate, compensate for, or laugh critically at the world left behind. This applies not only to the great seventeenth-century writers but to Bakin prolonging his search for the ideal in the past, to Akinari with his bizarre chinoiserie, and to Tsuruya Namboku bloodying his hands in the macabre. But the touchstone is Matsushima, where Bashō saw all those islands and pines but could compose no hokku worthy of an experience he understood all too well.

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Notes

- 1 *Sanshō* is an exception to this exception, but it is seldom acted and seems never to please. Of course kyōgen are really an integral part of nō, broadly conceived.

- 2 “Laughter is nothing else but sudden glory arising from some sudden conception of some eminency in ourselves, by comparison with the infirmity of others, or with our own formerly” (*On Human Nature*, 9).
- 3 “To a Skylark,” 48-49, at once adding appropriately — for some of our experience — “Our sweetest songs are those that tell of saddest thought.”
- 4 Hers is the third poem of four in “Tokonatsu”.
- 5 For an authoritative account, see Kristeva, 1993-94. She has an even finer discussion, “Namida no Shigaku” (“Poetics of Tears”), elsewhere in these proceedings.
- 6 For Bashō, see for example the Tsubo Monument and Hiraizumi episodes in *The Narrow Road* (Miner 1969: 171, 176; *Taisei*: 311, 313.)
- 7 See Nakanishi. He begins with the *Kojiki* and traverses Japanese writing up to modern times. (We shall return to his account). For just one conspicuous earlier example, there is the high-ranked monk Ikkyū Sōjun (1394-1481); his poetic collection, *Kyōunshū* (*Crazy Cloud Collection*) is no more eccentric than his life, so transgressive of usual rules and norms. “Monogurui” is psychological fixation and aberration over something; also spirit possession.
- 8 On the poetic of tears, see Kristeva.
- 9 So, of course, was the dramatist Chikamatsu, whom I would include in this discussion if there were room to do so.
- 10 Saikaku’s stanzas are highly allusive (moonlight is implied) and draw on the conventions of long autumn nights and of the sadness of the sound of beating cloth (either for fulling or cleaning, here probably the latter). Why the household has gone off leaving the boy to ward the house is left to us to imagine.
- 11 *Sarumino* has a fourth, “Ume Wakana no Maki,” that is so miscellaneous that I follow custom and omit it. It can be found, however, in Miner-Odagiri: 292-305.
- 12 The authorship involved is always of the hokku and, after that (as here), of the second stanza given.
- 13 Miner 1979: 291; *Taisei*: 234.
- 14 Hiroko Odagiri tells me, however, that it is not uncommon to give school children as an example of a comic hokku Bashō’s “Furuike ya,” and as a serious Bonchō’s “On and on it goes/the river making one dark line/ across snowy fields” (“Naganaga to/ kawa hitosuji ya/ yuki no hara” — *Sarumino*, Winter, 73; Miner-Odagiri: 125).
- 15 Miner 1979: 333; *Taisei*: 233.
- 16 *Kyorai Shō* 91; *Taisei*: 502.
- 17 “Ichinaka wa no Maki,” 28-29. Kyorai and Bonchō would have got the joke: Bashō laughs at himself for not being able to stay long at his Banana Plant Hut — the very Bashōan from which he took his best known pen name.
- 18 Ogata 1994: 174. The joke remains: we today are not sure what plant that “blue flag” (katsumi) is. It will be observed that Bashō’s comic treatment of himself requires the exclusion of thought of Sora. That is more or less true of all the crucial passages in Bashō’s account, something nobody seems to have commented on.
- 19 Obviously at Bashō’s insistence, Sora refers to him as Okina throughout his *Diary*. Bashō also used it sometimes as a pen name, and no doubt it came to mean “Old Master” rather than “Old Man.”
- 20 From *Fūzoku Monzen*; *Taisei* 697; Nakanishi 165.
- 21 Nakanishi 159. I believe Bashō’s “mad stanzas” never to be hokku, at least not those meant to lead off haikai sequences.
- 22 Konishi Jin’ichi pointed this out in his comment at the conference, giving me photocopies of the relevant section in Ogata: especially pp. 162, 163, 167, 173-75, and 177-78. The coincidence of his, Nakanishi’s, and my views is very reassuring. On review, I also see a resemblance between this interpretation of fūkyō and Konishi’s postulation of the ga (fū)-zoku (kyō) elements in haikai. See Konishi 1984: 58-61 and, for a context of haikai and Bashō, 1986: 281, 286-384.