

A TRANSLATION OF KUKI SHŪZŌ'S
“A REFLECTION ON POETIC SPIRIT”
(*Fūryū ni kansuru ikkōsatsu* 風流に関する一考察)
(1937/1941)¹

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Part I.

It is told that Bashō once said, “People in my school are studying *fūryū* (風流).”² But what is *fūryū*? *Fūryū* is an opposition to the worldly. It must begin with a refusal of the commonplace world as it is found in social everydayness. *Fūryū* is first of all detachment (離俗 *rizoku*). When Confucius asked Shiro, Sōseki, Zen’yū and Kōseika about their desires, Shiro (Zi Lu) answered that his ambition was becoming a politician and serving the state in a moment of emergency; Zen’yū (Ran You) said that he would rather strive for the wellbeing of the people by administrating their economy; Kōseika (Gong Xi Hua) described his intention to become a government official. Only Sōseki (Zeng Xi) remained silent, and when the Master asked him once again he answered: “To bathe in the waters of river Yi, to feel the wind blowing over the rain altars, to go back home singing.”³ Confucius heaved a sigh and said, “It is Sōseki who has my approval.” *Fūryū* is the free spirit (心意気 *kokoroiki*) with which Sōseki breaks away from the world.

It has been said that “the rule of detachment is the hardest one,”⁴ and yet it is also stressed that becoming a man of *fūryū* “is nothing more than

¹ *Fūryū ni kansuru ikkōsatsu* 風流に関する一考察 (1937), from the collected work *Kuki Shūzo zenshū* 九鬼周造全集 (KSZ), 12 vols (Tokyo: Iwanami Shoten, 1980–1982), 4:60–82.

² *Igoshū* 遺語集, a collection of Bashō’s sayings.

³ See Confucius, *Analects*: XI–25, slightly adapted by Kuki.

⁴ From the preface of the *Shundeishū* 春泥集 by Kuroyanagi Shōha 黒柳召波 (1727–1771). Shōha was a disciple of Buson, who wrote for him a preface explaining his view on *rizoku*: “*Haikai* uses the language of the world (*zoku*) and at the same time wants to get away from the world (*rizoku*). Transcending the world and acting with the world at the same time: the rule of detachment is the hardest one.”

setting one's heart right and breaking away from the common world."⁵ Etymologically, someone has arbitrarily reduced *fūryū* to the life of a refined (風声 *fūsei*) and classy (品流 *hinryū*) non-conformist; but even apart from such origin, in the essential structure of *fūryū* we have “wind flows” (風の流れ *kaze no nagare*). A stream of water is limited by the bed it flows on, but the wind's flow has no bounds. A living soul (気魄 *kihaku*) willing to remove itself from the mundane, to get away from old uses, to escape fame and success, and breathe in the emptiness of the sky (虚空 *kokū*): that must be the grounding of *fūryū*. The first step of *fūryū* is a destruction or an opposition to the common values that take the form of social everydayness. “[Poetry] is like a fireplace in summer and a fan in winter, it goes against the mass and it has no good use”⁶: this unrestrained, lofty character is indispensable to *fūryū*. A true man of *fūryū* is the free individual who has rejected both the temptations of the few and those of the many. The first ground of *fūryū* is the moral quality of detachment.

However, *fūryū* does not consist of this negative aspect alone: it must be immediately followed by another, affirmative one, and the maturation of some new content must be directly realized by that very individuality which broke away from everydayness. Also, this new content that must come to fruition is mainly understood as aesthetic activity. In the lived experience of beauty, the negative freedom of inspiration and adventure might already reflect this destructive aspect of *fūryū*.⁷ Indeed, in the majority of cases this affirmative, artistic aspect determines the negative and moral one from within. This second moment of *fūryū* can be called *aesthetic immersion* (耽美 *tanbi*).

With its excellence, the experiential value that we call “beauty” is unavoidably thought of as something absolute: and yet in it there is also a

⁵ *Jisan no ron* 自贊論, A section of the *Haikai Mondō*; Bashō Taisei 芭蕉大成 (BTS), ed. by Ogata Tsutomu et al. (Tokyo: Sanseidō, 1999), 565.

⁶ *Saimon no ji* 柴門辭, or *The Brushwood Gate* (also referred to as *Words of Farewell to Kyoriku*), a short prose from 1693 left by Bashō as a gift to his disciple. David L. Barnhill, trans., *Bashō's Journey: The Literary Prose of Matsuo Bashō* (Ithaca: State University of New York Press, 2005), 139.

⁷ The notion of adventure here very likely refers to Oskar Becker's 1929 essay *Von der Hinfälligkeit des Schönen und der Abenteuerlichkeit des Künstlers*, which Kuki knew both from the original and from the 1932 translation by Yuasa Shinnosuke.

necessary movement towards the relative, towards single individuals and ages. Rooted here is the duality of “constancy” (不易 *fueki*) and “change” (流行 *ryūkō*). In the moment of its social expression, this aesthetic character (*tanbisei*) assumes the relative forms of a “style” (風 *fū*) or “current” (流 *ryū*). We have, as instances of the former, the *Kofū*, the *Danrinfū*, the *Shōfū*, and of the latter, the *Senkeryū*, the *Yabunouchiryū*, the *Sekishūryū*.⁸ On one hand, *fūryū* possesses the structure of the “wind’s flow,” in which the discovery of the individual and the spiritual energy of creativity manifest themselves in full force, concentrating on the self to avoid the neutralizing restrictions of the world. On the other hand, it is only normal that once this content has been constructed and realized it also acquires a collective quality by rules of imitation and habit, and thus assumes the fixed forms of styles and currents. However, “the style of yesterday is not good for today, and that of today will be hardly useful tomorrow.”⁹ The old forms must be perpetually renewed.

Moreover, it is rightly said, “Thousands of changes, ten thousand mutations: this is the principle of spontaneity (自然 *shizen*). Without change, a style does not renovate itself. Someone who does not strive for such change ... is not pursuing the poetic truth (誠 *makoto*).”¹⁰ To take *fūryū* as “the task of one’s life,”¹¹ one needs to pursue such sincerity with all himself. One must keep true to this “one thin thread”¹² that follows the truth of beauty. What is required here is once again the destructive character of wind flow, breaking the shell of those styles and currents that after becoming fixed and popular have fallen into everydayness:

⁸ The former three are the two major *haikai* styles before Bashō, those of Matsunaga Teitoku and Nishiyama Sōin, and Bashō’s own style; the latter three are three schools of tea ceremony.

⁹ *Kyoraishō* 去来抄, a compilation of notes by Bashō’s disciple Mukai Kyorai, considered some of the most faithful accounts of Bashō teachings. *Kōhon Bashō zenshū* 校本芭蕉全集, ed. by Komiya Tomotaka, 11 vols. (Tokyo: Fujimi Shobō, 1988–1991) (KBZ) 7:63, or in R. Sieffert’s French translation (1983).

¹⁰ From the *Akazōshi* [Red Booklet] 赤冊子, one of Hattori Dohō’s *Sanzōshi* 三冊 (1702), KBZ 7:173; see Sieffert 1983 and also another translation (often very interpretative) found in Toshihiko Izutsu and Toyo Izutsu, *The Theory of Beauty in the Classical Aesthetics of Japan* (Hague: Martinus Nijhoff Publisher, 1981).

¹¹ *Oi no kobumi* 笈の小文.

¹² *Saimon no ji* 柴門辭. See note 5.

Empty chestnuts were born, and the poems in echo
withered; winter days arrived, and the chestnuts fell too;
the winter days found no space under the monkey's straw
coat, and the straw coat was destroyed by a sack of
charcoal.¹³

Here we see how the change that constantly “digs the bottom”¹⁴ is the gift of one's vote to the eternal (不易). Within *fūryū* the ethical-destructive detachment and the artistic-constructive aesthetic immersion must always work circularly. (It is highly interesting how this double correlation has also been clarified etymologically, as a reciprocal correspondence of “misao” and “miyabi,” in the work of Endō Yoshimoto).¹⁵

In *fūryū*, there is also a third element that plays an essential role. It is nature (自然). In a synthesis of the first moment of detachment and of the second of aesthetic immersion, we may say that it is necessary to purify oneself from the worldly and go back to nature. The art created by *fūryū* has thus an extremely close connection to nature.

The spirit of poetry begins – up in the North a rice-planting song	<i>Fūryū no</i> <i>hajime ya oku no</i> <i>taue uta</i>	風流の はじめやおくの 田植歌
Singing the truth of poetic spirit a cuckoo (Bashō)	<i>Fūryū no</i> <i>makoto o naku ya</i> <i>hototogisu</i>	風流の まことを啼くや 時鳥

¹³ *Tō Kyōshi monnan ben* 答許子問難弁 [Answering to Kyōriku's Critique], a section of *Haikai mondō*, BTS, 553. Each of the images evokes the title of one of the poetic collections of the Bashō school, which marked the continuous evolution of Bashō's style.

¹⁴ *Uda no hōshi* 宇陀の法師 [The Priest from Uda], a collection of *haikai* notes by Morikawa Kyōriku published in 1702, KBZ 7:279.

¹⁵ Endō Yoshimoto 遠藤嘉基 was a professor of Japanese studies at Kyoto University from 1935. Kuki refers to the fact that the word 風流 *fengliu*, Chinese in origin, before acquiring the reading *fūryū* was pronounced either *miyabi* (雅), meaning “elegant,” “refined,” or *misao* (操), “simple,” “virtuous.” Endō (“Fūryū-kō” 風流考, *Kokugokokubun*, 1940).

Within *fūryū* nature and art are two faces of the same thing. We can also say that the aim of *fūryū* is a life of pure beauty, in which artistic and natural beauty are subsumed (包摂 *hōsetsu*). A life of merely artistic beauty, that does not include within itself the beauty of nature, cannot be called *fūryū*. It is by the particular love of nature of Japanese people that *fūryū* possesses this strong Japanese hue in its intimate essence. In any case, *fūryū* must possess that particular flavour that made Bashō say, “Follow that which creates, be a companion of the four seasons. Nothing one sees is not a flower, nothing one imagines is not the moon.”¹⁶ This is also why the “Way of the Garden” (庭道 *teidō*) and the “Way of Flowers” (華道 *kadō*) have a relevant position within *fūryū*. However, we should not overlook the fact that natural beauty does not absolutely exclude the beauty found in human life. *Fūryū* orders “follow that which creates, go back to the creation,” but at the same time, “after bringing your heart to the highest realization, return to the common world (俗 *zoku*).”¹⁷ This “common world” is, however, not the same from which *fūryū* departed in its first moment. It is a world that has sublated (止揚 *shiyō*) *fūryū*. It is *fūryū* within the common world. The “Way of the Libertine” (色道 *shikidō*)¹⁸ and the “Way of Tea” (茶道 *sadō*) are the first steps to *fūryū*'s pursuit of beauty within human life as in:

The deep colour	<i>Iro fukaki</i>	色ふかき
of passion scatters	<i>kimi ga kokoro no</i>	君がこころの
the flower of your heart	<i>hana chirite</i>	花ちりて
as the body is pierced	<i>mi ni shimu kaze no</i>	身にしむ風の
by the blowing wind	<i>nagare tozomishi</i>	流れとぞみし

Here we find the expression of this sense of *fūryū*. For that which concerns the so-called “historical beauty,” can be included within human beauty: it is the beauty that history, conceived as an accumulation of human life, possesses in its temporal quality. What instead occupies a middle position between natural beauty and human beauty is “technical beauty.”

¹⁶ *Oi no kobumi*.

¹⁷ *Akazōshi*, KBZ 7:174.

¹⁸ The first one is the principal object of investigation in *Iki no kōzō*. However, Kuki does not use the word *shikidō* in the former work. It is possibly a reference to Fujimoto Kizan's 1678 *Shikidō Ōkagami*, a great companion of histories and records to the floating world.

In the rainy season it relies on its moat: that little fort	<i>Samidare no hori tanomoshiki toride kana</i>	五月雨の 堀たのもしき 砦かな
Pounding grains – in the middle of the barley a waterwheel (two haiku by Buson)	<i>Usuzuku ya homugi ga naka no mizuguruma</i>	春や 穂麦が中の 水車

If the aesthetic contemplation represented by a moat or a waterwheel in these poems is genuinely oriented towards modernity, the technical beauty of a battery of guns, a warship, a plane, a telegraphic tower, a locomotive, and a metallic stove or a crane also becomes apparent:

In my rifle an angle of fire: upstream along river Han	<i>Hōshin ni shakaku ari Kankō o sakanoboru</i>	砲身に 射角あり寒江を 遡る
Over the autumn waves a warship is gliding with its long stern	<i>Aki no nami kantei nagaki tomo o hiku</i>	秋の波 艦艇長さ 艫を牽く
The wings and the wheel of a landing plane bouncing on the green field	<i>Ki no yoku to zenrin aoki no ni hazumu</i>	機の翼と 前輪青き 野に弾む
In an autumn night after the locomotive not a single wagon	<i>Shūya au kikansha ni tsuzuku sharyō nashi</i>	秋夜遭ふ 機関車につづく 車輛なし
It will snow soon just outside Kokura a burning stove (Yamaguchi Seishi ¹⁹)	<i>Yuki kizasu Kokura o suginu karo moyuru</i>	雪きざす 小倉をすぎぬ かろ燃ゆる

¹⁹ Yamaguchi Seishi 山口誓子 (1901–1994), a disciple of Takahama Kyoshi and part of the Hototogisu literary circle. The use of modern images was a noteworthy characteristic of his production, as also evident in the poems quoted by Kuki.

Given how *fūryū*'s content is the lived experience of natural beauty on one side and that of human beauty on the other, it is evident that travel and eroticism have an essential meaning and stand out by themselves in the life of a *fūryū* man. Shikō dedicated one of his *Five More Essays (Zokugoron)* to travel and one to love: this is indeed an excellent insight for the study of *fūryū* within human existence.²⁰ “Mountain, river, grass, trees: each of them shows itself in travel”: from the horizon of travel one is exposed to the generality (*ippan* 一般) of nature; “the Buddhist priest and the layman, the old and the young, all have to experience passion”: in the perspective of love one then approaches the generality of human life. The *fūryū* man asks to “call me traveller” and is full of desire:

The magpie held	<i>Kasasagi ya</i>	かささぎや
in a woman's hand	<i>onna no te ni te</i>	女の手にて
will show its song	<i>uta wa min</i>	哥は見ん
(Kikaku ²¹)		

Within *fūryū*, nature, human life and art are reunited in a harmonic whole at the very core of existence. Now, what is the relation between *fūryū* and pleasure? The experience of beauty is pleasurable, and in this respect, it is easy to understand *fūryū* as something that is also enjoyed as such. Both natural beauty and human beauty are enjoyed as pleasant. The appreciation of artistic beauty is by itself pleasurable too, and even the creation of art is rooted in pleasure. But it is also true that at the intersection of arts and morality-religion, aesthetic pleasure understood as the absolute enjoyment of experiential values eventually denies itself. A soul appreciating the real taste of *fūryū* will also understand, as such, the unique sense of the “white dew” (白露 *shiratsuyu*) that disappears just after autumn's dawn.

²⁰ Kagami Shiko 各務支考 (1665–1731) was another of Bashō's main disciples and *haikai* theorists. *Zokugoron* 続五論 is his first major theoretical treatise on *haikai*. Nihon Haisho Taikai 日本俳書体系, 17–34.

²¹ Kuki here is willingly, or unwillingly, merging two successive poems, in Takarai Kikaku's 五元集 *Gogenshū*: かささぎや丸太の上に天川 “A magpie / over the wooden hut / the milky way,” and 星合や女の手にて歌は見ん “The bridge of stars / in the Woman's hand / it will start singing.” Both refer to the legend of Tanabata, but together assume a humorous, possibly erotic twist.

Part II.

Now we will try to reflect on the different forms of aesthetic values that *fūryū* develops through the expression of the experience of natural and human beauty. First, we have things *hanayaka* (華やか “brilliant,” “flourishing”) and things that have *sabi* (寂 “loneliness,” “rust”). According to a famous definition, “an image of kerria flowers (山吹 *yamabuki*) was poetic (*fūryū*) and full of colour (*hanayaka*), but with its simplicity the line about ‘the old pond’ reached the truth of things.”²² As we see in this case, it is not true that things *hanayaka* lack the grace that can be called *fūryū*: it is just that within today’s linguistic sensibility, it is unavoidable to immediately consider as *fūryū*, the “spirit of beauty” (風雅) associated with *sabi*. Therefore, within *fūryū* there is a side of *sabi* and a side of *date* (伊達 “showy”): “The style of the Master prefers the quiet loneliness, and it is subtle (細し *hososhi*); the style of Shinshi [Kikaku] likes gaudy things, and still it is subtle.”²³

Fūryū can thus be divided into the two great genres of “Bashō’s model” and “Kikaku’s model.” The mood of the first is that of:

Old pond a frog jumps in the sound of water	<i>Furu ike ya kawazu tobikomu mizu no oto</i>	古池や 蛙飛びこむ 水の音
On a withered branch a crow has perched – autumn dusk	<i>Kare eda ni karasu no tomarikeri aki no kure</i>	枯枝に 鳥のとまりけり 秋の暮
In the white dew never forget the taste of loneliness	<i>Shiratsuyu ni sabishiki aji o wasururuna</i>	白露に 淋しき味を 忘るるな

²² *Kuzu no matsubara* 葛の松原 (1692), a collection of *haikai* discussions and episodes by Shikō, KBZ 7:240. The episode quoted by Kuki reports the origin of Bashō’s haiku about the jumping frog. Hearing the frog jumping, Bashō immediately composed the second part of the poem, but was missing the first five syllables. Kikaku’s suggestion was a bright image of spring, but Bashō opted for the stillness of the old pond, producing his masterpiece.

²³ BTS, 565 (in *Haikai mondō*).

But the mood of the second one is that of:

Not a single day without a bell being sold: spring in Edo	<i>Kane hitotsu</i> <i>urenu hi wa nashi</i> <i>Edo no haru</i>	鐘ひとつ 売れぬ日はなし 江戸の春
Puppets are beating on their little drums at the cherry viewing	<i>Kairai no</i> <i>tsuzumi utsu naru</i> <i>hanami kana</i>	傀儡の 鼓うつなる 花見哉
The swaying flowers of a peach tree: the dance of Kabuki	<i>Hana sasou</i> <i>momo ya kabuki no</i> <i>waki odori</i>	花さそう 桃や歌舞伎の 脇踊

Between the two genres, there is a spontaneous divide. The contrast between the ink paintings of Sesshū and the rich colours of Matabei, the coarse (寂) texture of the Igayaki ceramics and the lustre of those from Ironabeshima, the grave echo of the songs accompanying Nō and the high pitch of the Kiyomoto style,²⁴ all correspond to these models. The former affirms that “the poems of my school must be like an ink painting: unlike the other schools, we consider the *sabi-shiori* as the most important of things” (*Yuigoshū*). The latter argues that, “There is more to admire in those who compose poetry with magnificence, than in those who dedicate themselves to *sabi-shiori* alone.”²⁵ They are, however, converging on some critical positions: it is said that “Bashō’s *sabi-shiori* can be left aside at least for the composition celebrating the New Year,” implying that there is a limit to the sphere of *sabi*, and at the same time suggesting that “what goes well in a meeting over Gion festival is the dissonant tone of autumn’s wind”: a limit that is also traced for *hanayaka*.²⁶

Among the beauty born out of *fūryū* there also are things with *okashimi* (可笑しみ “funny,” “ridiculous,” “eccentric”). “The *fūryū* found in the flower and the moon is the outer form of poetic spirit (風雅); in its very name, *haikai* (俳諧 “comic verse”) is *okashimi*; *sabi* is the essence of poetic spirit” (*Zokugoron*). In this quote, *hanayaka*, *okashimi* and *sabi* are neatly

²⁴ Style of music accompanying kabuki and bunraku.

²⁵ From the preface of the *Kachōhen* 華鳥篇 (1808), one of the poetic collections of Buson.

²⁶ Two quotes from the *Saitan no ji* 歳旦辞, a prose reflection by Buson.

distinguished. What is outside of them is pushed aside as “a triviality of the common world.” When it is said that “to compose *kyōka* one must not lose sight of its great principles: *okashimi* and *fūryū*,”²⁷ it sounds as if they are separate things: but this is not true at all. What does the image of the wind god Fūjin, painted by Tawaraya Sōtatsu, tell us? That one aspect of the character of the god is its humour. *Okashimi* is then another moment that can be seen within the structure of *fūryū*:

Looking like they don't care at all a crow and a willow	<i>Kerori kuwan</i> <i>to shite karasu to</i> <i>yanagi kana</i>	けろりくわん として鳥と 柳哉
The daikon farmer with a daikon has pointed the way	<i>Daiko hiki</i> <i>daiko de michi o</i> <i>oshiekeri</i>	大根引き 大根で道を 教へけり
I changed my robe and I tried to sit down but I am still alone (three haiku by Issa)	<i>Koromo kaete</i> <i>suwatte mite mo</i> <i>hitori kana</i>	衣更えて 坐って見ても ひとりかな

In poems like these it is clear that *okashimi* is also *fūryū*.²⁸ In their *okashimi*, Sōkan and the Danrin school are Issa's predecessors, and the dance of *Satokagura* invented by *Ame no uzume no mikoto* or the *Frolicking Animals* scrolls painted by the abbot Sōjō are also notable examples of “Issa's model.” If looked at in the right perspective, even the “Tiger cubs crossing” garden in the Ryōanji can be seen as belonging to this model.

Opposed to things with *okashimi*, there are inevitably things *ogosoka* (巖か “sublime,” “severe”). The style of the sculptures of Fudō Myōō in the Sanmyōō-in at Mount Kōya or the Shōren-in at Awata belongs to the same space of:

Stormy sea stretched over Sado the Milky Way	<i>Araumi ya</i> <i>Sado ni yokotau</i> <i>Amanogawa</i>	荒海や 佐渡によこたう 天の川
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²⁷ *Kyōkashoshinshō* 狂歌初心抄, an introduction to the genre by Karagoromo Kisshū (1743–1802).

²⁸ “Wit” as “spirit.”

Its clear sound up to the Northern Cross a cloth-beating block	<i>Koe sumite</i> <i>Hokuto ni hibiku</i> <i>kinuta kana</i>	声すみて 北斗にひびく 砧かな
Lightning going towards darkness a heron's cry	<i>Inazuma ya</i> <i>yami no kata yuku</i> <i>goi no koe</i>	稲妻や 闇の方ゆく 五位の声
With Summer rains it has grown faster: the Mogami River (four haiku by Bashō)	<i>Samidare ya</i> <i>atsumete hayashi</i> <i>Mogamigawa</i>	五月雨や 集めて早し 最上川

As *fūryū* refuses the common world and strives for a transcendent truth, things *ogosoka* are naturally born. If *fūryū* was the self-realization of *hanayaka*, *sabi* and *okashimi* only, and lacked that of *ogosoka*, it would be a great disgrace for the spiritual life of the Japanese people. “If we listen to the poems of the Master, some of them are *ogosoka*,”²⁹ remembered Kyorai, but his words have sometimes been forgotten even by men of *fūryū*. Recently the intellectual quality of art has been discussed a lot: but if this thought is conceived as ethical or religious, most of it will have a character inherent to the model of *ogosoka*. In the following poem:

Wild tangerines and a cuckoo, yes but in which past field? (Bashō) ³⁰	<i>Tachibana ya</i> <i>itsu no no naka no</i> <i>hototogisu</i>	橘や いつの野中の ほととぎす
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Through the perfume of tangerines casually smelled by the poet, the past rises from its deep slumber and comes back to life in the present instant, keeping its unique shape (姿 *sugata*). On a more concrete level, what is perceived in that perfume is a connection between tangerines and the cuckoo, but behind

²⁹ *Tō Kyoshi monnan ben*, BTS, 555.

³⁰ See *L'expression de l'enfini dans l'art japonaise*, KSZ 1:272, and *Metaphysics of Literature*, KSZ 4:22, for two more discussions of this *hokku*, both concentrating on the Proustian (that is discontinuous and metaphysical) temporal dimension opened by olfactory memory.

them lies the emotion full of *ogosoka* of a metaphysical, eternal present. This poem reads:

They come and go, return or leave they know each other or they do not at the barrier of Ōsaka (Semimaru)	<i>Kore ya kono yuku mo kaeru mo wakarete wa shiru mo shiranu mo Ōsaka no seki</i>	これやこの 行くも帰るも 別れては 知るも知らぬも 逢坂の関
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It also possesses the philosophical sense of *ogosoka*, carrying within itself the mystery of chance and destiny, and holding past and future together in a temporally infinite horizon. *Ogosoka* can also show itself as the sheer force present in poems like:

Blown by the wind stones in the monsoon on Mount Asama	<i>Fukitobasu ishi wa Asama no nowaki kana</i>	吹きとばす 石は浅間の 野分かな
End of month, no moon A centenary willow hugged by the storm (two haiku by Bashō)	<i>Misoka tsuki nashi chitose no sugi o daku arashi</i>	三十日月なし 千とせの杉を 抱く嵐

In the field of sound, we should look for *ogosoka* in the storm-like use of the plectrum in the style of Ōzatsuma, it is probably there that we are allowed to hold some new hopes.³¹ Born out of *fūryū* is also the subtlety of *hosomi* (細み “thin,” “fine”). A classic example of this model is:

Might the birds too be fast asleep? On Yogo lake (Bashō)	<i>Toridomo mo neirite iru ka Yogo no umi</i>	鳥どもも 寝入りてゐるか 余語の湖
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³¹ Ōzatsuma is the name of a distinctive shamisen style accompanying *jōruri*, in which the chords are repeated very rapidly, in an almost violent manner, and then abruptly stop. The effect does suggest an intense tension.

But we can also feel the heart of *hosomi* penetrating in the poetical object and the noise of a chisel finely sculpting the artwork in poems like:

Stillness piercing the rocks cicada cries	<i>Shizukasa ya</i> <i>iwa ni shimiuru</i> <i>semi no koe</i>	しづかさや 岩にしみ入る 蟬の声
A begonia's hue now that it has flowered just like watermelon (two haiku by Bashō)	<i>Shūkaidō</i> <i>suika no iro ni</i> <i>sakinikeri</i>	秋海棠 西瓜のいろに 咲にけり

In the erosion basin that surrounds the quiet lake of Yogo, birds and water alike have fallen into a deep slumber. When the poet is even able to notice if birds are sleeping, the subtlety (*hosomi*) of his heart has reached an exceptional degree. The voices of cicadas penetrate the cracked stones, and the finest point of his hearing is at work. He perceives the very same watery hue in a begonia and a watermelon because his sense of colour is most keen. Leaving the correspondence between /tori/ and /iri/ aside, even the rhyming relation between /shimi/ and /semi/, /shūka/ and /suika/ has the allure of a fine sensibility for detail. Also, in the following there is the sensibility of *hosomi*:

Mountain rose could it be born, too from a willow's thread? (Kikaku)	<i>Yamabuki mo</i> <i>yanagi no ito no</i> <i>harami kana</i>	山吹も 柳の糸の はらみかな
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It has been written that “this subtlety is the way of the Master, [the different styles] attune themselves to it,”³² and in fact both *sabi* and *date* often undergo a process of refinement that brings them to *hosomi*. If *hosomi* is “something thin,” it is only natural that opposed to it we have “something bold” (太い *futoi*). Statements like “To compose a good poem, open all your heart,” or the happy carelessness of are probably part of this turn towards *futoi*:

³² *Jisan no ron* in BTS, 565, is a discussion about different styles becoming *hososhi*, thus the reference to Kikaku, famous for the gaudier style, but also learning from Bashō’s great eye for the detail.

Plums blossoming I don't care if you call them <i>mume</i> or <i>ume</i> (Buson)	<i>Ume sakinu</i> <i>dore ga mume ya</i> <i>ume ja yara</i>	梅咲きぬ どれがむめやら うめぢややら
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They reveal the same movement of the heart, skipping over the details and appreciating what is bold and hazy.

Falling peonies piling up, two or three over each other	<i>Botan chite</i> <i>uchikasanarinu</i> <i>nisanpen</i>	牡丹散て 打かさなりぬ 二三片
From where has that stone fallen? A summer grove	<i>Izuko yori</i> <i>tsubute uchikemu</i> <i>natsu kodachi</i>	いつこより 礫うちけむ 夏木立
Sleeping through the <i>futon</i> in my bones this frosty night	<i>Waga hone no</i> <i>futon ni sawaru</i> <i>shimoyo kana</i>	我骨の ふとんにさはる 霜夜かな
To the Lord of Toba! Five or six knights running in the monsoon (four haiku by Buson)	<i>Tobadono e</i> <i>goroku kiisogu</i> <i>nowaki kana</i>	鳥羽殿へ 五六騎急ぐ 野分かな

Works like these are all aiming for the opening of *futoi*. It does not matter whether the sensation is one of colour, sound, touch, or motion: what matters to all of them is enjoying the open quality (*rairaku*) of things bold and rough, without filters in their immediate wholeness. *Futoi* might perhaps be called “the model of Buson.” Contemporary art is also mostly about “bold things,” contemplated within geometrical points, line, planes and movement. Opposed to the *esprit de finesse* oriented towards *hosomi*, there is the so-called *esprit de geometrie*, which turns to the thickness of *futoi*. The contrast between *hosomi* and *futoi* in a certain sense can also be seen in the difference between the paintings of the Maruyama-shijō school and those in the literati style, between the dance of the Fujima school and the Inoue style, and between the short and long ballads accompanying kabuki.

Part III.

The essential structure of aesthetic values born out of *fūryū* can then be reduced (還元 *kangen*) to three different contrastive relations.

hanayaka [brilliant] and *sabi* [loneliness]
hosomi [fine] and *futoi* [thick]
ogosoka [sublime] and *okashimi* [eccentric]

Among them, it is in the first and second ones that the aesthetic value presents itself in a relatively pure form. Also, the first couple is a pure and simple qualitative determination, but the second can also be considered, up to a certain degree, as a quantitative one. This is because the opposition between *hosomi* and *futoi* can be thought of as dependent on the quantitative spatial relation opened up between consciousness (心 *kokoro*) and object (対象 *taishō*). To use a metaphor, we might say that if the eyes of a net are wider they will catch only the biggest fish, but by making them smaller the net is able to catch smaller fish too. When the net is thrown on a school of fish the spatial relation between larger or smaller eyes in the net determines quantitatively the spatial gap between the net and fish. An almost identical relation exists between consciousness and object. If the former stays wide open, the object will reveal itself from afar, only in its roughest outlines. If one sharpens his spirit instead, it can follow the object up to its finest details. The spatial relation between consciousness and object is determined by the individual quality of *fūryū*'s spirit. *Hosomi* has been called “the heart (心) of a verse.”³³ This is because in it we see the fine point of consciousness penetrating the flesh of the object.

An object also changes its hue if it is seen in the full light of day or in the shadow of dusk. In this case it is not space, but a temporal relation – the flow of time – that assumes a determinant meaning. Something quite

³³ Kuki probably refers to the discussion about *hosomi* reported at the end of the *Kyoraishō*, but changes the exact wording of the quote, and thus does not specify his source: “Kyorai answered: *shiori* does not mean that a poem is sad, and *hosomi* is not about it being poor: *shiori* is something in the image (姿 *sugata*) of the poem; *hosomi* is something in its intention (句意 *kui*),” KBZ 7:149. *Kui* is not easy to translate, but the character 意 can refer to “conception,” “intention,” or “consciousness,” and in this quote is not far from the quasi-phenomenological sense of *kokoro* suggested by Kuki.

similar happens with the creation of a work of art: the object presents itself surrounded by a colour gradation whether it be that of *hanayaka* or that of *sabi*. *Sabi* has been called “the colour of the poem”³⁴ exactly because the poetical object was perceived as something with its own hue. The difference between the first and second couple can be described in this way, although even the relation between *futoi* and *hosomi* is not resolved in just the quantitative relation of the gap between consciousness and object. In fact, the quantitative relation present in that distance turns spontaneously into a qualitative determination of the object, so that a certain colouring emerges there too. We should be ready to recognize this movement, which unperceivably moves from quantity to quality.

When it comes to the third couple, we see that within it there is a considerable mixture of different, non-aesthetic values. Ethical and religious values give to *ogosoka* its gravity, and intellectual or scholarly values contribute to the lightness of *okashimi*. Unlike the purely aesthetic values of the first two couples, for lack of a better term we could call the values belonging to this third couple “semi-aesthetic” (準美 *junbi*). In the first couple, the aesthetic value on the side of *hanayaka* shows itself independently and in saturated colours, but on the side of *sabi*, the aesthetic value reflects the shadows of *ogosoka* and *okashimi*, and thus matures in more complex hues. If we reflect again on the three contrastive couples from this perspective, we can see that in the second couple of *futoi* and *hosomi* the aesthetic value manifests itself in the purest way, in the first one, *hanayaka* and *sabi*, extra-aesthetic values begin to be mixed in, and in the third, *ogosoka* and *okashimi*, external qualities assume a further relevance.

Now I would like to examine more precisely the mutually negative relations between the terms of this three contrastive couples. Within the second couple of *futoi* and *hosomi*, once one of the terms has negated the other their relation is fixed and does not change. It does not matter if *futoi* is negated to have *hosomi* or if *hosomi* is negated to have *futoi*. As a result, once one of the two has been chosen, it has a definitive sense. To choose again and negate for a second time the first negation is obviously possible, but the necessity of slowly or abruptly moving from the first chosen negated pole to the other does not in any way belong to the character of the negation itself. Once the subjective determination of the consciousness (心) of *fūryū* has fixated the object in a certain sense, there appears its *static character*.

³⁴ This is an observation at the end of *Kyoraishō* KBZ 7:148 and BTS, 554.

Between the first couple, *hanayaka* and *sabi*, exists instead a unilateral negation, whose necessity increases gradually with the passage of time. Within the structure of *fūryū* there is a necessity that eventually negates all things *hanayaka* and moves them towards *sabi*. “I am now forty-two and my blood is still young: it is normal for my verses to seem *hanayaka*. When I become older though, nothing will be more natural than looking for the sober tranquillity of *sabi* and *shiori*”³⁵ – as it is somehow already said here, there exists a *gradual character* that modifies the “hue” of the object, passing from *hanayaka* to *sabi*.

If we move to consider what kind of negation occurs between the third couple of *ogosoka* and *okashimi*, we see that here the necessity of a mutual negation is always present within the negation itself. At all times, both *ogosoka* and *okashimi* are ready to suddenly switch into the other. *Ogosoka* is grounded in the relation between a small subject and a great object, *okashimi* in that between a small object and a great subject. But since big and small are relative things, with a change of perspective their position can turn around, and small and huge can switch suddenly.

Astronomy	<i>Tenmon o</i>	天文を
might be on its mind:	<i>kangae kao no</i>	考へ顔の
the face of a frog	<i>kawazu kana</i>	蛙かな
(Issa)		

In this haiku, the world of the frog is transferred into that of human beings: the small subject and the big one swap their position, the big object and the small one turn over each other. Thus *ogosoka* becomes *okashimi*. In other words, the *ogosoka* based on the relation between a frog (a small subject) and the sky (a big object) is turned into the *okashimi* of the relation between human being (a greater subject) and frog (a small object). On the other hand we have:

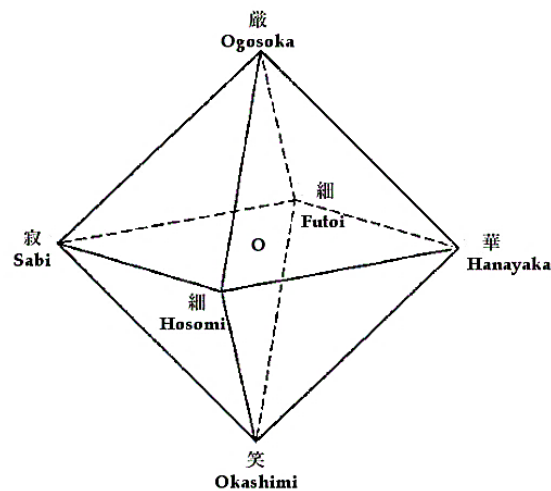
Scrawny frog	<i>Yasegaeuru</i>	瘦蛙
please don't give up	<i>makeru na Issa</i>	まけるな一茶
Issa is here!	<i>kore ni ari</i>	是にあり
(Issa)		

³⁵ *Zō rakushisha Kyorai no sho* 贈落柿舎去来書, a section of *Haikai mondō*. The quote is from a letter to Kyorai from Kyoriku, who stresses how *sabi* and *shiori* are natural developments of an older poetic personality, and should not be constructed artificially; BTS, 552.

Here we rise from an intellectual horizon to a moral one: a small object gives way to a great one, and a big subject defers to the small one. As a result, *okashimi* transforms into *ogosoka*. The *okashimi* that stood on the ground of the relation between the small object of a frog and the big subject of human being is turned into the *ogosoka* of the relation between the great object of moral virtue and the small subject of human being. It is thanks to this *revolving character* that *fūryū* can be a witness of the comedy and tragedy of human existence. In short, the negative relations that arise from these three contradictory couples show a gradual character in the first, a static character in the second, and a revolving character in the third one. The fact that the increase of variability that we see in the progression of *static*, *gradual* and *revolving* is proportional to the mixture of extra-aesthetic values, as opposed to the purely aesthetic ones, is a point worth of notice.

Part IV.

These relations can be represented schematically by this octahedron.



The six models of *fūryū* each occupy one of the apices of this solid. In the construction of this shape, we can first trace the square whose diagonals are the two perpendicular segments going from *hanayaka* to *sabi* and from *futoi* to *hosomi*. This bi-dimensional shape is the plane of strictly aesthetic values: the diagonal of *hanayaka* and *sabi* has a *gradual* quality, and that between

futoi and *hosomi* a static one. Then, from the point *O* at the center of the square we can trace a segment perpendicular to its plane and highlight on it the two points of *ogosoka* and *okashimi*, so that all the diagonals connecting them to *hanayaka*, *sabi*, *futoi* and *hosomi* have the same length: the line between *ogosoka* and *okashimi* expresses their quasi-aesthetic value and possesses a revolving quality. If we then connect the apexes of *ogosoka* and *okashimi* to the flat square of *hanayaka*, *futoi*, *sabi* and *hosomi*, we obtain a solid shape: this is the octahedron of *fūryū*. All the values produced by *fūryū* have a position on the surface or the inside of this octahedron.

What is called *shiori* can be expressed as an asymptotic curve on the edge that connects *sabi* and *hosomi*, or a random parabolic line inscribed in the right triangle traced by *sabi*, *O* and *hosomi*. *Shiori* has been called “the shape of a verse,”³⁶ but what is found here is not simply an objective “form” opposed to subjective feelings: in the word *sugata* we must recognize instead a structure even more complex of the single *sabi* and *hosomi*.

The ten <i>dango</i> too	<i>Tō dango mo</i>	十団子も
are smaller already:	<i>kotsubu ni narinu</i>	小粒になりぬ
autumn wind!	<i>aki no kaze</i>	秋の風
(Kyoriku)		

This poem is said to have *shiori*: if we observe it, we recognize that as the mass of *dango* becomes smaller, the season is passing from summer to

³⁶ A quote from *Kyoraishō* KBZ 7:149. The word *sugata* does not effectively correspond to an objective and static form (形 *katachi*). See for instance the description by Imamichi Tomonobu, who resembles the insight of Kuki in this matter: “the Japanese *sugata* does not refer to a ‘form,’ but that instead, as we described before, it expressed the appearance of a singular movement that never stabilized itself as a form as such; it was a word implying into one modality movement and quiet.” Since “wind” is a breathing élan (勢い *ikioi*) and a repeating habit (習わし *narawashi*) [...] words like wind-image (風姿 *fūshi*, “wind-shape”) express both a form and a flowing image, and also the “appearance” of someone (風采 *fūsai* “wind-colors”) and a “landscape” (風景 *fūkei*, “windscape”) should not at all be taken as rigid, defined “forms,” but rather as “living atmospheres” (佇い *tatazumai*) [...] and in terms like *fūryū* (windflow) and *fuzei* (風情 wind-feelings) we need to recognize this aspect. Imamichi Tomonobu, *Tōyō no bigaku* 東洋の美学 (Tokyo: Tōbōshoin, 1980), 285.

autumn. There is a transformation, both in space and time, going towards a condition of gradual fading. And thus, while the length of the spatial line and of chronological continuity are distinctly perceivable in the “shape of the verse,” they both exceed and extend over the verse itself. “A poem's *shiori* lies in a feeling just suggested (余情 *yōjō*).”³⁷ “*shiori* is in what is evoked by the poem (余勢 *yosei*).”³⁸

Kurai (位 “distinction”) lies on the edge connecting the two apexes of *ogosoka* and *hosomi*, probably closer to the side of *ogosoka* than to the center:

I will limit the gap between	<i>U no hana no</i>	卯の花の
these white flowers:	<i>taema tatakan</i>	絶間たたかん
a dark door	<i>yami no mon</i>	闇の門

This verse is considered to have a particular *kurai*. It has been said that “*sabi*, *kurai*, *hosomi* and *shori* all pass from heart to heart, with no need for words (以心伝心 *ishindenshin*)”³⁹ and I do not know if in my observations I am being too impertinent, turning my back on the purport of Bashō's teachings. Maybe my own attempt rests on the misguided assumption that such *esprit de finesse* (細みの精神) can be translated in *esprit de geometrie*. And yet to me also this latter one is holding the “one thin thread” that connects all life, so that it is hard not to do so.

Makoto (“sincerity”) is “the model of Onitsura,”⁴⁰ but in the octahedron of *fūryū* it stands for a point of generation hidden in the depth of its center *O*. The point *O* generates the solid shape through its three-dimensional activity. Everything “is just rooted in *makoto*.”⁴¹ Artworks are nothing more than a centrifugal movement: “from the depth to the surface.” It is noted that, “A real artist does not simply rely on what is superficially interesting: in his work there is rather a subtle, deep perfume. And as he progresses further, he eventually arrives to a place with no colour and no

³⁷ *Tō Kyoshi monnan ben*, in *Haikai mondō*.

³⁸ *Haikai goroku* 俳諧語録, *Lexicon of the Bashō School*, a collection of writings by Chōmu (1732–1796).

³⁹ *Kyoraishō*, KBZ 7:149.

⁴⁰ Uejima Onitsura 上島鬼貫 (1661–1738).

⁴¹ *Hitorigoto* ひとりごと, a 1718 *haikai* treatise by Onitsura (accessed May 21, 2019, <http://dl.ndl.go.jp/info:ndljp/pid/1019874>).

smell.”⁴² The centrifugal movement of *makoto* is thus at the same time centripetal, and the result is a vortex centered on the *O* point. Within *makoto*, however, one has to recognize the distinction between the “*makoto* of reality” and the “*makoto* of *fūryū*.” In the dialectic between “real and unreal” (虚実論 *kyojitsuron*)⁴³ the *makoto* of reality can only grasp what is “real.” The *makoto* of *fūryū* instead not only constitutes the principle of the “right” (正) poetical expression that synthesises “real” (実) and “unreal” (虚) but is sometimes able to embrace even unreal as such. The *makoto* of *fūryū* is wide enough to equally include the reality of:

As the thread	<i>Ito kirite</i>	糸切て
of my kite snapped	<i>kumo yori otsuru</i>	雲より落つる
it falls from the clouds	<i>ikanobori</i>	鳳巾

The “right” synthesis of:

Its thread has snapped	<i>Ito kirite</i>	糸切て
and yet my kite didn't	<i>kumo to mo narazu</i>	雲ともならず
turn into a cloud	<i>ikanobori</i>	鳳巾

And the “falseness” of:

Its thread has snapped	<i>Ito kirite</i>	糸切て
and my kite is gone.	<i>kumo to narikeri</i>	雲となりけり
turned into cloud ⁴⁴	<i>ikanobori</i>	鳳巾

To *fūryū* a square egg, the *nue*, “white hair long a thousand lengths,” the bridge of magpies, princess Kaguya born of bamboo and stone lions that

⁴² From the preface of Onitsura’s *Haikai nanakuruma* 俳諧七車.

⁴³ The couple *kyojitsu* 虚実 refers to a complex dialectic of real and unreal. It is developed in particular by Kagami Shikō, to the point of being considered more his idea than Bashō’s but is actually present (at least in a seminal form) already in the preface of *Minashiguri*.

⁴⁴ These three examples are taken from a little-known *haikai* treatise titled *Uyamuya no seki* 有也無也の関 (or *Genjūan haikai uyamuya no seki*) 1794; it is not included in most collected works of Bashō’s school and its often considered spurious, given the similarity of its theories with that of Shikō’s. A printed edition is included in *Zoku haikai ronshū* 15 (1889): 30.

raise and roar can all be *makoto*: “To make an example, for someone drunk on sake one street may look like many lines, and a bridge might appear like three or four: we should call this the *makoto* of drunkenness. And is it any different when one is oppressed by sadness or cannot hold its joy?”⁴⁵ The one and only issue of the man of *fūryū* is to “pursue the *makoto* of the poetic spirit”⁴⁶ that lies in depth below aesthetic consciousness.

The ideal of *mono no aware* (物の哀れ “feeling of things”) fully reveals itself in the *Genji monogatari*, in koto music, in the paintings of the Tosa school and in gardens built in Enshū’s style, but it could also be taken as the triangle traced by the *sabi*, *hosomi* and *hanayaka* apexes. A classic of *mono no aware* is shown in the following:

If only cherry trees disappeared from this world of men how more peaceful would it be our heart during spring (Ariwara no Narihira)	<i>Yo no naka ni</i> <i>taete sakura no</i> <i>nakariseba</i> <i>haru no kokoro wa</i> <i>nodokekaramashi</i>	世の中に たえて桜の なかりせば 春のこころは のどけからまし
--	---	---

And also:

When at dusk the wind blows more quietly through the bamboo leaves: not just in autumn the feeling of things (Kunaikyō)	<i>Take no ha ni</i> <i>kaze fukiyowaru</i> <i>yūgure no</i> <i>mono no aware wa</i> <i>aki to shite mo nashi</i>	竹の葉に 風ふきよわる 夕暮れの もののあはれわ 秋としてもなし
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Here, *mono no aware* has a character that is mostly related at the surface of things, and yet despite this superficiality there is in it a strong gravitational pull towards the center *O* of the octahedron, which makes possible its deepening as existential sensitivity.

⁴⁵ From the preface of Buson’s *Zoku akegarasu* 続暁鳥 (accessed May 20, 2019, <http://dl.ndl.go.jp/info:ndljp/pid/1077481>). Kuki takes the example of Li Bai’s poem “white hair long three thousand leagues” from this quote.

⁴⁶ *Akazōshi*.

Turn to me 'cause I am lonely too: Autumn dusk Winter confinement once more nestling close to this wooden post (two haiku by Bashō)	<i>Kochira muke</i> <i>ware mo sabishiki</i> <i>aki no kure</i> <i>Fuyugomori</i> <i>mata yorisowamu</i> <i>kono hashira</i>	こちらむけ 我もさびしき 秋のくれ 冬籠 又よりそはむ 此柱
Of the gate I left in the night just one look: the flag of my son (anonymous woman) ⁴⁷	<i>Sararetaru</i> <i>kado o yoru miru</i> <i>nobori kana</i>	去られたる 門を夜見る 幟かな

As it is visible in these haiku, *mono no aware* rises from the depth of *makoto*, and turns its gaze on the humanity of human beings as a living creature. Therefore, it seems that once it has taken the point *O* as its center, this solid figure also possesses an essential impulse towards the surface of things. Within *yūgen* (幽玄 “deep mystery,” “dark and hazy”) this three-dimensional quality becomes even more relevant. We see it in poems like:

Rowing at dawn over the bank of Naniwa while a cuckoo raises his voice in Takatsu-no-Miya (Shinrasha Utawase)	<i>Naniwagata</i> <i>asa kogi ikeba</i> <i>hototogisu</i> <i>koe o Takatsu no</i> <i>Miya ni naku nari</i>	なには渦 あさ漕ぎ行けば 時鳥 声をたかつの 宮に鳴くなり
As the wind blows the white flower clouds by and by disappear every night clearer the moon over Yoshino (Emperor Go-Toba) ⁴⁸	<i>Kaze fukeba</i> <i>hana no shirakumo</i> <i>yaya kiete</i> <i>yonayona haruru</i> <i>Yoshino no tsuki</i>	風吹けば 花の白雲 やや消えて よなよな晴るる よしのの月

⁴⁷ Collected in Issa, *Ore ga haru*, chap. 13. English translation in Sam Hamill, *The Spring of my Life* (Boston: Shambhala, 1997).

⁴⁸ See p. 227 of 群書類従 12 (和歌部 *wakabu*), Miidera Shinrasha Utaawase (1980), judged by Fujiwara no Shunzei in 1173. The composition belongs to

If we trace a pyramid that has as a base the square of *hanayaka*, *futoi*, *sabi* and *hosomi* and as a point the apex of *ogosoka*, and then we cut it with another plane parallel to the base halfway through its diagonal edges, we obtain another pyramid with this intersection plane as its base. This second pyramid can be taken to represent the spatial positions of *yūgen*. However, within *yūgen* an important role is also played by shadow. If we think of the octahedron of *fūryū* as semi-transparent, and place a point of light close to the area of “laughter” (笑 *wara*), in the middle of the edge between *hanayaka* and *okashimi*, the shadow in the pyramid of *yūgen* would become gradually darker as we go closer to its top. Among the examples of *ogosoka* quoted before, those who become notable as examples of *yūgen* are:

Lightning / going towards darkness / a heron’s cry

Wild mandarins /and a cuckoo, yes / but in which past field?

End of month, no moon / and a centenary willow/ hugged
by the storm

In addition, the secret *biwa* themes that make “heavenly beings come down on earth” and the images of the “welcoming descent of Buddha Amida and the twenty-five bodhisattvas” are examples of *yūgen*. Throughout the course of the Heian period, the meaning of *yūgen* shows a certain shift, which could possibly correspond to the following alteration in the pyramid of *yūgen*: the corners at the base of the pyramid started to move further away from the apex of *ogosoka*, extending the diagonal edges of the pyramid, and gradually getting closer to the square of *hanayaka*, *futoi*, *sabi* and *hosomi*. At the same time, close to the apex of *ogosoka*, the pyramid was cut by another parallel plane, effectively becoming truncated.

Lastly, there was one more alteration: the descending movement of the four base edges did not occur at the same speed, and so it was as if the regular pyramid of *ogosoka-hanayaka-futoi-sabi-hosomi* got cut diagonally. The pyramid of *yūgen* lost the regular and horizontal quality of its base and redefined itself as an oblique square pyramid. In those cases where the movement towards the two apexes of *sabi* and *futoi* was faster than that towards *hanayaka* and *hosomi*, *yūgen* assumed the mode of *kanjaku* (閑寂), and where the base got instead closer to *hanayaka* and *hosomi*, the sense of

the second section about “the cuckoo of old times” and the author was quoted with the title *Chūnagon*, first of the right of the poetic sitting.

yūgen changed into *yōen* (妖艶). Due to all these effects, the shadow of *yūgen* eventually reduced its depth, and the “deep mystery” of *yūgen* lost most of its “darkness” (玄), assuming the lighter and simpler meaning of “dim” (幽).

Yūbi (優美), “graceful beauty,” develops itself three-dimensionally in the direction opposite to *yūgen*. *Yūbi* would be the tetrahedron created by the four apexes of *hanayaka*, *sabi*, *hosomi* and *okashimi*. To the range of *yūbi* belong poems like:

Much indeed I'm thanking the flowers as I go away (Bashō)	<i>Kono hodo o hana ni rei iu wakare kana</i>	此程を 花に礼いふ 別れかな
Summer rains hanging from a wax umbrella a little doll (Kikaku)	<i>Samidare ya karakasa ni tsuru koningyō</i>	五月雨や 傘につる 小人形
Warmth: just enough for only one flower of plum (Ransetsu)	<i>Ume ichirin ichirin hodo no atatakasa</i>	梅一りん 一りんほどの あたたかさ
Stirring through the clouds a heavenly spring breeze turns into perfume: all over mount Takama cherries must be in bloom	<i>Kumo sasou amatsu harukaze kaoru nari Takama no yama no hanazakari kamo</i>	雲誘ふ 天つ春風 かおるなり 高まの山の 花ざかりかも
Beat your wings and let me hear now your song, cuckoo this night of moon and deutzias will fade away soon	<i>Uchi habuki ima mo nakanan hototogisu u no hana tsukiyo sakari fukeyuku</i>	打ちはぶき 今もなかなん 郭公 卯花月夜 さかりふけ行く

The particular quality of *yūbi* is the gentle, light smile arising at the corner of one's mouth. *Mono no aware* is probably internal to *yūbi* but has lost its *okashimi* and within it the *hosomi* has a stronger stress. *Yasashimi* (優しみ “gentleness,” “shy grace”) can be in some cases seen as *yūbi*, and in some others as *mono no aware*. I think that *sōrei* (壮麗 “magnificence”) and *gōka*

(豪華 “splendor”) refer to the tetrahedron formed by the four apexes of *hanayaka*, *futoi*, *ogosoka* and *O*.

The meaning of the “boldness and grandeur” (太く大きに *futoku ōki ni*) opposed to the “subtle and dry” (細く乾び *hosoku karabi*) is not simply that of *futoi*, as it expresses the full tetrahedron of *sōrei*. In the *Mumyōshō*, Chōmei says that “boldness and grandeur are for summer and spring, while the right style for winter and autumn must be subtle and dry,”⁴⁹ then gives examples of the former. Here belong also poems like:

Seven reigns in Nara, seven pavilions in each temple: eight petals in a cherry. (Bashō) ⁵⁰	<i>Nara nanae</i> <i>Shichidō garan</i> <i>Yaezakura</i>	奈良七重 七堂伽藍 八重ざくら
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The Hell's king mouth a crimson hole ready to spit a peony (Buson)	<i>En'ō no</i> <i>kuchi ya botan o</i> <i>hakan to su</i>	閻王の 口や牡丹を 吐かんとす
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This is the ground where painters like Eitoku and Kōrin stand, and on which the garden of the Daigo Sambōin is based.

Wabi (詫び “rustic poverty,” “withered beauty”) is the exact opposite of *sōrei*, and it could be a point inside the regular triangle of *hosomi*, *sabi* and *O*. As poetic examples of *wabi* we have:

Mountain village even more desolate when autumn comes: once more awakened by the call of deer (Mibu no Tadamine)	<i>Yamazato wa</i> <i>aki koso koto ni</i> <i>wabishikere</i> <i>shika no naku ne ni</i> <i>me o samashitsutsu</i>	山里は 秋こそことに わびしけれ 鹿の鳴くねに 眼をさましつつ
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Just like the tears of a man poor and lonely	<i>Wabibito no</i> <i>namida ni nitaru</i>	わび人の 涙に似たる
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⁴⁹ In Hisamatsu Sen'ichi, Nishio Minoru, ed., Karonsha, Nogakuronsha, *Nihon koten bungaku taikei*, 65; KSZ (1973): 77–78.

⁵⁰ Also in *L'expression de l'infini*, in a translation by Kuki: Nara à sept clôtures / Temple de sept chapelles / Fleurs de cerisier à huit clôtures.

are cherry blossoms: both first to fall when a cold wind is blowing (Saigyō)	<i>sakura kana</i> <i>kaze mi ni shimeba</i> <i>mazu koboretsutsu</i>	桜かな 風身にしめば まづこぼれつつ
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Be poor! Live serene! The Moongazer recluse sings poems of tea-gruel (Bashō)	<i>Wabite sume</i> <i>tsukiwabisai ga</i> <i>naracha uta</i>	侘びてすめ 月侘齋が 奈良茶歌
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As Bashō said: “I would answer that I am poor and lonely, but there is no one to ask: even more poor and lonely.”⁵¹ Here we see that *wabi* is loneliness (寂) and a subtle mood of the heart (心細い気分 *kokoro hosoi kibun*). If we remove from *mono no aware* the triangle *hanayaka-hosomi-O* we have the area of *wabi*. This means that *wabi* is just a case of *mono no aware*. Even the *wabi*-tea of Sen no Rikyū is a full enjoyment of *mono no aware*. All *wabi* is *mono no aware*, but not all *mono no aware* must necessarily be *wabi*. For that which concerns its relationship with *shiori*, we can see that *shiori* is a curve, and *wabi* is instead a point inside the same triangle. We could think of *shiori* as the trace left by *wabi* as it moves according to certain conditions as in this poem:

Wet and forlorn I am like floating weed: I would cut my roots if only a stream wanted me to drift away with it (Ono no Komachi) ⁵²	<i>Wabinureba</i> <i>mi o ukigusa no</i> <i>ne o taete</i> <i>sasou mizu areba</i> <i>inantozo omou</i>	わびぬれば 身をうき草の ねをたえて 誘ふ水あらば いなんとぞ思う
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We might not be able to find again the objective realism of the poem about the ten *dango* on mount Utsu, and yet in the touching image (姿) that is projected on the screen of subjective feelings, we can see an example of *shiori* as a trace of *wabi*. The tunes of Utazawa and the rough lines of *sumie* could also be explained by this relationship between *wabi* and *shiori*.

⁵¹ From the *haibun* 月侘齋. The imagined question is a reference to *Shinkokinshū*. Collected in *Musashiburi* (1982), from the *maegaki* of the last poem by Bashō.

⁵² *Kokinshū*, verse 938.

We have hitherto considered an octahedron as the solid shape able to represent the aesthetic values generated by *fūryū*, but someone might indeed protest this choice. The reason for this is that historically the most relevant forms assumed by *fūryū* have shown a tendency to be inclined towards *sabi* on the line between *sabi* and *hanayaka*, to be closer to *hosomi* than *futoi* in the segment between the two, and to choose *okashimi* over *ogosoka*. Somebody could therefore argue that the shape of *fūryū* is not an octahedron, but rather the tetrahedron formed by the four apexes *sabi*, *hosomi*, *okashimi* and *O*. But if we think that this interpretation would forbid us to consider as examples of *fūryū* Hōtaikō [Hideyoshi] celebrating his huge cherry-viewing banquet at the Daigo temple or Ogata Kōrin throwing his painted scrolls in the river Ōi, such objections lose all their credibility.

The philosophers of antiquity thought that four elements existed: earth, water, fire and wind. The shape of an atom of earth was a hexahedron, that of water a dodecahedron, fire atoms were cubic, and the shape of the atoms of air was an octahedron.⁵³ The same octahedron that was considered as the form of the atoms of “wind” is able to represent the system of values produced by *fūryū*: it is a coincidence, but a very appropriate one.

Part V.

Fūrai Sannin,⁵⁴ the author of *The Amazing Story of Shidōken* [Fūryū Shidōken den], refers to earth, water, fire and wind as “water, fire, earth and *ki* (氣),” but when he discusses the wind present within the human body, he writes that:

Water, fire, earth and *ki* fill up every space between heaven and earth: it is then just natural for them to be stored within the human body, too, and all four also come out of it. Day by day the food we eat turns into feces, and becomes fertilizer for cereal fields: is this not earth coming out of the human body? Water leaves the body as sweat and urine. As for the air, it leaves the body going up, as breathing, or escapes it from below, and in this case, we call it fart.

⁵³ It is a reference to Plato’s *Timaeus*.

⁵⁴ Pseudonym of the polymath and comical author Hiraga Gennai (1728–1780).

In *The Amazing Story of Shidōken* he describes a *sennin* (仙人) who “lets his body freely float in the air, and lets the wind decide where to go: so that he calls himself *Fūrai sennin*, ‘the immortal who comes with the wind’ (風来仙人).” He possesses a magic fan that “holds the secret of the arts of immortals,” and “summons a fresh gust when it is hot, a warm breeze when it is cold, becomes like wings if one wants to fly,” and mocks “those bloated Confucian scholars, who cling to their musty Chinese papers and have forgotten how to be free.” It is when one entrusts his body to the wind of the great blue sky through the “wind” of its own embodied breathing, that he really becomes *fūryū*.

To sum everything up: *fūryū* is nothing other than human existence, living affirmatively the experience of aesthetic immersion grounded in natural beauty in its relationship with the social configurations of style and current: This artistic affirmation, however, always already presupposes, as an essential condition to it, a destructive character that is to be found on the ethical level. Before anything else, *fūryū* is the life attitude of someone who has become free by leaving the world (離俗), it has the detached, unbound character of the wind flow. This destruction, however, has rather the sense of an internal subversion; it does not imply an external rupture from the forms of social cooperation.

On the contrary, we might say that today's true *fūryū* could be realizing one's own natural freedom within the very forms of social cooperation. And yet, in the end, a man of *fūryū* is “someone chosen.” With all its capacity to project and throw in the world, *fūryū* first depends on its own thrownness. To call *fūryū* in one's life one must wait for the “heavenly wind” to turn its breath, as in the first verses of the poem:

Heavenly wind!	<i>Amatsu kaze</i>	天つ風
the road between clouds	<i>kumo no kayoiji</i>	雲のかよひ路
shut with your blow	<i>fujitoji yo</i>	ふきとぢよ

The experience of aestheticism within *fūryū* is nothing other than the truth (誠) of a heart that suddenly sees the dancing figures of the heavenly maidens before him, and cannot help but beg:

Just hold for a while ⁵⁵	<i>otome no sugata</i>	乙女の姿
the shape of these maidens	<i>shibashi todomen</i>	しばしとどめん
(Sōjō Henjō ⁵⁶)		

Ultimately, *Fūryū* awaits and imagines as its ultimate ground the faith in the god Shinatobe no Mikoto, born out of the living breath of Izanagi, and a prayer to the wild *Fūrai sennin*, descending from the path of clouds, one with nature and carried by the wind.

⁵⁵ Note the phrase “vermeile doch, du bist so schön” (Becker, *Bi no hakanasa*), which is the sentence uttered by Goethe's Faust. Kuki quotes this same passage in the conference on *Time and Literature* in KZS 3:346–347. He is interested in the particular temporalities opened by literary experience, both as recall of an eternal past and as an eternal fixation of the present instant. Bashō's school discussion of *fueki-ryūkō* is a likely influence for both these conceptions.

⁵⁶ *Hyakunin Isshu*, verse 12.