In all distinguished literary achievements, however, the sources of the author's inspiration are less important than the uses to which they are put. The *Narrow Road* stands alone among classical travel accounts in the variety and interest of its subject matter, the quality of its poetry and prose, and the complexity of its structure. Bashō makes extensive use of symbolism, allusion, metaphor, and wordplay, taking it for granted that his readers will possess a cultural background similar to his own, and that they will expect to find more in his work than appears on the surface. The opening lines of *The Narrow Road of the Interior*, for example, read as follows:

> The sun and the moon are eternal voyagers; the years that come and go are travelers too. For those whose lives float away on boats, for those who greet old age with hands clasping the lead ropes of horses, travel is life, travel is home. And many are the men of old who have perished as they journeyed.
>
> I myself fell prey to wanderlust some years ago, desiring nothing better than to be a vagrant cloud scudding before the wind. Only last autumn, after having drifted along the seashore for a time, had I swept away the old cobwebs from my dilapidated riverside hermitage. But the year ended before I knew it, and I found myself looking at hazy spring skies and thinking of crossing Shirakawa Barrier.

Even in translation, we can appreciate the subtlety with which Bashō moves back and forth between celestial, marine, and human imagery as he narrows his focus. But a reader in the classical age would have noticed a number of other things, too. The passage as a whole constitutes an affirmation of the interrelationship between Buddhist

doctrine, travel, and the art of poetry. In the initial phrase, Bashō makes a veiled reference to impermanence by quoting the Tang poet Li Bo (701–62), who wrote, "Heaven and earth are universal innkeepers; the sun and the moon are eternal voyagers. But man's fleeting life is like a dream. How long does happiness last?" [12] Bashō elaborates the point and brings it closer to home with his reference to "men of old" (*kojin*). That term, which may also mean "great men of old," can be taken here to refer to four celebrated wandering poets who died in the course of their travels—Li Bo, Du Fu (712–70), Saigyō, and the medieval linked-verse master Sōgi (1421–1502).

The remainder of the passage (part of one long sentence in the original) asserts that the narrator is a man like Li Bo and the others, someone who no sooner returns from "drifting along the seashore" on one trip than he is moved by the advent of spring to set out again, this time toward a place particularly identified with a composition by the monk-poet Nōin (b. 988). Although the word "spring" does not appear in Nōin's poem (GSIS 518), the season is indicated by "haze" (*kasumi*), a spring image.

miyako o ba	Though I left the city
kasumi to tomo ni	with the hovering haze
tachishikado	as companion,
akikaze zo fuku	an autumn wind is blowing
shirakawa no seki	at Shirakawa Barrier.

That Bashō has Nōin's poem in mind is further suggested by his repetition of one of Nōin's rhetorical devices, a pun on the verb *tatsu*.[13] Elsewhere in the passage as well, nuances of language invite attention. The verb *sasoware* ("enticed [by the wind]," translated as "scudding [before the wind]") foreshadows the similar-sounding *sasurae* ("drifted"). To create a link with "boat," *ukabu* ("float") replaces the standard *okuru* ("spend") in the phrase *shōgai o okuru* ("spend one's life"). Some of the Sino-Japanese compounds are words charged with Chinese literary associations—for example, *haoku* ("dilapidated cottage") and *hyōhaku* ("roaming," which occurs in a phrase translated as "wanderlust"). The purely classical *izure no toshi yori ka* ("since what year might it

12. Wang Zaian, ed., *Li taibo quanji* (Taibei, 1975), p. 629.

13. Nōin's *tachishikado* means both "although [I] left" and "although [haze] was hovering." Bashō, exploiting a third possible meaning of *tatsu*, "arrive," writes *haru tateru kasumi no sora*, "hovering haze sky now that spring has arrived" (translated as "hazy spring skies").

have been," translated as "some years ago") quietly borrows the romantic atmosphere of *The Tale of Genji* by paraphrasing Murasaki Shikibu's well-known opening words, *izure no ontoki ni ka* ("in what reign might it have been").

The dense texture of *The Narrow Road of the Interior* derives not only from Bashō's genius but also from an 800-year-old tradition of emphasis on allusion, implication, overtones, compression, and wordplay. That tradition, founded and nurtured by poets, has exerted a far-reaching effect on the tales and memoirs in this anthology. Not every author represented here exploits its resources with Bashō's skill, but we would need to subject the work of each to minute scrutiny in order to do him or her full justice, a procedure that would result in a different kind of book. That we can nevertheless find such writers entertaining, stimulating, and moving is a testament to their literary ability and, especially, to the timeless relevance of their topics and themes, without which their works could claim little more than curiosity value. In the final analysis, we listen to these voices from the distant past because they speak with conviction on matters of universal concern—man's relationship to his fellow man and to nature, the ephemerality of worldly things, the quest for self-knowledge and spiritual growth, and the meaning of human existence.

OKU'S OPENING PASSAGE

Mori argues, as do many other commentators, that the first passage of the *Oku no hosomichi* is, like the first verse of a linked verse, its most important section, determining the work's characteristic tone, its movement, direction, and goals.[19] It depicts a complex departure—the hermit–poet's philosophical departure from a particular way of life and his actual physical departure from the hermitage, a symbol of the life he abandons. In the famous opening phrase of the *Oku no hosomichi—tsukihi wa hakutai no kakaku ni shite* (months and days are the passing guests of a hundred generations)—Bashō alludes to a popular and, in Tokugawa times, much-quoted poetic prose piece, a "preface," by another famous wanderer, the Chinese poet Li Bo (701–762). As the traveler's formal opening statement, this phrase becomes the work's basic lifeline, prefiguring the meaning of its narrative action. Mori discusses Bashō's complex allusion in detail, seeing it as the work's foundational *taiō*. Here is Li Bo's preface:

> "Banqueting in a Peach and Plum Garden on a Spring Night"
>
> Heaven and earth are inns for the ten thousand things,
> *day and night are the passing guests of a hundred generations*, (emphasis mine)
> and this floating world is like a dream.
> What happiness, then, should we hope to find here?
> Poets of old held their lanterns to wander late into the night,
> and truly, they had reason to do so.
> The mild spring calls me with scenes of misty beauty,
> while nature lends me her designs.
> We meet together here, in a garden,
> fragrant with flowering peach and plum—

what could be more joyous!
Though I am no match for young poets, skilled at verse,
we shall quietly enjoy the view,
talking together of things deeply felt.
A feast is spread; let us pass the food and wine
and get drunk with the flowers and moon.
What will happen to the inept one who composes no poem?
Three more cups of wine for the culprit.[20]

Mori is interested in what Bashō borrows and what he changes of Li Bo's ideas. He notes that Bashō builds the first of his parallel ideas not with Li Bo's first phrase (heaven and earth are inns for the ten thousand things), but rather with his second (day and night are passing guests of a hundred generations). It should be mentioned too that Bashō presents a near literal translation into Japanese of Li Bo's phrase, but he also changes one Chinese term, using the compound *tsukihi* (month and days, moon and sun, or time) in place of Li Bo's *kōin* (day and night, light and darkness, or time). The Japanese word *tsukihi* brings to the line the more concrete and vivid images of the moon and sun with all the connotations the two carry in the Japanese poetic tradition. The term can also be expanded as Bashō's narrator is led in his second phrase into his own variation on Li Bo's attempts to spatialize and humanize time: *yukikō toshi mo mata tabibito nari* (and the years that come and go are also travelers).

Mori suggests that Bashō did not borrow both metaphors (nature, or the world out there, as an inn for all creation, and time as the eternal traveler) as his contemporaries Saikaku and Michikaze had done, and that he chose the broader of the two with which to create a correspondence.[21] Bashō's narrator chooses *not* to bring into his poetic world the spatial metaphor—heaven and earth as an inn for the ten thousand things. The literal meaning of the Chinese term *ni lu* (that which "greets the traveler" or "opposes the journey") is not what the traveler envisions at this point in his account. It provides the image of a stable roof, something that interrupts the journey. The two opening parallel phrases in *Oku no hosomichi* emphasize the temporal, the movement of time: nights and days and the years, coming and going, are travelers. This metaphor highlights the relationship upon which the narrator wishes to focus: that between movement (the flow of time) and actual human life—human life as an eternal present, a movement that *is* time and space. Both of Bashō's images strengthen the analogy between human life as the flow of a specific, limited time and the seasonal movement of creation.

Mori points to the fact that Bashō continues in the rest of his opening passage (and in the second as well) to echo Li Bo's words. In

his second sentence he alludes to Li Bo more subtly, presenting his implicit "opposition" to the thought of playing all night in order not to "lose" any precious time:

Fune no ue ni shōgai o ukabe,
uma no kuchi o toraete oi o mukōru mono wa
hibi tabi ni shite
tabi o sumika to su.

Those who float through life aboard a boat
or greet old age leading a horse
make each day a journey
and the journey their home.

Here again an ordinary unit of time, each day, is a journey, while the individual's movement with time through ever-changing space is home. The narrator is drawn to the examples of ordinary people who step out onto the road to greet time, their old age and death—people whose everyday lives bring them into harmony with the flow, who make it their home, and who do not linger in the garden.

Bashō's extended allusion to Li Bo continues in the third sentence. He first borrows one of the Chinese poet's terms, *kojin* (the ancients or poets of old). To expand upon Mori's discussion here, we might note that the narrator's intricate use of the technique of parallelism in the first three balanced pairs sets up a rhythm that suggests we might find other parallels, other natural phenomena (besides the moon and sun) and other ordinary human beings (besides traveling merchants) who live in awareness of the fact of change, and who act out this truth in their daily lives. The rhythm and structure of the first two sentences lead the narrator, at any rate, to this type of expansion as he searches for further support for his ideas and continues to think about Li Bo and his words: *kojin mo ōku tabi ni shiseru ari* (and many were the poets of old too who died on the road). The sentence can be read on one level as a "response" to Li Bo: yes, many of the venerable poets of old, aware of the illusory, dream-like nature of our selves and our floating world, amused themselves late into the night, unwilling to miss a moment of pleasure. But then many also died on the road, making the journey their home.

Finally, the narrator's search for parallels leads him, impels him, into the words *yo mo*, which begin the long last sentence moving through the hokku to the end of the passage: *Kojin mo ōku tabi ni shiseru ari. Yo mo* . . .(Many too were the poets of old who died on the road. Just as I . . .).[22] Bashō's narrator links himself emotionally here with the conceptual truth of impermanence, which he has borrowed from Li Bo, and with the metaphor he has created by juxtaposing

human life and a journey. The tension the narrator feels in making and maintaining this identity is expressed in the constant repetition of the word "travel" or "traveler" in the three sentences leading up to his own *yo mo: kakaku* (traveler or passing guest), *tabibito* (traveler), and *tabi* (in the phrases *hibi tabi ni shite, tabi o sumika to su*, and *tabi ni shiseru ari*).[23]

If we go back to the *ware mo* in Mori's own title (*Ware mo mata, Oku no hosomichi*), we can see that while it has the modest sense of "even I"—"I too, who had no special interpretation of the *Oku no hosomichi*," — it also contains a more complex suggestion, one that links Mori with Bashō's *yo mo*, and with Li Bo, Du Fu, Nōin, Saigyō, Sōgi, and other *kojin* or "poets of old." Mori's phrase *ware mo mata* corresponds with Bashō's text at another key point in the text. In the *ketsu* or final portion of the work, when Sora becomes ill at the Yamanaka hot springs and sets out alone for Ise, he leaves this parting verse:

yuki yukite	On and on I go
taorefusu to mo	and should I fall, may it be
hagi no hara	in fields of *hagi*

Sharing the sorrow of parting, Bashō's narrator presents his hokku response, prefaced with the phrase, "and me too, once again"(*yo mo mata*):

kyō yori ya	from today
kakitsuke kesan	we erase those words!
kasa no tsuyu	dew in the traveler's hat

The *maegaki* (preface), *yo mo mata*, responds directly to Sora's verse, "and I too must travel on and on, and if I die on the road, I would like it to be in the flowers in a manner which links me with Saigyō and with you."[24] His own departure verse to Sora expresses both personal sadness and the deeper and more positive, if paradoxical, understanding that we all ultimately travel alone with the Buddha.[25] With his use of the phrase *ware mo* Mori links himself and his reader to Saigyō, the haikai poet Bashō, his *Oku no hosomichi* narrator, and Sora—all who die on the road. Just as Bashō's narrator was hurrying on, hurrying to include himself or to say I too am a poet and a traveler and thus live and die on the road, Mori too seeks to add himself to Bashō's vision of death and of his fate as traveler.

Bashō fashions a traveler who rejects or at least ignores Li Bo's more hedonistic attitude: that we must enjoy our brief lives before time runs out. He does not deny the fact of change, however. His life philosophy, like Li Bo's, is based on it. Nor does he deny the pleasures and sufferings that change brings. He is, rather, obsessed by

images of time, space, and the traveler: the moon, the sun, days, months, years, ordinary humans as travelers, and earlier poets, including Li Bo, who were travelers. The particles *mo* also echo back to the opening sentence *(toshi mo)* and to Mori's title suggesting that the narrators (Bashō's and Mori's) are concerned with constantly moving images: coming and going days, nights, and years, merchants, and poets—travelers who come and go, alone and without the illusion that their lives are any other than the brief flow from birth to death.

Bashō continues to suggest the influence of Li Bo's preface in this opening passage with the description of his own desire to roam. This desire is brought on not only by the thought of earlier poets but also by the coming of spring, by inspiration from the gods of wanderlust and travel, and by the prospect of the beauty of the flowers at Shirakawa and the moon over Matsushima. In the second passage, Bashō echoes Li Bo when he depicts the gathering of friends or when he adopts another Li Bo-like metaphor for human life—*maboroshi no chimata* ("crossroads of the unreal" or the illusory *crossroad* between birth and death).[26]

The narrator's opening quotation of and variation on Li Bo's Preface sounds out as a formal introduction to his poetic journal. His inclusion of a direct literary allusion as his opening line suggests strongly that the meaning of the work being presented will somehow be found in its relationships to words of the past. This and the continued echoing of Li Bo's (and other poets') thoughts and images allow the narrator to say, in effect, that not only have certain key actions of his past life sprung in part from the great literature of the past, but also his way of thought and his sense of the meaning of life is somehow related to this Chinese poet's thoughts. His changes of Li Bo's ideas suggest that while he recognizes the sameness between himself and the earlier poet, he also feels a difference, which he must try to express. The narrative of the journey that follows thus stands in part in opposition to Li Bo's world. With a lingering moon overhead and tears in his eyes, Bashō's poet *departs* from friends. Li Bo's poet gathers with them to talk, eat, drink, compose poems, and play games in the flowers and moonlight.

Whether his attempt to identify himself with precursors who had composed poems at the same site is artistically successful or not is a moot point; but, in terms of the requirements of his profession, it is undeniable that here he is at least claiming to add his name to the list of those who have "racked their brains" to come up with an adequate poetic response to one of the most famous places of his time.

For Bashô, then, travel itself—as distinguished from somewhat independent activities such as recruiting disciples and composing poetry with others while on the road—needs to be seen as an arena in which he was constantly called upon to test his mettle against the demands of the landscape and the poets of the past. It is in this sense that I believe travel in the last years was for him such a crucial dimension of practice, as he suggests in the famous preamble to *Oku no hosomichi*.

> The sun and the moon are eternal voyagers; the years that come and go are travelers too. For those whose lives float away on boats, for those who greet old age with hands clasping the lead ropes of horses, travel is life, travel is home. And many are the men of old who have perished as they journeyed. I myself fell prey to wanderlust some years ago, desiring nothing better than to be a vagrant cloud scudding before the wind.[12]

Perhaps too much can be made of this passage. To argue that Bashô went out on the road with some sort of naive death wish, for instance, is probably going too far; but not so, I suggest, to insist that one reason he went on the road was in order to join the dead in the form of an elite fraternity of poetic practioners for whom travel was the ultimate professional challenge, and death "on the road" the appropriate reward. (Bashô did finally manage to die away from home, at least, in Ôsaka.) When Bashô the traveler writes, then, he does so as one for whom journeying has in a way become the substance of professional life because it so obviously involves all areas of poetic practice—composing poety in many different contexts and sustaining the entire poetic enterprise in all its social and ideological dimensions.

This is a point worth emphasizing, if for no other reason than the way it sets Bashô apart from Pritchett's "stranger," who is so often seen as an intruder. For not only was Bashô an invited guest wherever he went, but as a participant in a long tradition of travel writing he was also seen less as an outsider than an insider in many ways—one who in a sense knew the local landscape better than the locals, or at least knew better what to "make of it," by virtue of his professional training and expertise. And thus one is not surprised that when he writes, he tends to emphasize his role as a participant approaching sites already familiar—indeed, carefully studied through various accounts of the past—

行春や　　鳥啼魚の　　目は泪

Yuku haru ya　　*tori naki uo no*　　*me wa namida*

"Departing spring: birds cry and, in the eyes of fish, tears"

(Matsuo 1996 [1694]: 43)[5]

The first phrase of the first poem, *yuku haru* (passing spring), is based on the conventional metaphor, TIME (SEASON) MOVES. We say in idiomatic Japanese that *kisetsu ga meguru* (seasons turn around), *kisetsu ga kawaru* (seasons change), *haru ga chikazaku* (spring is approaching), *fuyu ga kita* (winter has come), *natsu ga sugiru* (summer passes), and so on. Here, in our example, the verb *yuku* (to go) suggests that we are located at the present, and that moments of spring pass by us, going away from us. In addition to the TIME (SEASON) MOVES metaphor, TIME and SEASON are also conceptualized metaphorically in Japanese as A PERSON, especially, as A TRAVELER. We say *haru no otozure o matsu* (to wait for the visit of spring), *aki no ashioto ga kikoeru* (to hear the footsteps of autumn), *kibishii fuyu ga tourai-suru* (severe winter has arrived), and so forth. The verb *yuku* also implies, metaphorically, that the motion of "going" is a departure, a farewell.

The local blend of *yuku haru ya* (passing spring) acquires the metaphorical reading of SPRING as A TRAVELER not only by the conventional conceptual mapping; it also recruits the TRAVELER reading from the intratextual knowledge of actual semantic content. Note the first passage of *Oku no Hosomichi*: "The months and days are wayfarers of a hundred generations, and the years that come and go are also travelers. Those who float all their lives on a boat or reach their old age leading a horse by the bit make travel out of each day and inhabit travel" (Matsuo 1996 [1694]: 41). Here, Basho exploits the TIME IS A TRAVELER metaphor to represent his philosophy of life as a journey. It is clear that "passing spring" is a recapitulation of Basho's philosophy as expressed metaphorically above. In other words, the SPRING as A TRAVELER metaphor is motivated by a prior textual metaphor, TIME IS A TRAVELER and LIFE IS A JOURNEY.

Spring is the season of beginning or new life in the Japanese climate, where we have four distinct seasons. After a cold winter, spring brings to every creature warmth, birth, and new life. So, SPRING is conceptualized as the starting point of progress and prosperity in folk beliefs and we have their reflection in the LIFETIME IS A YEAR metaphor (e.g., *jinsei no haru* [spring in life], *kare no jigyoo ni wa aki-kaze ga fui-te ire* [there is the autumn wind blowing against his business]). Choosing spring as the time to begin one's long journey, therefore, accords with both its figurative and literal (real-life) implications. But why the end of spring, then?

The glory of spring fades with the approach of the wet and humid rainy season that divides spring and summer in Japan. Hence, the last phase of spring evokes in us a kind of sadness or melancholy. The verb *yuku* in *yuku*

haru ya is thus a metaphor of FAREWELL as a part of TRAVELING. The blend of "the passing spring" exploits and develops counterpart connections between TRAVELER, the source space, and SPRING, the target space.

TRAVELER
move from one place to another
  departure, farewell
  good points (smooth journey), bad points (obstacles), and so on.
  reaching a goal
stopping for mental or physical reasons

SPRING
change along a course of time
  beginning
  growth (warm weather) and nongrowth (cold weather), and so on.
  end
stopping impossible

It is important to note that correspondence is established between the departure of a TRAVELER and the ending of SPRING, and not between the structurally matched counterparts—say, a TRAVELER reaching a goal and the ending of SPRING. This correspondence can be guided by pragmatic knowledge, recruited in the source, that the poet is departing on a journey, and in the target, that it took place in the last phase of spring. At the same time, it is provided by the folk belief in the cyclic nature of life and time. People in Japan generally believe that a death is a birth into another world; an end is a beginning of a new event. So the end of spring is the beginning of a new season, that is, a departure into summer.

Neither of the input spaces, SPRING or A TRAVELER, implies "sadness." It is in the blend that the departure is fused with the end phase of spring, leading us to interpret the sadness of farewell as identical to the sadness of that season's fading. Historical and contextual knowledge further lead us to read the traveler as Basho; we therefore reach an allegorical interpretation that Basho is represented by SPRING as A TRAVELER. Note that here spring is a metaphor for Basho; the source and the target are related inversely—in other words, in the blend, *yuku haru ya*, spring is at once a traveler in general and Basho in particular.

Another important aspect of the relationship between SPRING and TRAVELER, or more accurately a gap between the two, is that natural events like SPRING cannot be stopped by human will, whereas human actions like TRAVELING can be stopped at any time. What does this gap then imply in the blend "the passing spring"? We may say that, since no one can stop the course of the seasons, Basho's trip(s) cannot be discouraged or stopped by anyone or anything. It seems that a conceptualization of TRAVEL as SEASON shaped Basho's way of life as an endless journey.

OPTIONAL READING:

Pilgrimage and Wayfaring

Pilgrimage has played a profoundly important role in Japanese religion, and there have been numerous studies of Japanese pilgrimage and its antistructural character (see, for example, Davis 1983–84; Foard 1982; and Matisoff 1979). This tradition helped reinforce the importance of travel in Japanese literature. Travel was an important poetic theme, and poetic accounts of journeys began as early as 935 with Ki no Tsurayuki's *Tosa nikki* (Tosa diary), which concerns a woman's return from an outlying province to the capital of Kyoto (McCullough 1985:263–91). The pilgrimage tradition undoubtedly also reinforced the tendency of poets, especially the religious poets of the medieval period (1185–1603), to make journeys a part of their way of life (Plutschow and Fukuda 1981). Before Bashō the poet who most clearly exemplified a life of religious journeying was Saigyō (1118–90), the poet Bashō most admired (LaFleur 1977, 1973).

Because of his frequent journeys, Bashō is often called one of the "pilgrim poets" of Japan. His journals present visits to holy sites; one could discuss at length how his journeys reflect qualities Turner cites as characteristic of pilgrimage: simplicity, equality, communitas, ordeal, intimacy with death. But even though Bashō's journeying is religious, it is not pilgrimage. It is instead a type of sacred journey never discussed by Turner: religious wayfaring. Like pilgrimage, wayfaring has been an important element in the Japanese tradition, and if we are to be precise in our interpretation of Japanese culture, we need to develop the distinction between these two types of sacred journey in some detail.

Pilgrimage has been defined as "a religious journey both temporary and long to a particular site or set of sites which are invested with sanctity by tradition" (Foard 1982:232). It is limited, then, both spatially and temporally. Turner has greatly amplified the notion in a typological study of its principal tendencies. He finds in pilgrimage a three-part structure that parallels the rites of passage of tribal societies: a separation from normal, structural life; a movement from the mundane center to the sacred periphery, which temporarily becomes central; and a reintegration into normal life (e.g., Turner 1979:153). The second stage—the actual journey—tends to manifest the characteristics of liminality and communitas that he observed in tribal rites of passage. As William LaFleur has noted, Turner's studies have

> made it possible to see the phenomenon of pilgrimage from a new angle, to consider pilgrims not only in terms of where they are going but also in terms of *what they have left behind*. The pilgrimage has two geographical locations, "home" and the pilgrimage route; and it also has two contrasting social situations, the structured one which is left behind and the comparatively convivial, egalitarian, and unstructured one that comes into being along the way.
>
> (LaFleur 1979:272)

Although the journeys described in Bashō's travel diaries have important similarities to pilgrimage as Turner has analyzed it, they also exhibit crucial differences.

Some of these can be seen in the famous opening to his last travel journal, *Oku no hosomichi* (The narrow road to the deep north):

> Months and days are the wayfarers of a hundred generations, the years too, going and coming, are wanderers. For those who drift life away on a boat, for those who meet age leading a horse by the mouth, each day is a journey, the journey itself home. Among ancients, too, many died on a journey. And so I too—for how many years—drawn by a cloud wisp wind, have been unable to stop thoughts of rambling. I roamed the coast, then last fall brushed cobwebs off the river hut. The year too gradually passed, and with sky of spring's rising mist came thoughts of crossing the Shirakawa barrier.
>
> (NKBT 46:70)

The journey described here is not defined by any particular sacred site or sites, nor is there a limited and limiting time frame. Both temporally and spatially this journey has neither beginning nor end. It is everywhere and always.

One can define wayfaring such as Bashō's as a mode of life that is constituted principally by a religious journey or journeys.[4] It has an indefinite, unbounded quality, both spatially and temporally, whereas a pilgrimage is always a journey to a particular site or area and is defined by that place (e.g., a pilgrimage to Ise). Wayfaring may include journeys to specific places, even traditional pilgrimage sites, but it is not defined by them.

The temporal aspect of wayfaring is also unbounded: wayfaring has no defined end. This aspect reflects not only on the physical act of the journey but also on the general mode of life of the journeyer. I could, for instance, be a professor and spend several weeks of each summer walking through the Appalachian Mountains without an itinerary or destination or a predetermined time of return. But that would not be wayfaring—it would be wandering.[5] If I wanted to become a true wayfarer, I would need to make wandering my primary and enduring mode of life: one cannot be both a full-time professor and a wayfarer. Unlike pilgrimage, wayfaring is not a temporary break from one's normal life; it is one's normal life, and thus temporally unbounded.

This distinction between wayfaring and pilgrimage is reflected in their respective structures. As we have seen, pilgrimage has two geographic locations: home and the pilgrimage route; it consists of three stages: separation, liminality, and reintegration. In contrast, wayfaring has one location: the journey. There is no home to go back to. Similarly, wayfaring consists not of three stages but of one, which corresponds to the second stage of the pilgrimage process. Thus, properly speaking, it is not a stage at all but a state.

Despite their similarities, pilgrimage and wayfaring are of different logical cat-

[4]Foard 1982:232 notes the distinction between pilgrimage and religious wayfaring but he does not discuss the notion of wayfaring. I adopt his use of the term "wayfaring" as a form of religious travel distinct from pilgrimage, but I give it my own definition.

[5]The Japanese term most relevant to this discussion is *hyōhaku*. There have been several studies of the tradition of *hyōhaku* in Japan, including the *hyōhaku* of Bashō, which tend to conceive of the term as a journey without itinerary or destination. Although Bashō's journeys do have a significant degree of indefiniteness about their itinerary and destination, Bashō usually had specific sites he expected to see along the way, which at least loosely defined his itinerary. Wayfaring is indefinite not because it lacks a preconceived itinerary but because it lacks a climax at a particular site (as in pilgrimage) and a "fixed abode" to return to (as in wandering). For a collection of essays on Bashō's itinerant lifestyle, see Imoto 1970; for a general treatment of *hyōhaku,* see Mezaki 1975b.

egories. Pilgrimage is a ritual whereas wayfaring is a mode of life. Wayfaring is opposed not to pilgrimage but to other enduring modes of life such as householder, cenobite, and anchorite. Pilgrimage, however, is not a mode of life but a temporary condition within a mode of life. Pilgrims can be householders, even though they are temporarily separated from home and released from their structural roles and responsibilities.

Wayfaring is not liminal in the strict sense of the term. Instead, it is an example of outsiderhood: it is a permanent (or at least indefinite) separation from structure that does not have the structural inferiority of what Turner calls lowermost status or the simultaneous membership in two or more structures characteristic of marginality.[6] Pilgrimage, then, is liminal while wayfaring is external.[7]

Wayfaring in Bashō's Literary Works

Perhaps the most direct and concise statement of the wayfaring character of Bashō's journeys is found near the beginning of his third journal, *Oi no kobumi* (The record of a travel-worn satchel):

Tabibito to	Traveler
waga na yobaremu	will be my name;
hatsushigure	first winter rain
	(NKBT 46:52)

Traveling is not a transient break from normal life; it is normal life. The final image of the poem emphasizes the universal nature of Bashō's self-definition as well as its cost: he is departing on a long journey as winter rains begin; he is a traveler at all times and in all conditions.

In the opening of his first journal, *Nozarashi kikō* (The records of a weather-exposed skeleton), Bashō presents another compact statement of wayfaring: "I set out on a journey of a thousand leagues, packing no provisions. I leaned on the staff of an ancient who, it is said, entered into nothingness under the midnight moon" (NKBT 46:36). "Thousand leagues" is a symbolic number suggesting unbounded immensity. The journey is not defined by a particular site or sites but by its very indefiniteness. Unbounded in space and time, it becomes his mode of life. What is sanctified by tradition is not the sites visited or the rituals performed but the wayfaring itself and the experiences achieved.[8]

The notion of packing no provisions suggests not only the austerity of the travels but also the indefiniteness of the distance. The statement gains power from its allusion to the opening story of the *Chuang Tzu,* which centers on a huge bird

[6]By designating this typological paradigm, I am not implying that historical instances of wayfaring cannot share some of the qualities of marginality or inferiority. In fact, I will argue that Bashō's outsiderhood has certain qualities of marginality and even liminality.

[7]Turner used the terms liminal, inferior, and marginal as adjectival forms of liminality, inferiority, and marginality. The only adjectival equivalent to outsiderhood he seems to have used is "external" (Turner 1969:116–17).

[8]The "ancient" referred to in the passage is generally considered to be the Ch'an Buddhist monk Kuang-wen (1189–1263). This passage also refers to the first chapter of the *Chuang Tzu,* "Free and Easy Wandering." By referring to two figures of different religions and widely different historical periods, Bashō places himself in the general tradition of religious wayfaring in East Asia.

P'eng, said to be able to fly ninety thousand li. The cicada and the dove scoff at this idea: they can barely make it to the next tree. The narrator, however, gives a rather biting retort:

> If you go off to the green woods nearby, you can take along food for three meals and come back with your stomach as full as ever. If you are going a hundred li, you must grind your grain the night before; and if you are going a thousand li, you must start getting the provisions together three months in advance. What do these creatures understand?
>
> (trans. in Watson 1968:30)

Bashō understands. Like the bird P'eng he is going on an immense journey. It is not a short trip within one's normal living area, the only kind the cicada and dove can comprehend, but an unbounded journey cut off from home. Packing provisions implies a home base from which one leaves temporarily. Going without such provisions, however, suggests a radical severing from one's preceding life and dwelling: the road itself is home. To the dove and cicada, such a life, such a world, is unimaginable.

The opening passages from three of Bashō's journals thus strongly suggest that wayfaring is central to his way of life. But two questions need to be addressed. First, does the notion of the religious journey change from his earlier to his later journals, or is the notion of endless wayfaring found throughout his travel diaries? Second, what are the distinctive features of Bashō's wayfaring ideal?

It is common to suppose that *Oku no hosomichi* presents a different ideal from the earlier journals. Hori Nobuo, for example, claims that there is a change in Bashō's journeys from *angya* (usually translated as "pilgrimage") to *hyōhaku* (translated as "wayfaring" or "wandering," although such translations lack the specific definition I have given above). He cites a decrease in the use of the former term and an increase in the use of the latter from the first to the last journal (Hori 1970:349–50).

This change, however, does not necessarily indicate a shift from pilgrimage to wayfaring as I use the terms. The change from *angya* to *hyōhaku* could indicate, for instance, a gradual recognition that the ideal he continues to embody does, in fact, differ from the conventional notion of pilgrimage. It also could indicate a shift in emotional tone from a more serious term to one that suggests free-floating (*hyō* means "to float"). In any event, this change was only a relative one, for Bashō uses *angya* in his later works as well, including *Oku no hosomichi* (NKBT 46:76).

In order to determine the continuity and change in Bashō's notion of the religious journey, we need to examine not individual terms but key passages in the journals that precede *Oku no hosomichi.* I cannot take up all the passages that refer to traveling, but a discussion of several, including some that seem to diverge from the notion of wayfaring, will help clarify the continuity of Bashō's ideal.

Near the opening of his first journal, *Nozarashi kikō,* for instance, Bashō explicitly names Edo (now Tokyo) as his *kokyō,* "hometown" or "native place," and the journal, in fact, ends with his return to Edo. From this we might conclude that the journey described is a temporary break from life in Edo rather than the beginning of a life of wayfaring.

A closer look, however, reveals a predominance of wayfaring imagery. The opening statement concerning a journey of a thousand leagues is followed by an image of dying by the roadside:

nozarashi o	Bleached bones
kokoro ni kaze no	on my mind, the wind pierces
shimu mi kana	my body to the heart.
	(NKBT 46:36)

As he sets out, he sees in his mind the bitter implication of the ideal that he had just proclaimed: even an endless journey can end—in death on the road.[9] This poem is immediately followed by the one that refers to Edo as his hometown:

aki to tose	Autumn, ten years:
kaette Edo o	now it's Edo,
sasu kokyo	the old home.
	(NKBT 46:36)

Bashō looks to the past and what he is leaving, rather than to the future and its conclusion. He was born in or around Ueno in Iga Province, but he had lived the past decade in Edo. It is important for him to name this new "old home." As he departs on his unbounded journey he wants to name what he is separating himself from: a settled life in the thriving metropolis of Japan's new culture.

The Japanese term for retiring from life and entering the Buddhist order is *shukke,* literally, "depart from the home." *Shukke* marks a break from one's household life and entrance into the life of a professional religious. Bashō is making the same kind of break here, although he is setting out to live not as a monk in the monastery but as a wayfarer on the road. He once left his life in his native village for the life of a rising poet in the city. Now he is leaving his second "old home" to enter the life of wayfaring.

The opening image of accepting death by the roadside as inevitable fate is almost immediately repeated in the famous passage of the abandoned baby. Soon after his departure from Edo, Bashō finds a baby left by the roadside. He laments the baby's circumstances, writes a mournful poem, and asks how it could have ended this way. He concludes that "this simply is from heaven, and you can only grieve over your fate" (NKBT 46:37). To the puzzlement of many commentators, he leaves the baby there to die. In fact, the baby manifests the very condition that he has set out to attain: life as a journey on the edge of death, with resignation to whatever fate brings (see Barnhill 1986).

The image of death on the journey comes up once again in *Nozarashi kikō*, but in a surprising way. Well into his journey but also well before its end, Bashō states: "That night I stayed over in Ogaki, with Bokuin my host. When I departed on this journey from Musashi Plain, I left with thoughts of bleached bones in a field." Then he writes:

shini mo senu	Not yet dead:
tabine no hate yo	the journey's end—
aki no kure	autumn evening
	(NKBT 46:40)

This poem seems to reverse the image, and the point, of the opening passage of the journal. But a closer look suggests that Bashō is actually refining, not reversing,

[9]Umebara Takeshi has noted that resignation to the inevitability of his death is central to Bashō's religious vision and poetic creativity, and it is present in his first journal as well as his last. See Umebara 1970:305.

his notion of death on the road. Donald Keene has stated that "Bashō may have felt that the most difficult part of the journey was over; otherwise *hate* is hard to understand" (Keene 1959:139 n.5). *Hate* would be hard to understand if Bashō considered the end of the journey to be a return to where he started. But if the "end" of the journey, in the sense of a goal, is simply to be on the road, the use of *hate* here is quite easy to understand. Death by the roadside will, in fact, come to the wayfarer, but until that time, the *tabine no hate* is to continue on the journey, staying at inns and the homes of friends. Bashō here completes the notion of journey's "end": it is the continuing on the road as well as the dying beside it.

Nozarashi kikō concludes with Bashō back at his hut in Edo. Nobuyuki Yuasa translates the final prose passage as follows: "I reached home at long last towards the end of April" (Yuasa 1966:64). This translation follows the conventional interpretation—Bashō as a temporary wanderer, glad to be back home—more than it does the text. The text reads simply:

> The end of April, I returned to my hut, and while resting from the pains of the journey,
>
> natsugoromo imada shirami o toritsukazu
>
> Summer clothes: still some lice yet to pick
> (NKBT 46:44)

The journal ends with return and a cessation of the travel, yet there is neither a declaration of being "home" nor gladness for journey's end. Indeed, the final image suggests that the journey does, in a very mundane way, linger with him.

The fact that the journal ends with a return to his hut does, however, undercut the theme of endless journey that pervades most of the text. In his two other major journals, *Oi no kobumi* and *Oku no hosomichi,* Bashō presents a more unqualified image of wayfaring, and he never again ends a journal with a return. *Oi no kobumi,* as we have seen, opens with an explicit declaration of his self-identity as a wayfarer: "traveler will be my name." Later in the journal he and a companion he met on the journey write on their hats: "two fellow wayfarers with no abode in heaven and earth" ("Kenkon mujū dōgyō ninin"; NKBT 46:58). This idea is repeated later when he states that "forsaking all fixed abodes, I had no desires for things to own" ("Sumiki o sarite, kibutsu no negai nashi"; NKBT 46:61; "Sumiki o sarite" literally means "leave the nest").

Early in *Oi no kobumi* Bashō does refer to what seems to be a limited period. Because his friends help him get ready for departure, he states that "I didn't have to put any effort into the three months' preparations ("Kano sangetsu no kate o atsumuru ni chikara o irezu"; NKBT 46:53). But the reference to three months' provisions actually suggests a limitless journey rather than a limited one. As he did in the opening of *Nozarashi kikō,* Bashō is referring to the phrase in the *Chuang Tzu* that states that a journey of a thousand leagues usually calls for three months' provisions. Once again Bashō is suggesting the notion of an immense journey. And indeed the journal ends while he is still on the road.

More passages could be analyzed, but the answer to the first question seems clear. Although Bashō's wayfaring ideal may be more thoroughly and consistently developed in *Oku no hosomichi,* the earlier journals are also primarily characterized by this ideal. The change in his journals is not a shift from one mode of religious journey to another but simply a growth in sophistication and uniformity of expression.

The second question concerns the specific nature of Bashō's own wayfaring ideal. Perhaps the two most interesting and important aspects are its double character and its noncompletion. The doubled character is seen most explicitly in the famous opening of *Oku no hosomichi,* cited above. The endless journey is not merely a personal mode of life; it is also the fundamental nature of all life all of the time. The passage expresses Bashō's attempt to fuse the two notions of endless journey. All people—and all things—are on a journey that ends only with death, but a person also can choose to realize that condition, to live intimately with it. Bashō's wayfaring is an attempt to embody physically and reflect symbolically the primary character of existence.

The structure of the passage mirrors the doubled structure of the endless journey. The first two sentences refer to the fundamental, universal condition of life. "And so I too . . ." refers to the physical act of traveling. But in the sentence beginning "Many ancients, too . . ." the notion of journey has a double function, much like a *kakekotoba* (pivot word) in a Japanese poem. Thus, the sentence is ironic. If journey is the essential, inescapable condition of human life, then everyone dies on a journey. But the ancients, and Bashō, sought to embody and reflect that condition, thus joining the symbolic and physical aspects of the journey.

Bashō's journals reflect an intense concern with death, and his doubled notion of the journey is intimately related to it. In the opening to *Oku no hosomichi,* his awareness of the journeylike character of life emphasizes the inevitability of death: the journey will end only with death.