

## **Introduction**

### **Wordsworth and Bashō – Walking Poets**

In the exhibition *Wordsworth and Bashō: Walking Poets*, we present the poems and manuscripts (original and facsimile copies) of William and Dorothy Wordsworth and Matsuo Bashō. We wish to explore the subjects of their writings, looking at how each writer created their work and how a close examination of their manuscripts can add further to our appreciation and understanding of their poetry and prose. Contemporary artists from the UK and Japan were asked to consider and interpret these themes and artefacts through specially commissioned work, thereby bringing us closer to the older writing and manuscripts.

The idea for this exhibition arose from a conference and study produced by the Wordsworth Trust (with support from Arts Council England) in 2012 called *Beyond Words: Understanding and Sharing the Meaning of Manuscripts*. In the conference, Jeff Cowton, Curator at the Wordsworth Trust, described how manuscripts had meanings beyond the words themselves and how, for example, handwriting is a visual form which can ‘mimic the texture of thought’, revealing valuable clues as to the state of mind of the creator. The study recommended that the Trust consider working with contemporary artists to further explore and share these meanings.

In this introduction I aim to explain the background to the exhibition, comparing the work of three poets and writers whose worlds (and poetry), some suggest, could not be further apart, and in this I am greatly indebted to John Elder who has undertaken the only (to my knowledge) serious comparative study of the two poets and whose support and contribution to this project has been enormously encouraging.<sup>1</sup> I also describe how the project began, and the process behind the commissioning of new work for the show. My colleague, Carol McKay, will discuss elsewhere in this publication the work of each artist and link it to the themes outlined in this introduction, showing how their work has been influenced by the poetry and prose of either Dorothy and William Wordsworth or Bashō or all three.

The first question readers of this essay and visitors to the exhibition might ask is; how can we compare the work of three writers who lived a century apart, in two very different cultures, at opposite ends of the globe?

And the second question that may be asked is: why have we chosen to commission contemporary artists to highlight the work of poets and writers who lived a long time ago?

I hope, in this introduction, to answer these questions, and in doing so, enable the manuscripts of Dorothy and William Wordsworth and Bashō presented here to be seen in a fresh and exciting light. In the remainder of this essay, I have compared their writing and poetry under a series of generic headings that also form the narrative of the exhibition.

## **Background: three poets and writers; two cultures**

Matsuo Bashō was born in Ueno (near Kyoto) in 1644 in a Neo Confucian Japan ruled centrally by the Tokugawa shogunate who cut the country off from the rest of the world for the next two hundred years. This period was characterized by economic growth, strict social order and isolationist foreign policies,

William Wordsworth was born just over a century later in 1770 in Cockermouth, Cumbria; Dorothy, in 1771. In stark contrast to Japan, Britain at this time was undergoing an industrial revolution, forging the beginnings of an expanding empire and encountering fierce debates in radical politics, economics and political philosophy.

The first free inflow of Western civilization to Japan took place toward the end of the nineteenth century, providing the Japanese with a chance to reconsider their traditional, social, intellectual and literary values. Japanese poets of this period were revolutionaries in their own right. They were influenced by Western Romantic poets such as Wordsworth and they saw in Bashō, a poet whose influence on Japanese poets had waned since his death in 1694, a Japanese version of these Western models.<sup>2</sup> As a result, Bashō's fame grew again and there was renewed interest in his poetry and prose in Japan.

Conversely, as Japanese culture travelled across the world to the West, it influenced not only the art of the Post Impressionist painters, but also early twentieth century Western poets such as Ezra Pound and the Imagists, many of whom were interested in Japan and Japanese arts; A second generation of twentieth century poets (the Beat Poets – Gary Snyder, Jack Kerouac and Allen Ginsberg on the West Coast of America) experimented with the *haiku* form, influenced greatly by the poetry of Bashō.<sup>3</sup>

## **Walking Poets**

The most obvious 'similarity' between the Wordsworths and Bashō is that they were inveterate walker-poets. Wordsworth's contemporary Thomas De Quincey reckoned that Wordsworth walked a distance of 175,000 to 180,000 miles in his lifetime and it could be argued that walking creates one of the main themes around which *The Prelude* is constructed.

Two of the most important experiences related in *The Prelude*, for example, found their origins in mountain walks (for instance when overawed by the Ravine of Gondo, the "Gloomy Pass", or during a night walk to the top of Snowdon). Walking was important to Wordsworth because it created an *interaction* between the traveller and the landscape.<sup>4</sup>

It was similarly important to Dorothy, who walked incessantly throughout much of her life, both on her own and with companions, recording her observations and encounters in the pages of her *Grasmere and Alfoxden Journals*.

The same rationale for walking and writing could equally apply to Bashō who made not one but several journeys in Japan. 'He sought to experience first hand

beautiful scenes such as Mount Yoshino, Sarashina, and the pine-clad islands of Matsushima.’<sup>5</sup> His first journey in 1684 was described in *Nozarashi Kikō* (‘A Weather Beaten Journey’). Other journeys and journals followed (including, in 1687, *Oi no Koumin*, ‘The Records of a Travel-Worn Satchel’ and, in 1688, *Sarashina Kikō*, ‘A Visit to Sarashina Village’ - a copy of this particular journal is on display in the exhibition). His art reached its greatest form in 1689 in his masterpiece *Oku no Hosomichi*, ‘The Narrow Road to the Deep North’. In this poem/travel book, he recounts his last long walk, completed with his disciple Sora, some 1,200 miles covered over five months beginning in May 1689. The Japanese term *oku* refers to the northern backcountry of the main Japanese island of Honshu, and it also means “deep” in the sense of interior, such as the depths of a mountain and spiritual depths.<sup>6</sup> We are delighted to be able to show not one, but two versions of this journal. The first is a reproduction in Bashō’s own hand; the second is a transcription by Yosa Buson (1716 – 1784), written and illustrated over a century later in 1778. Buson was a poet and painter of the Edo period who revered Bashō. As well as making this copy of Bashō’s seminal work, Buson was inspired to embark on his own wanderings to the ‘deep north’, following in the master’s footsteps.

It is interesting to note, within the context of this exhibition, that recent studies have shown what the Wordsworths and Bashō recognised intuitively; namely that walking boosts creative inspiration. Stanford researchers examined creativity levels of people while they walked versus while they sat and found that a person’s creative output increased by an average of 60 percent when walking.<sup>7</sup>

### **Wordsworth and Bashō: environmental pioneers?**

For both Bashō and Wordsworth, ‘man’ and nature were intertwined in a great oneness with the earth - and with the heavens, too. In Wordsworth’s writing, there are elements of pantheism; in Bashō, Zen. In our exhibition at Dove Cottage we have shown two relevant passages (one from Wordsworth – an excerpt from his account of an ascent of Snowdon from Book XIV of *The Prelude* – and one from Bashō with an account of his ascent of Mount Gassan) that illustrate well this sense of man being subsumed within the power of nature:

The Moon stood naked in the heavens, at height  
Immense above my head, and on the shore  
I found myself of a huge sea of mist,  
Which, meek and silent  
A hundred hills their dusky backs upheaved  
All over this still ocean; and beyond,  
Far, far beyond, the vapours shot themselves,  
In headlands, tongues and promontory shapes,  
Into the sea, the real sea, that seemed  
To dwindle, and give up its majesty,  
Usurped upon as far as sight could reach.<sup>8</sup>

And the second from Bashō's *The Narrow Road to the Deep North*:

I climbed Mount Gassan on the eighth ... I walked through mists and clouds, breathing the thin air of high altitudes and stepping on slippery ice and snow, till at last through a gateway of clouds, as it seemed, to the very paths of the sun and the moon, I reached the summit, completely out of breath and nearly frozen to death. Presently the sun went down and the moon rose glistening in the sky. I spread some leaves on the ground and went to sleep resting my head on pliant bamboo branches. When, on the following morning, the sun rose again and dispersed the clouds, I went down towards Mount Yudono.<sup>9</sup>

Indeed, the poetry and prose of both the Wordsworths and Bashō was underpinned by more than just an *observation* of nature. The Japanese writer Hakutani wrote: 'Bashō carried nature within him and brought himself to the deepest level of nature, where all sounds lapse into the world of silence and infinity.'<sup>10</sup> Both William and Dorothy Wordsworth, too, perceived and understood landscape to be 'beyond anything simply visible' compressed 'into its elements, earth, air and water'.<sup>11</sup> Dorothy's prose, for instance, is illuminated by many moments of extraordinary emotional sharpness – as when she talks, on 15 April 1802, about how 'the wind seized our breath',<sup>12</sup> and later in her Journal she says that the evening of the 7<sup>th</sup> May 1802 presented 'a terrible kind of threatening brightness at sunset above Easedale'.<sup>13</sup>

The poetry and prose of Dorothy and William Wordsworth and Bashō emphasize the importance of a direct, unmediated experience of nature – an experience of nature, developed through our active imagination. The work of the Romantic poets argued, I think, for a rebalancing of a view of the world that had, since the Enlightenment, placed a greater importance on measuring and recording experience, whilst devaluing our emotional and creative responses to the natural world. Their approach, it could be argued, is even more relevant for us today as our contemporary world is facing the twin evils of pollution and climate change.

### **People in the poetry and prose of the Wordsworths and Bashō**

Although both the Wordsworths and Bashō have been labelled 'nature poets', this could be, perhaps, a little misleading, because they were also very much concerned with people or some form of "cultured nature".<sup>14</sup> In Bashō's prose, for instance, we encounter a wide variety of people he met 'on the road' – each different and individual. A glance at the subjects of some of Wordsworth's poems ('The Sailor's Mother'; 'Beggars'; 'The Discharged Soldier' and 'The Leech Gatherer') reveal his interest, too, in the people of the road he met when walking. Similarly, we find frequent observations of local friends, acquaintances and literary colleagues in the pages of Dorothy's Journals.

### **The continuity of the past into the present**

The work of Wordsworth and Bashō is part of an ongoing continuum of creative reflection and activity that stretches both back in time and through to the present. The poetry of the Romantics was radical and different. It often used

conversational English and a direct observation of nature. Wordsworth 'quarried the past'<sup>15</sup> – folk literature and ballads – in seeking this more direct form of verse that could be understood by everyone; hence the *Lyrical Ballads*.

Bashō's writing (both his poetry and prose) was 'deeply imbued with a sense of the passage of time and the impermanence of the all things (and) he wrote often of the continuity of the past into the present'.<sup>16</sup> Like the Romantics, his writing was completely different from those of his immediate poetic predecessors, relying not on the false wit of sophisticated court life, but on his knowledge of, and reflection on, everyday life and the natural world, as well as an understanding of classical Chinese poetry (which he studied in Kyoto for five years early in his life).

Bashō developed a simple but profound and serious style of composing poetry. He admired the 'wandering poets' Li Po and Tu Fu of China as well as Sōgi and Saigō of Japan. Nothing is contrived. There are no puns or attempts at urbane sophistication. Like Dorothy and William Wordsworth, Bashō writes of a direct and deep engagement with nature. In this exhibition, we have three key illustrated *haiku* by Bashō that emphasize this approach:

A crow  
has settled on a bare branch  
autumn evening<sup>17</sup>

The old pond  
a frog jumps in  
sound of water<sup>18</sup>

A wild sea –  
and flowing out towards Sado Island,  
the Milky Way<sup>19</sup>

We hope, too, that the wide range of new work on display in this publication and in the exhibition will give readers and visitors new ways of seeing the manuscripts afresh; to see them as exciting, living documents, part of a creative continuum that stretches from the past through to the present.

### **A collaborative practice**

It may come as a surprise to realize that Wordsworth was a creative collaborator rather than the solitary genius often portrayed. It is true that the title of his most famous poem, 'I wandered lonely as a Cloud', encourages this popular reading of Wordsworth. However, he collaborated closely with Coleridge on his (their) first major important publication – the *Lyrical Ballads* – whilst his other work owed much to Dorothy: their sharing of experiences that would become the subject of his poems, her recording of them in a journal to which he could turn as an aid to memory, and in the physical creation and copying of verse with which she could be occupied for several hours in a day.

Bashō also benefited from creative collaboration, undertaking his journeys with companions; *The Narrow Road to the Deep North* (for instance) is punctuated by references (and occasional contributions) from his companion, Sora.

It is in this spirit of collaboration that we invited a number of the artists in this exhibition to work collaboratively – and, in the spirit of cultural exchange, to encourage artists from the UK and Japan to work together.

### **Letter writing and correspondence**

Some 200 letters are known to have been written by Bashō – many of them similar in style to his published prose, and some including *haiku*. The Wordsworths wrote thousands of letters. The letter can be the purest and most direct form of writing – a place where feelings are often exposed. Whilst there is, of course, no direct display of temper in any of Bashō's prose or poetry, it does fleetingly arise in his letter writing – for instance in the letter Bashō wrote to a student named Shado who was trying to set up a branch school in Osaka after hearing he had fallen out with fellow students. 'You suffer from a somewhat selfish disposition. If you do not do as I tell you, I intend to sever my relations with you,' Bashō says in the letter.

For the Wordsworths, the sending and receiving of letters was an important part of everyday life. It provided the only means of keeping in touch with family and friends; the receipt of a letter from Coleridge, for example, could greatly affect the Wordsworth household's spirits. The cost of paper and postage was expensive, with the recipient expected to pay for delivery. Often every inch of the paper was written upon to save the expense of using a second sheet. The handwriting, number of deletions and layout of a letter can tell us much about the formality or otherwise of the relationship between sender and recipient.

### **Framing the scripts**

In this exhibition, some of the artists explore the idea developed by writers such as Coleridge and Wordsworth that there is a specific relationship between the word used to describe an object or thing and the object itself – a poetic, embodied relationship. Coleridge, writing in a letter to William Godwin<sup>20</sup> suggested that 'words can embody and not just stand for thoughts and things' and he 'puts his linguistic faith in words as "living things" – as plants, as live bodies'.<sup>21</sup> He continued:

Is *thinking* impossible without arbitrary signs? & - how far is the word "arbitrary" a misnomer? Are words &c parts & germinations of the Plant? And what is the law of their growth? – In something of this order I would endeavour to destroy the old antithesis of *Words & Things*, elevating, as it were, words into Things, & living Things too.<sup>22</sup>

A number of the artists in this exhibition have focused not just on the printed page, but also the handwritten texts of both Wordsworth and Bashō (and his follower, Buson). The personally expressive power of the Romantic poets *is* of

course clearly evident in the printed word, yet it is strengthened enormously in the handwritten manuscripts on display here. Similarly, our understanding of the *haiku* poetry of Bashō has largely come down to us in a highly aesthetic, pared down, modernist form (the *haiku*, typeset, on the page), whereas in fact Bashō and Buson's calligraphy, whilst still beautifully restrained and spare, is actually so much more personally, and wonderfully, expressive than this.

In seeing together here the handwritten texts of William and Dorothy Wordsworth and the calligraphy of Bashō and Buson, we might imagine again that these poets are not as far apart as we may have originally thought. It is precisely this expressive approach that some of the contemporary artists in this exhibition have developed, whilst others have focused on the ego-less typeset poetry, influenced by twentieth century Western poets who themselves drew extensively on the work of Bashō.

### **The Wordsworths, Bashō and Zen: the journey into wisdom**

So far in this introduction, I have looked at straightforward and relatively uncontroversial comparisons between the work of the Wordsworths and Bashō. However, there was another key area in particular that I *'felt'*, intuitively, was worthy of exploration when beginning this project, and that was the deeper 'spiritual' association between the writers. Was this, perhaps, another connection between the Wordsworths and Bashō – or if not, what did any differences between the approach of three writers say about them and the respective cultures out of which their work emerged?

Despite the 'self-focus' that Keats for one attributed to Wordsworth, I sensed that there were many passages in Wordsworth's writing when the poet's ego seemed to me to become subsumed *within* the world – a sense that was corroborated by my reading of a fascinating book by John G. Rudy called *Wordsworth and the Zen Mind*. In his introduction, Rudy suggests that 'Throughout his poetry, Wordsworth chronicles moments of self-forgetting extraordinarily similar in course and profile to the Zen experience of the cosmic influx resulting from its formal procedures of self-emptying. As with Zennists, these occasions of self-forgetting form the spiritual basis of his art and the driving force behind his creativity.'<sup>23</sup>

And I have felt  
A presence that disturbs me with the joy  
Of elevated thoughts; a sense sublime  
Of something far more deeply interfused  
Whose dwelling is the light of the setting suns,  
And the round ocean and the living air,  
And the blue sky, and in the mind of man. ...<sup>24</sup>

Rudy continues: 'A comparison of selected poems in the Wordsworth canon with some of the leading documents in Zen literature and philosophy establishes a less self-conscious, less egotistical strain in Wordsworth's art, refines our

understanding of the poet's engagement with the *unio mystica*, and creates for his work a less ideological, more universal context'.<sup>25</sup>

I look'd for universal things; perused  
The common countenance of earth and heaven;  
And, turning the mind in upon itself,  
Pored, watch'd, expected, listen'd; spread my thoughts  
And spread them with a wider creeping; felt  
Incumbences more awful, visitings  
Of the Upholder of the tranquil Soul,  
Which underneath all passion lives secure  
A steadfast life ...<sup>26</sup>

And, perhaps most interesting of all to me (since I rate the work of Dorothy Wordsworth very highly), Rudy says of *her* writing in this 'area' that it was a substantial influence on Wordsworth's thinking: 'her acceptance of the mystery of things, her ability to see, hear and feel without necessarily seeking for an intellectual principle behind things, for a separate logos, as it were, is the measure of her identity with the universe.'<sup>27</sup> Dorothy's writing retains, he says;

'not a mind that seeks for anything beyond itself, but one that accepts freely, that pens to the impulses of nature – to the shining of the moon, to the play of 'misty mountain winds'<sup>28</sup>

... Being the eyes of nature itself, Dorothy reads only what is there and seeks nothing beyond the surface of things.'<sup>29</sup>

This reading of the Wordsworths and Bashō is, I realise, a somewhat speculative comparison (indeed a colleague called it, not unreasonably, a perilous one). However, it is one that has, for me, driven this project forward – and it is one I believe many of the artists in this exhibition have subconsciously tackled in their work. I leave it up to you, the reader, and the visitor to the exhibition, to make your own decision here about any deeper relationship between the work of Dorothy and William Wordsworth and Bashō when reading the passages of poetry and manuscript copies of their work represented here or when looking at the work of the contemporary artists in the show.

### **Preparing the exhibition**

As a 'Prelude' to the exhibition, the Wordsworth Trust hosted a Symposium at the Jerwood Centre, Dove Cottage in January 2014 – an event which was attended by the artists in the exhibition. This afforded all involved a unique opportunity to meet and exchange ideas with the added privilege of being able to work with original Wordsworth poetical manuscripts (ninety per cent of which belong to the Trust) and facsimile manuscript copies of Bashō's work kindly lent to us by the Kyoto National Museum and the Waseda University Library. Access of this sort to these manuscripts is, of course, rare; and so it was wonderful to be able to handle material of such enormous cultural value, as well as being inspired by the landscape of the 'Wordsworths' Lake District' in winter. Workshops on



Sumi ink painting and Japanese book binding using traditional Japanese Paper by Manny Ling, Christine Flint-Sato, Nao Sakamoto and Ewan Clayton illuminated the symposium, and a number of artists walked up Easedale, led by sculptor Brian Thompson.

Our aim over the three days (from 20–22 January 2014) was to generate ideas for a visually stunning exhibition, bringing out the beauty and power of the original manuscripts, and to look at ways in which the contemporary artwork might give visitors new ways of seeing the manuscripts afresh. Thus the handling of the documents during the symposium formed a crucial part of the process of the creation of the new work for the exhibition.

This was a very productive and intense few days. All the artists stayed together at the Thorney How Youth Hostel in Grasmere, working during the day in the Trust's extensive library of texts and manuscripts and sharing ideas over an evening meal. The Symposium was a great success and has subsequently resulted in the work represented here in this catalogue and exhibition.

I am enormously grateful to the artists in this exhibition - Ewan Clayton; Ken Cockburn; Alec Finlay; Christine Flint-Sato; David Harsent; Zaffar Kunial (Poet in Residence at the Wordsworth Trust, 2014); Eiichi Kono; Manny Ling; Chris McHugh; Nobuya Monta; Inge Panneels; Andrew Richardson; Autumn Richardson; Nao Sakamoto; Minako Shirakura; Richard Skelton; John Strachan; Ayako Tani and Brian Thompson. They have risen to the challenge presented by this project and produced an extraordinarily varied range of work (poetry, glass, calligraphy, sculpture, painting, design, ceramics and music/sound) of the highest quality.

And finally – by way of a caveat – I should say that I am primarily an artist and occasional curator and not an academic with an in-depth knowledge of the work of either the Wordsworths or Bashō. Sometimes this can be useful, but such enthusiasm will only go so far – and so I am hugely indebted to Jeff Cowton, Curator of the Wordsworth Trust, whose support, advice and enthusiasm throughout this project have been immense, and to the writers who kindly responded to my request to write a series of more informed essays for this publication.

**Professor John Elder (Emeritus):** Middlebury College, US; **Professor Shoko Azuma:** Jumonji University; Tokyo; **Dr. Kaz Oishi:** University of Tokyo; **Professor Ewan Clayton:** University of Sunderland; **Pamela Woof:** President of the Wordsworth Trust; **Dr. Carol McKay:** University of Sunderland

I approached each with some trepidation and asked them, frankly, an almost impossible task – to write about the work of Wordsworth and Bashō in just 1000 words. They, too, have risen magnificently to this, different, and tough, challenge. I hope that, together, they will give you, the reader, a much deeper insight into the work of Wordsworth and Bashō and, in the case of Carol McKay's texts, a clearer picture as to how the new work in this exhibition and catalogue can help us all see the work of the Wordsworths and Bashō anew. I am also grateful to

Geoffrey Wilkinson for his kind and valuable support at different stages in this project. Geoffrey has recently written a fascinating essay 'The Narrow Road to the Western Isles – if Keats had journeyed with Bashō'.<sup>30</sup>

But *why* is this show timely? The poetry and prose of William and Dorothy Wordsworth, and that of Bashō, urge us, I think, to value nature for what it is – and not (as we politically do in the twenty-first century) to re-frame the argument and adopt the language of the economic rationalists. The cognitive linguist Lakov says 'if you adopt the language and values of your opponents, you lose because you are reinforcing their frame'.<sup>31</sup> Costing nature (says George Monbiot), 'tells us that it possesses no inherent value; that it is worthy of protection only when it performs a service for us; that it is replaceable. You demoralize and alienate those who love the natural world while reinforcing the values of those who don't'.<sup>32</sup> Those who believe that they can protect nature by adopting this 'frame' of economic rationalism are stepping into a trap their opponents have set. The strongest arguments (says Monbiot) that opponents can deploy – arguments based on values – cannot, just now, be heard. That is why it is more important than ever that the poetry and prose of Dorothy and William Wordsworth and Bashō *is* heard and understood and why, too, we have much to learn from the Japanese and Eastern approaches to nature.

---

1 John Elder, *Imagining the Earth: Poetry and the Vision of Nature*, Urbana, IL: University of Illinois Press, 1985, pp.93–115 (Chapter 4, 'The Footpath of Tradition').

2 Makoto Ueda, *Matsuo Bashō; The Master Haiku Poet*, Tokyo: Kodansha International, 1982, pp.176–7.

3 Jeffrey Johnson, *Haiku Poetics in Twentieth-Century Avant-Garde Poetry*, Lanham, MD: Lexington Books, 2011, pp.61–3.

4 David McCracken, *Wordsworth and the Lake District: A Guide to the Poems and their Places*, Oxford: Oxford University Press, 1988, p.3.

5 David Landis Barnhill (trans.), *Bashō's Journey*, Albany, NY: SUNY Press, 2005, p.5.

6 *Ibid.* p. 4.

7 May Wong, 'Stanford study finds walking improves creativity', *Stanford News*, 24 April 2014.

8 *The Prelude* (1805), XIV. 40–49.

9 Matsuo Bashō, *The Narrow Road to the Deep North and Other Travel Sketches*, London: Penguin, 1996, trans. N. Yuasa, p.125.

10 Yoshinobu Hakutani, *Haiku and Modernist Poetics*, New York: Palgrave Macmillan, 2009, p.17.

11 Pamela Woof, 'Wordsworth and Dorothy Wordsworth: Walkers' in Collier, M. (ed.), *Wordsworth and Bashō: Walking Poets*, Sunderland: Art Editions North, 2014.

12 Pamela Woof (ed.), *Dorothy Wordsworth: The Grasmere and Alfoxden Journals*, Oxford: Oxford University Press, 2008, p.85.

13 *Ibid.* p.97.

14 Donald Keene, *Appreciations of Japanese Culture*, Tokyo: Kodansha International, 1982, p.124.

15 Henry Hitchings, *The Secret Life of Words: How English Became English*, London: John Murray, 2008, pp. 265–6.

- 
- 16 David Landis Barnhill (trans), *Bashō's Journey*, Albany, NY: SUNY Press, 2005, p.5.
- 17 Robert Hass, *The Essential Haiku*, Tarsset: Bloodaxe Books, 2013, p.30.
- 18 *Ibid.* p.35.
- 19 *Ibid.* p.53.
- 20 William Keach, 'Romanticism and Language', in Curran, S. (ed.), *The Cambridge Companion to British Romanticism*, Cambridge: Cambridge University Press, 1993, p.111.
- 21 *Ibid.*
- 22 Samuel Taylor Coleridge, *Letters – Collected Letters of Samuel Taylor Coleridge*. Griggs, E. L. (ed.), 6 vols. Oxford: Clarendon Press, 1956–71 (Letters I, pp. 625–6).
- 23 John G. Rudy, *Wordsworth and the Zen Mind: The Poetry of Self-Emptying*, Albany, NY: SUNY Press, 1996, p.16.
- 24 'Lines Composed a Few Miles above Tintern Abbey', 93–99.
- 25 *Ibid.* p.17.
- 26 *The Prelude* (1805), III. 110–18.
- 27 *Ibid.* p.9.
- 28 'Lines Composed a Few Miles above Tintern Abbey', 134–36.
- 29 *Ibid.*
- 30 Geoffrey Wilkinson, 'The Narrow Road to the Western Isles – if Keats had journeyed with Bashō' in *The Keats-Shelley Review*, Vol. 28 No. 1, April 2014, 49–57.
- 31 George Monbiot, 'Can you put a price on the beauty of Smithy Wood?', *Guardian*, 22 April 2014, p.27.
- 32 *Ibid.*