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The Quiet Joy of Peace and Harmony: Kyoshi Takahama's Life and Literature

Katsuya Hiromoto

Introduction

In the seventh year of Meiji (1874), the haiku poet Kyoshi Takahama was born at 3 Shincho (present-day 4-chome, Minatomachi), Nagamachi, Matsuyama-shi, Ehime-ken. His real name was Kiyoshi Ikenouchi. His father, Masatada Shoshiro Ikenouchi, was a *kenjutsu* fencing master and secretary (*yuhhitsu*) of the Matsushima clan. In the Western world, G. K. Chesterton, Robert Frost, Sir Winston Churchill, and Somerset Maugham were born in the same year. In the previous year, 1873, Rimbaud's *A Season in Hell* was published. Dostoevsky's *The Brothers Karamazov* (1880) appeared when Kyoshi was six. In the thirty-first year of Meiji (1898), Kyoshi, at the age of 24, assumed the editorship of *Hototogisu*, a haiku poetry magazine—in the preceding year when Kyokudo Yanagihara launched it, Joseph Conrad's *Nigger of the Narcissus*, Thomas Hardy's *The Well-Beloved*, H. G. Wells' *Invisible Man*, Andre Gidé's *Fruits of the Earth*, and Edmond Rostand's *Cyrano de Bergerac* were published.

In 1916, the fifth year of Taisho, when Franz Kafka's *The Transformation* was published, Kyoshi, at the age of 42, wrote *Tetsumon* (The Iron Gate), a Noh play, and *Kaki Futatsu* (Two Persimmons), a novel. In the tenth year of Taisho (1921), *Hototogisu* published its 300th issue, coinciding with the

publication of James Joyce's *Ulysses* and T. S. Eliot's *The Waste Land*. In the first year of Showa D. H. Lawrence started to write *Lady Chatterley's Lover,* whereas Kyoshi put forth '*kachoh-fuhei*,' his own unique way of composing haiku, focused on the natural landscape of each season the next year. In 1937 Kyoshi became a member of the Imperial Art Academy at the age of 63 while Sartre's *Nausea* came out the following year. Camus's *The Outsider* in 1942 precedes Kyoshi's essay *Haiku no Gojuh Nen* (50 Years of Haiku) by one year. In the year of Becket's *Waiting for Godot* (1953), Kyoshi, at the age of 79, became a judge of haiku poems with miscellaneous subjects submitted to *Tamamo* (A Gem of Algae), a magazine run by Tatsuko Hoshino, Kyoshi's second daughter, while she was staying in South America. Minimally influenced by the literary milieu of the time, Kyoshi was prolific in his writings of haiku as well as novels and essays. His haiku is markedly different from the writings of Western literature that some critics consider to be *dai-ichi geijutsu* (the first arts). Through a lifetime of efforts he helped to promote the growth of haiku, which resulted in increasing readers' awareness of its value around the world.

Dividing Kyoshi Takahama's life and literary activities into the following five segments, I shall illustrate the characteristics of each period as shown in his achievements: the early Meiji, the late Meiji, the Taisho, the early Showa, and the late Showa.

I. The early Meiji era: "Images" in Hekigodo's Work vs. "Time" in Kyoshi's Work

In May 1891, at the age of 17, Kyoshi began to dabble in haiku when he wrote a letter to Shiki Masaoka (1867−1902), who was born in the same native town and was seven years his senior. They were introduced by Hekigodo Kawahigashi (1873−1937), a fellow pupil at Iyo Jinjo Chugakko

(Iyo Ordinary Middle School) in Matsuyama. That same month, Shiki happened to return home for a visit and Kyoshi seized the opportunity to meet him. Shown one of his haiku poems on that occasion, Kyoshi was much impressed.

山々は萌黄浅黄やほととぎす
Yama-yama wa / moegi asagi ya / hototogisu

Mountains are
Full of yellowish green and light yellow—
A little cuckoo

Together with Hekigodo, Kyoshi joined in the haiku meeting organized by Shiki the next month. In October, Shiki created the pen name of Kyoshi for him, based on its similarity to his real name, Kiyoshi. Soon after finishing middle school in April 1892, he met Soseki Natsume, a college student who came to stay at Shiki's house in Matsuyama in August. Entering Dai-San Koto Chugakko (the Third Higher School) in Kyoto in September, he found lodging in Kamichoja-cho, and moved first to Seigoin-cho and then to Yoshida-cho. Entering the same school in September 1893, Hekigodo took a room at Mr. Nakagawa's house in Yoshida-cho where Kyoshi had already boarded. Calling it *Kyodo-an* (Hermitage of Kyodo) or *Sohshoh-an* (Hermitage of two pine trees), they went for long walks through the suburbs of Kyoto and Nara to compose haiku and they edited circulating magazines.

Developing an interest in producing larger literary works than haiku, Kyoshi wished to leave school halfway through to become a disciple of popular writers such as Ogai Mori and Rohan Koda. However, when he asked Shiki for advice, Shiki strongly advised him against it, forcing him to

consider how he planned to make a living in the future.

Following the eruption of the Sino-Japanese War in August 1894, Dai-San Koto Chugakko was closed in September. Kyoshi, Hekigodo, and their fellow students moved to the Dai-Ni Koto Chugakko (the Second Higher School) in Sendai. After one month's study there they both decided to quit and travel to Tokyo. Hekigodo stayed with Shiki whereas Kyoshi, after temporarily residing with Hifu Niinomi (1870−1901), found a boarding house at Tatsuoka-cho, Hongo. In March 1895 Shiki left for China as a Sino-Japanese War correspondent. Soseki arrived in Matsuyama to teach English at Ehime-ken Jinjo Chugakko (Ehime Prefectural Ordinary Middle School) in April of the same year.

The peace treaty with Ch'ing was signed in April 1895 and thus, Shiki returned home without having heard a single cannon blast. On his way from Dairen, however, he began coughing up blood and was taken to Kobe Hospital and subsequently moved to Suma Sanatorium. On August 25 he returned to Matsuyama to stay in a private room in the house where Soseki boarded.

When Shiki's tuberculosis was in a state of remission he traveled to Tokyo and visited Dokan-yama (Arakawa ward's present-day Niishi-nippori Park) with Kyoshi. He wanted Kyoshi to be his successor in leading the haiku circle. After a long discussion, Kyoshi, afraid of the pressure, rejected his offer, yet he didn't disagree with the idea that he would carry on with the literary work that Shiki had embarked upon.

1n 1896, Kyoshi returned home to Matsuyama to attend his ailing eldest brother, Masatada Ikenouchi. On this occasion, he visited the springs of Dogo with Soseki, and he composed haiku dealing with otherworldly subjects in the style called *shinsen-tai* (the style of gods and hermits). These haiku were printed in the March edition of *Mezamashi-so* (Awakening

Grass) magazine. Some of them are:

神の子の舞ひ舞ひ春の入日かな （M 29）
Kami no ko no / mai mai haru no / irihi kana

The child of god
Keeps dancing on and on
The sunset of a spring day

羽衣の陽炎になってしまひけり （M 29）
Hagoromo no / kageroh ni natte / shimai keri

The celestial raiment of an angel
Has turned
Into a veil of heat shimmer

Having thus far attempted to write his haiku based on sketches taken from nature and life, he made a new departure from it and acquired the means to absorb something imaginary, visionary, and ideal into his haiku, owing to his friendly talks with Soseki.

In the meantime, the dynamics of the relationship shifted, and the difference in style between Hekigodo and him rose to the surface. Shiki's view was that whereas Hekigodo's haiku of vivid impressions were characterized by spatiality, Kyoshi was taking an interest in human affairs, thus striking a new note and flavor in the perception of time.

In January 1897 Yanagihara started *Hototogisu*, a haiku magazine to which Kyoshi contributed along with Shiki, Meisetsu, and Hekigodo. In June he married Ito Oshima, the daughter of his landlord. He became responsible

for the haiku column of the *Kokumin Shimbun* (People's Newspaper) while he helped Masao Ikenouchi, his elder brother, run a boarding house.

In *Haiku Nyuhmon* (A First Step to Haiku), published in April 1898, he stressed the importance of a musical word rhythm, describing how haiku and paintings correspond in many respects. As the running of *Hototogisu* became more difficult, Kyoshi decided to move its publishing house to his own house in Nishiki-cho, Kanda, and to lead it in September. One haiku he composed two years later at the age of 26 is well known:

遠山に日の当たりたる枯野かな
Tohyama ni / hi no ataritaru / kareno kana

A distant mountain
Seen in the sunlight—
A desolate field

On a winter day as the daylight wanes and the sun still shines in the distant mountains, the poet feels the warmth of his body as he stands before a vast desolate field. According to the critic Kenkichi Yamamoto, "This haiku could well be considered one of his life's masterworks; here, he really came into his own for the first time."[1]

On September 18, 1902, Shiki's condition took a sudden turn for the worse and he died at the age of 36. At one o'clock in the morning when Kyoshi (who was staying alone with him) went out to inform people of his death, a full moon was shining brightly.

子規逝くや十七日の月明に　(M 35)
Shiki yuku ya / juhshichi nichi no / getsumei ni

Shiki passed away—
The moon in its seventeenth day
Brightly shining

II. The late Meiji era: Imagism of Hekigodo vs. Lyricism of Kyoshi

Succeeding Shiki, Hekigodo became a selector of the "Nihon Haiku" column in the *Nihon*, the newspaper founded by Katsunan Kuga (1857–1907) in 1889, which was considered a pillar of *Nihon-ha* (Nihon group). Kyoshi represented *Hototogisu-ha*, managing the publication of *Hototogisu* magazine. While Hekigodo made elaborate use of words so as to give a realistic picture of a scene, Kyoshi preferred the use of plain words, delineating lyrical, subjective feelings in his work. Their opposing views were no longer equivocal—this became apparent when a discussion ensued after Hekigodo's *Onsen Hyakku* (100 haiku poems on the theme of hot springs, September 1903) was published.

Noting that "Hekigodo's haiku was inclined towards the use of rhetorical, flowery expressions,"[2] in the essay titled *Genkon no Haiku-kai* (The Present-day Haiku Scene, October 1903, *Hototogisu*), Kyoshi argued that haiku poets should value the harmony of words and atmospheric feelings in their work rather than the novelty of materials and words of unfamiliar usage. In addition, he prized "the beauty of negative life" in haiku, which he considered to be paramount to pastoral literature. Whereas Buson is pre-eminent in the tasteful work of amusement, Basho expressed "the beauty of melancholy and loneliness in his pursuit of tranquility" in *Kita no Yama* (The Northern Mountain), a collection of his haiku, in which the artistic effect of a lonesome, negative life away from worldly affairs could be observed (*Hototogisu*, December 1903).[3] He placed emphasis on

"negative thinking" and "negative beauty," which would, in later years, lead to his theory that a poet could express his subjectivity through objectivity.

ほろほろと泣き合ふ尼や山葵漬（わさびづけ）　（M 37）
Horohoro to / naki-au ama ya / wasabi-zuke

Shedding large teardrops together,
Nuns are eating
Wasabi-zuke*

[*Japanese horseradish sliced and mixed with leftover sake]

This is one of the masterpieces he wrote during this time, depicting women living in a nunnery far from ordinary life shedding tears due to horseradish; it is characterized by dry humor and pathos.

The following is a tongue-in-cheek, witty haiku in which one cannot tell whether the poet is serious or joking. By situating the black crow beside her, it effectively highlights the striking whiteness of an unclothed woman's skin.

行水の女に惚れる烏かな　（M 38）
Gyohzui no / onna ni horeru / karasu kana

A woman is having a tub-bath
A crow falls in love
With her!

From January 1905 to January 1906, *Hototogisu* ran the *I am a Cat* series by Soseki. This gained massive popularity and became the basis of a

character in magazines, novels, and literary sketches as well. As Kyoshi grew enthusiastic about prose work, he wrote *Haikai Subota-kyoh* (A Bodhisattva's Sutra of Haikai, September 1905), advocating the virtues of haikai poetry in which everyone can find pleasure depicting natural objects, regardless of whether they are of mediocre talent or gifted. Even if people are of mediocre ability, they show remarkable differences from those who never compose haiku. "Come hither if you are the single genius. Come hither, too, if you are among the 999 less talented."[4] "It is a matter of discrimination to talk about individuals as skilled or unskilled. Acknowledging that all of us are on the same footing, we could delight in the merits of haiku and appreciate the subtle feelings represented by it."[5] Thus offering encouragement to everyone and trying not to diverge from the sentiments of the general public, Kyoshi's Bodhisattva aimed at the literature of the common man and woman.

At that time, Hekigodo held haiku gatherings with his disciples, putting forward as his creed "*hai zanmai*," which means "to be immersed in the haiku world." Kyoshi held haiku meetings called "*haikai sanshin*," or "mind-set engaged in everyday life," using a Buddhist term.[6]

From August 1906 to the end of 1907 Hekigodo traveled all over the country to promote the new trend of haiku. From 1909 to 1911 he made a second trip around the country. About this time, young writers with promising futures such as Otsuji Osuga, Seisensui Ogiwara, and Ippekiro Nakatsuka flocked to Hekigodo, who published *Zoku Shunkashuhtoh* (The Four Seasons, 2nd series, September 1906), a catalog of season-specific words used in the writing of haiku. This opened the period of the prosperity of Hekimon, the group of Hekigodo. In his essay *Haiku-kai no Shinkeikoh* (The New Trend in the Haiku World, 1908), Osuga argued for the metaphoric meanings of each season, referring to suggestive, symbolic representations, which touched off the new wave of haiku.

Despite the fact that the Hototogisu group seemed to be overshadowed by them, Kyoshi composed a number of excellent haiku poems during this time.

桐一葉日当りながら落ちにけり　（M 39）
Kiri hito-ha / hi atari nagara / ochini keri

A leaf of a paulownia tree
Has fallen
In the sunlight

Characterized by its lyricism and sense of time, this famous haiku grabbed the attention of critics and is often included in his poetry collections.

Creating a column for *zatsuei* haiku poems on miscellaneous subjects in *Hototogisu* in 1908, Kyoshi took charge of selecting ones worth printing. Up until then, he had always called for contributions on a single subject, but it was decided that it would suit contributors better if they could choose freely.[7] Among those written by him that year, the following are well known:

蝗（いなご）とぶ音杼（おさ）に似て低きかな　（M 41）
Inago tobu / oto osa ni nite / hikuki kana

Locusts make a sound
Similar to that of a handloom
Low

金亀子（こがねむし）擲つ闇の深さかな　（M 41）
Kogane-mushi / nageutsu yami no / fukasa kana

Throwing away a gold beetle,
How deep
Darkness is!

Joining a newspaper company called *Kokumin Shimbun* in October 1908, he set up a literature division, in which the selection of contributed haiku poems fell under the care of Toyojo Matsune. For the next few years Kyoshi was not focused on haiku; instead, he was engaged in writing fiction and essays. During this time, he produced *Keitoh* (Cocks Combs), a collection of *Fuhryuh Senpoh* (An Elegant Repentance), *Ikaruga Monogatari* (A Story of Ikaruga) and other short stories, *Kangyoku-shuh* (A Collection of Cold Gems), *Bonjin* (An Ordinary Man), and others. Soseki Natsume reviewed *Keitoh* and described it as fiction that evidenced a relaxed mind-set and dilettantism. In my view, *Haikaishi* (A Haiku Poet) and *Zoku-haikaishi* (A Sequel to a Haiku Poet) are biographical works depicted in terms of naturalism. From the viewpoint of an ordinary citizen, these novels present a picture of the friendship of the author's school days under the old system and the hardship he faces after he makes up his mind that his school education should stop. These works show compassion to economically disadvantaged individuals whose lives have little to do with dilettantism.

Being a leading character in *Haikaishi*, the author's other self, Sanzo, enters the elite Dai-San Koto-gakko (the Third Higher School) in Kyoto but, feeling oppressed by the scholarly life, he submits his notice of withdrawal from it recklessly and without any future plan in mind. In *Zoku-haikaishi*, the hero's name is Harusaburo; he helps with the boarding house run by his elder brother, serving dinner and even polishing shoes for the boarders.

Although Kenkichi Yamamoto says, "No affection to the common people can be noted in Kyoshi's approach to life,"[8] the reality is that he was

not unlike the average person and he lived life in much the same way that most Japanese did.

In the autumn of 1910, Kyoshi resigned from Kokumin Shimbunsha so that he could put the ailing *Hototogisu* back on its feet. He moved its publishing house to Minami-sakuma-cho, Shiba-ku, Tokyo-shi.[9] In January 1911 he restarted the work to keep *Hototogisu* productive and decided to take full leadership of it, putting an end to the council system of editorship for financial reasons.

III. The Taisho era:
The President of the Hototogisu Group and Self-definition as an Old Guard

Even after having the column of *zatsuei* miscellaneous subjects included once more in July 1912 in *Hototogisu*, Kyoshi continued to be actively engaged in fields other than haiku, publishing the novel *Chosen* (Korea) in February. But "after wandering onto a byroad for three or four years,"[10] he suffered from typhoid fever, which made him cautious about his health—as a consequence of that he tried not to drain his physical strength by writing novels. He felt that writing prose required much more strength than haiku, so he decided that haiku writing would be better suited to him.

In those days, the Hekigodo group of poets advocated the composing of haiku without the use of season words or the rule of a fixed 17 syllables arranged in three word groups of five, seven, and five syllables. This type of haiku is called *jiyuhritsu* (meter of free style)—it does not keep to the traditional form and it justifies hypermetrical and irregular composition. Seisensui Ogiwara, Hosai Ozaki, and Santoka Taneda are the most distinguished of those who were enthusiastically committed to it. At the age of 39, in 1913, Kyoshi decided to return to the haiku circles to oppose it.

霜降れば霜を楯とす法(のり)の城　（T 2）
Shimo fureba / shimo wo tate to su / nori no shiro

If there is a frost
I will use it as a shield
In the castle of law

春風や闘志いだきて丘に立つ　（T 2）
Harukaze ya / tohshi idakite / oka ni tatsu

Spring wind—
Full of fight
I stand on the hill

These poems express Kyoshi's desire to prevail against the current trend of the haiku world. In May of the same year he moved the publishing house of *Hototogisu* to 12 Funagawara, Ushigome-ku.[11]

Skeptical of the new trend that the Hekigodo group propelled, Kyoshi regarded haiku as a literary art that was deeply connected with tradition and convention. His theory is that, keeping to the old way of making sketches of the landscape, haiku poets are able to produce original works. Yet they are not supposed to put into words whatever they happen to see. Instead, they should make an effort to take a closer look and to add something innovative.[12] Espousing this theory, Kyoshi published such books as *Haiku towa Donna Mono ka?* (What Kind of Art is Haiku? 1914), *Haiku no Tsukuriyoh* (How to Compose Haiku, 1914), and *Susumubeki Haiku no Michi* (The Path on Which Haiku Must Advance, 1918).

Looking back at the situation of around 1919, Shuoshi Mizuhara

reports, “It was commonly believed that it was extremely difficult to have a haiku accepted for the column of *zatsuei*, haiku on miscellaneous subjects, of *Hototogisu*. There was no lack of anecdotes about it: one is looked upon as a haiku master of a certain rank in the country if just one haiku was selected for it in one year. Another contributor made *azuki* (red bean) rice to celebrate his accomplishment when his haiku was accepted for the first time after a three-year trial.”[13]

On January 26, 1923, the publishing house of *Hototogisu* moved from Funagawara-cho, Ushigome-ku to 623-ku on the fifth floor of the Marunouchi Building near Tokyo Station. During that period, Kyoshi spent most of his time working as the magazine’s chief editor. It was his duty to select the haiku that were good enough to be printed in the aforementioned column from all of the contributions. Leaving home for his office, he used to carry a *furoshiki* (Japanese handkerchief)-wrapped bundle of manuscripts sent by readers with him. Reading through them on the train from Kamakura to Tokyo, he judged whether they met the standards of the magazine and checked them with a red pencil. Engrossed in his readings and forgetting everything, the train would arrive at Tokyo Station. After working in the office for the whole day, he would return to Kamakura in the evening. “Day in and day out that monotonous practice continued for years,” Kyoshi said.

He believed that it was productive work to choose good haiku. “Hand in hand with a writer, I, as a judge, work on it in a sense. If the poet wrote a haiku without much inspiration or enthusiasm, I may estimate it as remarkable, in which case I am engaged in the creative process.”[14] With regard to haiku, he takes the firm view that “the new is the deep”—one could surmise that this was one of his guiding principles in selecting excellent poems.[15] Kyoshi asserts, “If one studies deeply, one discovers something new.”[16]

In addition, in *The Path on Which Haiku Must Advance*, Kyoshi puts much emphasis on "objective description," which can be achieved by restraining subjectivity. It culminates in the core principle leading *Hototogisu*. In the chapter on subjective haiku, he invites people to examine: ① the truthfulness of subjectivity, ② the great effort that should be made to describe objects, ③ the importance of simplicity and impressiveness, and ④ the deep feelings beneath simplicity.[17]

In April 1923, there was a gathering at which he spoke on haiku for the first time in the publishing house. He discussed his literary conviction that he would elaborate on in the magazine a number of times afterwards. The main points are the following: ① Try to approach majestic nature, shedding small subjective elements. ② Come into direct contact with nature and make a sketch in depth. ③ Be focused on the point of what is to be written. ④ Be well aware that each person's character and taste are revealed through the portrayal. ⑤ Objective description is needed before speaking one's mind. ⑥ Keep in mind that one should make continuous efforts to write objective haiku even if one is a skillful poet.[18]

In regard to objectivity in haiku, he does not deny that there is some working of subjectivity even when writing an objective poem. However, undoubtedly, the emphasis of his argument is put on objectivity while the appropriate balance between the two is in perspective. He states, "Haiku is an essence of poetry. What remains in the end after distilling the color of subjectivity should be *ryuhryoku kakoh* (green willows and red flowers) seen in the vernal landscape with various tree leaves and flowers."[19]

There were remarkable poets during the Taisho era in the Hototogisu group, including Suiha Watanabe, Kijo Murakami, Dakotsu Iida, Sekitei Hara, Fura Maeda, and Reyoshi Hasegawa among others. As a result, it came to represent the main current of haiku circles, with Kyoshi occupying the top

place and being considered a magnate, superseding the Hekigodo group (which espoused the new trend), which split into factions several times.

Kyoshi wrote a number of interesting haiku around this time, including:

年を以って巨人としたり歩み去る　（T 2）
Toshi wo motte / kyojin to shitari / ayumi saru

Considering the years gone by
To be a giant
I walk away

While the past year is personified and described as a giant passing by, the poet moves away from his previous year's self, realizing that each one's activity might be trifle compared with the lapse of time that constitutes history.

鎌倉を驚かしたる余寒あり　（T 3）
Kamakura wo / odorokashitaru / yokan ari

The cold still lingers
Which was a surprise
To Kamakura

The picture painted here can be easily understood without explanation; it can be considered a good example of making fitting use of a place name and its geographical features.

大空に又沸きいでし小鳥かな

Ohzora ni / mata waki-ideshi / kotori kana

Once more into the blue yonder
They begin to sing out—
Little birds

蛇逃げて我を見し眼の草に残る （T 6）
Hebi nigete / ware wo mishi me no / kusa ni nokoru

A snake fled
The stare that it gave me
Remains on the grass

The first sets a scene that evokes a musical image, whereas the second describes a visual one etched in the mind, both of which have a lingering effect.

秋天の下に野菊の花辨缺く （T 7）
Shuhten no / shita ni nogiku no / kaben kaku

Under the autumn sky
A petal of a wild chrysanthemum
Missed

This is an image aroused by a flower, the details of which grabbed the attention of the poet in the perspective of the infinite sky of late autumn.

野を焼いて歸れば燈火母やさし （T 7）

No wo yaite / kaereba tohka / haha yasashi

Returning after burning off a field
The light is on
Mother is sweet at home

Early in spring, farmers remove weeds and burn the dried grass in the fields to exterminate insect pests. After lending a helping hand, a boy returns home and finds himself comfortable there. Readers surely sense the affection that the boy and his mother share.

どかと解く夏帯に句を書けとこそ　(T 9)
Doka to toku / natsu-obi ni ku wo / kake to koso

With a thud she untied
Her broad sash, telling me
To write *haiku* on it

Presumably this describes a scene from a luxurious restaurant in which a geisha who was perhaps slightly drunk requested a haiku from a poet and undid her *obi* waistband so that he could write on it.

新しき帽子かけたり黴の宿　(T 10)
Atarashiki / bohshi kaketari / kabi no yado

A new hat
Put on
At the moldy inn

During the rainy season in Japan, it is common for mold to grow on the walls. On an occasion when the poet was staying at an inn, he had to hang his newly bought hat on the peg on the wall that he noticed had patches of mold developing.

囀の大樹の下の茶店かな （T 13）
Saezuri no / taiju no shita no / chamise kana

A tea shop
Under the big tree
In which birds are twittering

This poem describes a landscape and is accompanied by the soundscape of springtime birdsong.

白牡丹（はくぼたん）といふといへども紅（かう）ほのか （T 14）
Haku-botan to / iu to iedomo / koh honoka

Although it is called
White peony
Pink is slightly noticeable

Here, the poet tells us of his discovery of an aspect of the flower—this is reminiscent of the technique of gradation used in Japanese painting.

曼珠沙華あれば必ず鞭うたれ （T 15）
Manjushage / areba kanarazu / muchi utare

Red spider lilies
Cannot but be whipped
If there are any

These flowers, which belong to the amaryllis family, are also called *higan-bana* (the flower of the other shore)—they are red or white and have an eerie appearance. They hang their heads low, as if wind-whipped.

大空に伸び傾ける冬木かな （T 15）
Ohzora ni / nobi katamukeru / fuyugi kana

Under the wide open sky
A winter tree is spreading
And leaning to one side

Towards the clear sky, the branches of a big tree without leaves are seen, in which we can feel the crisp air of winter.

IV. The early Showa era: The Definition of Haiku as "*Kachoh-fuhei*"

(1)

On June 1, 1927 at *Sazanka kukai* (a Camellia haiku gathering), Kyoshi, as part of a speech, defined haiku as poetry of *kachoh-fuhei* (poetic compositions regarding birds and flowers)—this has been widely accepted by the majority, and has guided haiku on the right path.

In his speech, he discussed: ① the general concept of *kachoh-fuhei*, ② the characteristics of the materials of haiku, and ③ the difference between haiku and other literary genres. First, haiku is a composition of poems

describing the phenomena of nature that take place in accordance with the change of each season as well as the phenomena of the human affairs accompanying them. Second, what has been commonly shared by most haiku poets since the age of Sokan Yamazaki (?1464−1552) and Moritake Arakida (1473−1549) is the art of using the beauty of nature as the center of the subject matter. Third, although plays and novels are most prevalent in literature, writings of various kinds should be allowed to be admitted into the extensive literary scene. Among them, haiku has its own worth as a literary form in which, distancing oneself from conflicts and entanglements, one pours love into nature, receives affection from nature in response, and depicts nature.[20]

Under these guiding principles, *Hototogisu* turned out Bosha Kawabata, Kusadao Nakamura, Tatsuko Hoshino, and Teiko Nakamura as well as the "Four S's": Shuoshi Mizuhara, Seishi Yamaguchi, Seiho Awano, and Suju Takano.

Around this time, Kyoshi wrote the haiku poems below.

この庭の遅日の石のいつまでも　(S 2)
Kono niwa no / chijitsu no ishi no / itsumademo

The rocks in this garden
Remain forever
In the lengthening days of spring

Chijitsu is one of the lengthening days of spring—it is also called *hinaga*, or a long day. This haiku was motivated by the *sekitei* (the rocks in the raked white sand and gravel garden) of Ryoanji Temple in Kyoto. According to Kenkichi Yamamoto, chijitsu gives the feeling of the westering

sun, suggestive of the *Saihoh-johdo*, or the western Pure Land of Amida Buddah, in which the rocks symbolize the eternal flow of time, beyond that which temple visitors have.[21]

やり羽子や油のやうな京言葉　（S 2）
Yari-bane ya / abura no yohna / Kyoh-kotoba

Battledore and shuttlecock—
The Kyoto accent sounds
As if the words were oiled

In the early days of the New Year, a group of girls in long sleeves take turns playing *hanetsuki* (Japanese badminton). In this scene, when we consider the uniqueness of the ancient capital of Kyoto, which has an immense cultural tradition, the Kyoto dialect might be more fitting than the flippant *Edokko* Tokyoites' manner of speaking.

流れ行く大根の葉の早さかな　（S 3）
Nagare yuku / daikon no ha no / hayasa kana

The leaf of a Japanese radish
Is flowing away:
How fast it is!

When Kyoshi paid a visit to Kuhonbutsu, Joshinji Temple of Okusawa, Setagaya-ku, Tokyo, there ran a serene stream behind its precinct. "This is a kind of picture in the form of haiku drawn from the actual scene, the point of which is well focused while the poet keeps a close watch on it,"

Yamamoto says.[22] "However, we cannot help seeing this as characterized by a lack of deep thinking."[23] Nobuhiro Kawasaki argues against this, saying, "Yamamoto's remarks were made in terms of modern Western ideas; in fact, this haiku deliberately examines the emptiness in thought."[24]

Introduced by Shuoshi, Suju came to look up to Kyoshi as his master and he became an important member of the haiku gatherings of the University of Tokyo, which were restarted following Kyoshi's suggestion. As time passed, Kyoshi came to deeply trust Suju whereas a rift between Kyoshi and Shuoshi developed. The latter, who felt slightly unsatisfied with the stance that the former took, made public an essay titled *Shizen no Shin to Bungei no Shin* (Truth in Nature and Truth in Literature). In a new light, he proposed that haiku poets could stretch their thinking a little more, throwing in subjective elements and making use of their imagination—this thinking eventually led him to leave *Hototogisu* and organize a new association called *Ashibi* (*Pieris japonica* or lily-of-the-valley bush). In *Takahama, Kyoshi—Narabini Shuhi no Sakushatachi* (Kyoshi Takahama and the Writers Surrounding Him), a narrative, Shuoshi described in detail how everything came about. Shuson Kato, Hakyo Ishida, and Seishi Yamaguchi joined the Ashibi group. At this time, several journals were published by groups such as Sojo Hino's *Kikan* (Flagship), Seiho Shimada's *Dojo* (On the Soil), and *Kyodai Haiku* by Sanko Kyodai Haikukai (Haiku Society of the University of Kyoto) including Seito Hirahata and others—they were the shining stars of the *shinkoh* new trend haiku. Among them there arose a difference with regard to whether they could accept *muki*, haiku without a season word. Shuoshi and Seishi, who insisted on *yuhki*, the theory that a season word is indispensable for haiku, discontinued their association with the new trend haiku.

In the meantime, Kyoshi did his best to maintain haiku in its traditional

form, being neither involved in the aforementioned debate nor disconcerted by the things that took place in the haiku world—*Hototogisu* reached its 500th issue in 1938.

(2)

Two years later, when Nihon Haiku Sakka Kyokai (The Haiku Writers' Association of Japan) was founded, Kyoshi assumed the post of president. Some poets advocated haiku of free verse or internal rhythm without the syllabic form of 5−7−5. Although he didn't agree with it, he was obliged to include them in the association, having been advised by the educational authorities of the Japanese government to do so. Pressure arose as a result of the anti-war movement, which involved haiku poets in 1941. Among them were Seito Hirahata and Sanki Saito of *Kyodai Haiku*, Fujio Akimoto who led the *Dojo* group, which leaned towards socialist realism, and other writers who appeared rebellious against tradition—public security authorities forced them to disband their organizations.

In 1942, Nihon Haiku Sakka Kyokai turned into Nihon Bungaku Hokokukai Haiku-bu (Haiku Division, the Association of Japanese Literature of National Service), with Kyoshi as the chairman of the institution.

The following haiku written by Kyoshi naturally draw one's attention:

紅梅の紅(べに)の通へる幹ならん　(S 6)
Kohbai no / beni no kayoeru / miki naran

The light pink of red *ume* Japanese apricot blossoms
Might possibly run through
The trunk of the tree

One can detect a pinkish color in the trunk of the red Japanese apricot tree upon close inspection. The critic Rinka Ono rates this poem highly, saying, “The real value of the arts can be seen in this haiku, which represents the idea that one should get away from things that one faithfully harbors so as to gain a grasp on the reality of things.”[25]

酌婦来る灯取虫より汚きが （S 9）
Shakufu kuru / hitori-mushi yori / kitanaki ga

A woman came to serve *sake*:
One who is uglier
Than a tiger moth

“A tiger moth” might call up Gyoshu Hayami’s painting *Enbu* (Fire Dancing), in which moths are drawn to a fire and dance hypnotically. They may well be seen as pretty, but one can imagine that the woman working in the back-street drinking place might be coarse-featured after having led a difficult life.

(3)

花林檎村を囲みて山かけて （S 11）
Hana ringo / mura wo kakomite / yama kakete

The flowers of apple trees
Surround the village
Stretching across the mountains

On February 19, 1936, Kyoshi left Kobe Harbor and traveled to Europe,

stopping at Shanghai, Hong Kong, Singapore, and Colombo, the capital of Sri Lanka, and arriving in Marseilles on March 28. After touring around France, Germany, Belgium, and Holland, he went to London on April 29 and composed the haiku above.

踏みて直ぐデージーの花起き上がる　(S 11)
Fumite sugu / daisy no hana / okiagaru

Right after I trod
Upon the flowers of daisies
They got up

色硝子透す春日や棺の上　(S 11)
Iro-garasu / sukasu kasuga ya / kan no ue

Through the stained glasses
The spring sun shines
Upon the coffin

These two haiku express some of his impressions of Shakespeare's birthplace when he visited Stratford upon Avon on April 30. Daisies, flowers with a central yellow orb and white petals, are commonly seen in the meadows and fields across England from early spring to late autumn. Kyoshi apparently considered them appropriate as a season word of spring. To the second poem is affixed a note saying, "At Shakespeare's *Bodaiji* family temple," signifying that he visited the poet's gravestone in the chancel of the Parish Church of Holy Trinity at Stratford.

真直ぐに歩調そろへて青き踏む （S 11）
Massugu ni / hochoh soroete / aoki fumu

Straight
We keep in step
Treading on the green

雀等も人を恐れぬ国の春 （S 11）
Suzumera mo / hito wo osorenu / kuni no haru

Sparrows are not afraid
Of people either—
Spring in the country

These haiku were written when he made an excursion to Kew Gardens in London where he was impressed by the sparrows that were not as shy as the Japanese ones that fly away the instant they see a human approach. According to his notes, he saw the sights of the City (the financial district), Fleet Street, and several notable examples of architecture on his way to and from Royal Greenwich Observatory in London. One can surmise that during his stay in the UK from April 27 to May 3 he must have written many more haiku, but only seven are printed in the second volume of *The Complete Works of Kyoshi Takahama*, including those above.

(4)

鉄板を踏めば叫ぶや冬の溝 （S 12）
Teppan wo / fumeba sakebu ya / fuyu no mizo

Stepping on an iron board
Does it make a cry?
The roadside gutter—

On a cold winter day the gutter was covered in ice, which made a crunching sound when the poet trod on it.

寒鯉の一擲(てき)したる力かな　(S 18)
Kangoi no / itteki shitaru / chikara kana

A cold carp
Leaped up—
Its strength

This poem was submitted at the *Sohju-kai* (Grass and Trees) haiku gathering of the Marunouchi Club on January 8. *Kangoi* is a type of cold-season carp that usually lies deep at the muddy bottom of ponds and bogs. On sunny days it comes to the surface of water and sometimes breaks the water.

浅間かけて虹のたちたる君知るや　(S 19)
Asama kakete / niji no tachitaru / kimi shiru ya

The arch of a rainbow
Appeared across Mt. Asama
I wonder if you know

虹立ちて忽ち君の在る如し　(S 19)

Niji tachite / tachimachi kimi no / aru gotoshi

As soon as a rainbow appeared
Looks like
You are here

虹消えて忽ち君の無き如し （S 19）
Niji kiete / tachimachi kimi no / naki gotoshi

As soon as a rainbow disappeared
Looks like
You are not here

These haiku are part of the ending of a deeply touching short story titled *Niji* (The Rainbow, 1947).[26] Along with his daughter Tatsuko, Kyoshi once called on Aiko Morita and Hakusui Ito, members of *Hototogisu*, who were both receiving medical care at home close to the Kuzuryu River in Mikuni-cho, Sakai-gun, Fukui-ken. Returning to Komoro, Shinshu (Nagano-ken), he saw a wondrous rainbow spanning the mountain, which reminded him of the chat he had had with Aiko, spurring him to jot the haiku down.

秋蝉も泣き蓑虫も泣くのみぞ （S 20）
Akizemi mo / naki minomushi mo / naku nomi zo

Autumn cicadas are crying
So are bagworms
What else can they do?

The war came to an end while Kyoshi was staying in Komoro, his place of refuge. *Gyokuon hohsoh* (the broadcast of the Emperor's announcement of Japan's surrender) started after "Kimigayo (The Imperial Reign)," the national anthem of Japan, was performed, following the noon time signal, on August 15. Musei Tokugawa (1894−1971), a show business personality, remembers being deeply touched by the Emperor's voice, "On the tatami matting under my feet fell tears from my eyes, making loud sounds."[27] Also, the *Asahi Shimbun* of the day carried an editorial with the heading *Ichioku Sohkoku no Aki* (the autumn of all one hundred million subjects wailing): "It may be said with due reverence that every word and phrase is the crystallization of his tears of blood. Without any doubt, even those who did not cry reading Zhu-ge Liang's statement at the dispatch of the troops could not but shed tears, listening respectfully to the imperial message of this agonizing decision."

Everyone wept bitterly. Even the natural world must have sounded wild lamentations. Bagworms are believed to make the sound, *chichi yo chichi yo* when they cry and cicadas screech—needless to say, these are different from the lamentations due to the defeat of the war, but we could suppose that they sounded like something sorrowful to Kyoshi, which prompted him to write the above haiku. He did not share the sense of tragic heroism conveyed in the *Asahi* article, but instead expressed the real sadness he felt. We might also discern something humorous in the serious drama of the war's end—it could be an antidote to the jingoistic emotional uplift even if the author didn't intend it to be.

V. The late Showa era: From the Postwar to the Year of his Death

After the war, Kyoshi stayed in Komoro until 1947. At this time,

the Komoro haiku meeting was held to commemorate the 600th issue of *Hototogisu* on June 2 of the previous year.

A few months prior, he submitted the following haiku to a smaller session in the city:

初蝶来何色と問ふ黄と答ふ （S 21）
Hatsu-choh ku / nani-iro to tou / ki to kotau

The first butterfly has come:
Asked for its color
I answered yellow

With the butterfly as the subject matter, this haiku can be divided into three parts, which records a conversation taking place. Kyoshi's theory that haiku are something like "greetings" is applied to the rendition of it.

In 1946, Takeo Kuwabara initiated a controversy about the characteristics of haiku when he published an essay titled *Dai-Ni Geijutsu—Gendai Haiku ni Tsuite* (On Contemporary Haiku: The Second Arts) in the February issue of *Sekai* (World), which voiced some doubts about the worth of haiku as literature. Regarding whether haiku can contain serious thoughts, young writers such as Kusadao Nakamura, Shuson Kato, Hakyo Ishida, and the like who were members of *Shinkoh Haiku* (New Haiku) and were considered *Ningen Tankyuh-ha* (the Group inquiring into Humans), got involved in the argument against Kuwabara's postulation. Kyoshi ignored it by maintaining silence, adhering to the conviction that haiku is an art that represents flowers, birds, and nature in general. In later years, Kuwabara wrote: "I heard Kyoshi say, 'When I started haiku, nobody viewed it as an art—it might have been called the twentieth one at best. Thanks to Mr. Kuwabara, it has been

promoted to the status of the second, jumping 18 ranks, which is a welcome sign for us.'"[28]

When Kyoshi returned home to Kamakura in February 1947, newspaper and magazine journalists came to interview him. They were anxious to learn about various issues such as the effects that the war had on haiku, the course that it would take, and other matters. Kyoshi states: "When I replied to them, 'As far as haiku is concerned, it didn't undergo any change at all. We will move in the same direction as before,' they looked at me as if they were unconvinced. Some of them even appeared to feel pity for me."[29]

From Kyoshi's perspective, haiku is different from modern literature that deals with the theme of self-consciousness. During the times that intellectuals' commitment to social problems, literary men's responsibility for the war, and such were fiercely debated, one could speculate that Kyoshi regarded them as boring conversations, since the autonomy of literature was self-evident to him. Not only in haiku but also in prose works, his main concern at this time had more to do with the peaceful feelings achieved particularly by means of haiku than the agony that modern people experience. *Niji* (The Rainbow), the fictional short story briefly mentioned above, is one of the works produced in pursuit of such a theme. It tells of how the narrator enjoys the company of his disciples and appreciates the joy of peace and harmony.[30]

虚子一人銀河と共に西へ行く　(S 24)
Kyoshi hitori / ginga to tomoni / nishi e yuku

Kyoshi alone
Together with the galaxy
Moves to the west

This is one of a series of eleven haiku in which the galaxy is used as a motif. It is assumed that while looking up at it and the morning star in the sky, Kyoshi, at the age of 75, felt as if he were moving towards the west, which might be indicative of *Saihoh-johdo* (the Buddhist western paradise).[31] He might have glimpsed an image of himself in his ultimate state in the universe, which was moving with the eternal flow of time.[32]

彼一語我一語秋深みかも （S 25）
Kare ichi-go / ware ichi-go / aki fukami kamo

He utters one word
I utter one word
Autumn is well advanced

This relays a scene in which the poet sits quietly with a friend in the late autumn.

In March 1951, Toshio Takahama, the son of Kyoshi, took charge of the column of miscellaneous haiku of *Hototogisu.* Kyoshi devoted himself to *Tamamo*, the haiku magazine presided over by Tatsuko, which he considered an appropriate place for his activity after retirement. While Kusadao Nakamura and other poets of the younger generation were not deterred from publishing haiku of social nature and thought, Kyoshi, who was not moved by the tendency of the new era, persisted in his view of traditional haiku and was not shy to speak of himself as a *yokuzuna* sumo wrestler of the highest rank in the haiku world.[33] Such discourse was sometimes deemed indiscreet and was criticized as empty thoughts.[34] We could, however, argue that he was a man of great wisdom who may not have been very western in his way of thinking. It is clear that he was a man of giant intellect—we can derive

messages full of philosophical depth through his writing despite the fact that he may have, in a sense, strived for the void of thought in much of his haiku.

去年今年貫く棒の如きもの　(S 25)
Kozo kotoshi / tsuranuku boh no / gotoki mono

Something like a stick
That goes through
Last year and this year

This is evocative not only of the past and present years, but of the massive flow of time and tide Kyoshi had experienced.

何事も知らずと答へ老いの春　(S 27)
Nanigoto mo / shirazu to kotae / oino haru

“I know nothing.”
Is my answer:
Spring in my old age

This was written when Kyoshi turned 78, approaching his twilight years. The idea that might have crossed his mind is that words often belied what he really wanted to say. Since they are uttered without being grounded in reality, either being too expressive or too scarce, he might have wanted to avoid misstatements and things that were troublesome in every walk of life.

In 1954, he was bestowed with an Order of Cultural Merit by the Japanese government. One year later he published *Haiku e no Michi*

(Approaching Haiku), which was composed mainly of the essays printed in *Tamamo* and was a record of the round-table talk on the recollections of Shiki, Hekigodo, and *Hototogisu*.

Publishing *Kyoshi Haiwa* (Talks on Haiku) serially in the *Asahi Shimbun*, he came to realize that haiku is similar to the daily greetings termed "*sonmon*," or asking after someone's health. "Haiku is nothing but exchanging greetings like 'It's cold, isn't it?' 'It's very warm, isn't it?'. . . It is with haiku that an ordinary individual greets the ordinary public with questions about the weather, health, and such."[35] Although the term "*sonmon*" is not used, this notion is recognized in *Rokkagetsukan Haiku Kohgi, Dai 2 Shoh: Kidai* (*joh*) (Chapter 2: Season Word *Kidai*, Part 1, A Series of Lectures on Haiku for Six Months) in *Hototogisu* (June 1913).[36] In the Taisho era, he elaborated on the idea that seasonal greetings are one of the elements that are indispensable to haiku, which one can see developed into the concept of *sonmon* as a means of composing haiku.

There might exist controversy as to whether morning and evening greetings or the joys and sorrows of everyday life can be easily sublimated into works of art without much effort, the problems of which he is not ignorant, but it is certainly a vibrant way that encourages beginners to take the first step towards the problem of how to tackle the composition of haiku. Understandably, many haiku lovers who felt at a loss of how to appreciate the abstruse haiku that prevailed at the time were relieved to hear Kyoshi's remarks. Examples of haiku as greetings are:

園丁の鉈の切れ味枯れ枝飛び （S 32）
Entei no / nata no kireaji / kare tobi

Keen-edged is

The gardener's hatchet:
Dried twigs flow away

空目して額に当る冬日かな　(S 32)
Sorame shite / hitai ni ataru / fuyubi kana

An upward glance cast
On the brow
The winter sun shines

改めて太鼓打ち出す浦祭　(S 33)
Aratamete / taiko uchidasu / uramatsuri

After a while
They start to pound on a drum again:
A seashore festival

These poems are not simple greetings or mere utterances of words but are intended to make readers understand how the poet felt. Speaking generally, he tries to communicate his emotions when he observes nature such as flowers, birds, the wind, and the moon, making an effective choice of words. Abiding by the formula of a 5−7−5 syllabic form and a season word, he keeps his thoughts, emotions, and actions under control, and expresses them not in self-indulgent ways, regardless of whether they are considered greetings or not.

T. S. Eliot writes: "Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality."[37] Kyoshi's methodology pertaining to the contents and

form of haiku has much in common with Eliot's literary theory that "the progress of an artist is continual self-sacrifice, a continual extinction of personality."[38]

Being actively engaged in writing, Kyoshi published *Kyoshi Jiden* (Kyoshi, an Autobiography, 1955), *650 Ku* (An Author's Selection of 650 Haiku, 1955), and *Ku Nikki* (A Diary of Haiku, 1958), expressing the feelings of his later years.

山吹の莖の青さに花いまだ （S 34）
Yamabuki no / kuki no aosa ni / hana imada

The color of the Japanese kerria stem
Is green:
Blossoms are not out

Looking at this haiku, it is patent that Kyoshi was a man of mettle who still had work that he was devoted to and who felt as if the beauty of his life were still hidden and would appear in the years to come. Unfortunately, on April 1, 1959, in the 34th year of Showa, he had a cerebral hemorrhage and fell into a coma. Just before 4 o'clock in the morning of April 8 his heart stopped beating. A funeral was held solely for family members, and he was buried in the graveyard of Jufukuji Temple in Kamakura. He was 85 years old.[39]

Despite the many haiku theories put forth, it is evident that Kyoshi always maintained that haiku should take the appropriate path, succeeding to *Shohfuh*, the school of Basho, as well as the right way of writing haiku.

冬枯にわれは佇み人は行く （S 31）

Fuyugare ni / ware wa tatazumi / hito wa yuku

In a desolate winter scene
I stand still
Whereas people go by

新涼や道行く人の声二つ　（S 33）
Shinryoh ya / michi yuku hito no / koe futatsu

The cool of early autumn:
Two voices
Of people going down the road

よき炭のよき灰になるあはれさよ　（S 33）
Yoki sumi no / yoki hai ni naru / awaresa yo

Good charcoals turn
Into good ashes:
Isn't it a pity?

Conclusion

Referring to Shiki's view that "haiku is a part of *bungaku* (literature)," Jin'ichi Konishi, a literary critic, believes that *bungaku* could be a term that is used in Western literature when he sees haiku as "the first art." "Shiki thought haiku, or *hokku,* was 'a mode to express human feelings,' which should be distinguished from word plays." "It was not an activity of the intellectual playground that could be understood in a specific closed world, but what he professed was that haiku was a way in which to open

everyone's eyes to the truth in the world."[40] In Konishi's opinion, Kyoshi, sticking to the traditional practice of Japanese literary arts, was antagonistic to the haiku, which attempted to fall in line with Western literature, moving beyond the traditional concept of it. An aesthetic sense of antimodernism is the prerequisite for his raison d'être, using *kachoh-fuhei* and *kyakkan shasei* (objective description) as the motto for his way of writing. He tried to maintain the uniqueness of this literary form, rejecting the inner change of haiku into "literature." Consequently, the haiku written by the poets who were snug in their own circle of *Hototogisu* do not evoke the excitement felt by laymen who have no special literary discipline when they read the novels of Soseki Natsume, Ogai Mori, Dostoevsky, André Gide, Romain Rolland, and the like.[41]

In reality, Kyoshi was an appreciative reader of literature and one haiku written when he was 30 years old indicates how he was inflamed by a book; it might have had a great impact on his view of life.

小説に己が天地や炉火おこる （M 36）
Shohsetsu ni / ono ga tenchi ya / roka okoru

A novel creates
My own universe—
A hearth fire is stirred

This is in good contrast to one that he wrote in 1937:

落花生喰ひつゝ讀むや罪と罰 （S 12）
Rakkasei / kui tsutsu yomu ya / *Tsumi to Batsu*

Munching on peanuts
I read:
Crime and Punishment

One might think that this haiku tells of how he placidly reads the nail-biting story of a deeply serious theme. A cool distance is maintained between the novel and the reader, who does not feel the same "acceleration of gravity" towards it as young readers may. We can imagine that he, compassionate but not compelled, was reading it safely and wisely within his sphere of life, which would never be destabilized or derailed. For Kyoshi, Dostoevsky's novel, which examines the meaning of human existence, is just as worthy as the peanuts eaten with his tea and it may whet his appetite as peanuts do—both are digested without difficulty. Both *Crime and Punishment* and peanuts fill his precious and undoubtedly appreciated leisure time. We can recognize, therefore, that in his 60s he enjoyed reading *Crime and Punishment* as *dai ni geijutsu* (the second art), that is, literature as a pastime.

Another haiku of his may illustrate his approach to literature at the age of 71:

書読(ふみ)むは無為の一つや置炬燵　(S 20)
Fumi yomu wa / mui no hitotsu ya / okigotatsu

I wonder if reading a book
Is a way of killing time?
A movable *kotatsu**—

[*Japanese heater-table]

There is nothing wrong with the way in which Kyoshi reads books for enjoyment. It goes without saying that there are many ways to appreciate literature, and that some literary works can be a vessel for thoughts, while others don't have to be associated with any. It could be "art for life's sake," "art for edification," "art for art's sake," or perhaps even "art for the study of art." Usually, beauty and lessons are woven together in good literature and what is derived from it depends on the reader.

Even if it is nothing but nonsensical word play lacking philosophical depth, whether it is haiku or a novel, it cannot be categorized as second-rate literature. When we view paintings or listen to music, we do not usually evaluate them, ensuring that they represent one's theme about life or touch on social problems. Soseki Natsume says, "Being asked if keenly felt emotions or deep thoughts are requirements needed for the best novels, I cannot help but hesitate to answer affirmatively."[42]

Kyoshi's literature is not deficient in such elements, although critics such as Kenkichi Yamamoto sharply criticized the poverty of the thoughts illustrated in some of his works. After reading *Haikaishi* and *Zoku Haikaish*i, I was much impressed with the themes that Kyoshi treats in these autobiographical novels, which include characters toyed with by fate. In his essay on Mallarmé, Sartre says, "Society, nature, the family—he [Mallarmé] rejected everything, even the pale and wretched child he saw in the mirror. . . .The whole world needs to be blown up, of course."[43] Kyoshi was a sensible man who didn't try to reject everything or blow up the world, but he was somewhat disillusioned by the world in his younger days, and he didn't pursue a career as was favored by everyone, abandoning school of his own accord without any definite plan for the years to come. Accordingly, some of his haiku express a distance between himself and the people surrounding him.

Expressing “suggestive charm” and “lingering tones” are crucial to verses, and Kyoshi is skillful at representing them in one form or another—this is reflected in his high-quality works. In a sense, like Shakespeare, he is endowed with negative capability, and could remain self-effacing, as evidenced by his name, “Kyoshi,” which means “renouncing oneself.” Encroached upon by modern poets who had different views and who were impatient to change, Kyoshi, an old guard, established a solid basis for haiku, which led to his position in literature that the international community eventually recognized.

Abbreviations

M: The Meiji era (1868−1912)

T: The Taisho era (1912−26)

S: The Showa era (1926−89)

Notes

1. Kenkichi Yamamoto, *Gendai Haiku* [The Modern Haiku] (Kadokawa Shoten, 1958), pp. 43−44.
2. *Teihon: Takahama, Kyoshi Zenshuh* [The Complete Works of Kyoshi Takahama, A Standard Edition] Hereinafter referred to as *Complete Works* (Mainichi Shimbunsha, 1974−75), Vol. XIII, p. 85.
3. *Complete Works*, Vol. X, pp. 95−100.
4. *Ibid.*, p. 117.
5 *Ibid.*, p. 119.
6 *Ibid.*, p. 91.
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8. Yamamoto, *Shiki to Kyoshi* [Shiki and Kyoshi] (Kawade Shobo Shinsha, 1976), p. 145.
9. *Complete Works*, Bekkan [A Supplement], p. 169. Hereinafter referred to as *A Supplement.*
10. *Complete Works*, Vol. XIII, p. 95.

11. *A Supplement*, p. 169.
12. *Ibid*., p. 177.
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14. *Complete Works*, Vol. XIII, pp. 253−54.
15. *Ibid*., p. 175.
16. *Complete Works*, Vol. XI, p. 84.
17. Takahama, *Susumubeki Haiku no Michi* [The Path on Which Haiku Must Advance] (Nagata Shobo, 1918), pp. 53−56.
18. Rinka Ono, *Shinkoh Takahama, Kyoshi* [Kyoshi Takahama, A New Study] (Meiji Shoin, 1974), pp. 155−56.
19. *A Supplement*, p. 249.
20. *Ibid.*, pp. 263−64; Takahama, *Haiku Dokuhon* [A Guide to Haiku] (Kadokawa Shoten, 1954), p. 28ff.
21. Yamamoto, *Gendai Haiku*, p. 50.
22. *Ibid*., p. 51.
23. *Ibid*., p. 50.
24. Nobuhiro Kawasaki, *Takahama, Kyoshi* (Nagata Shobo, 1974), p. 103.
25. Ono, pp. 188−89.
26. Takaham, *Niji* [The Rainbow](Kurakusha, 1947), p. 23.
27. Musei Tokugawa, *Musei Sensoh Nikki (Shoh)—Haisen no Ki—* [The Diary of Musei (An Extract): A Memoir of a Lost Battle] (Chuokoron Shinsha, 2001), p. 273.
28. *Haiku* (April 1979), Vol. 28, No. 4, p. 66.
29. *Complete Works*, Vol. XIII, p. 407.
30. Norio Okubo, et al., ed., *Gendai Sakka Jiten* [The Dictionary of Contemporary Writers] (Tokyodo, 1973), p. 222.
31. Ono, p. 246.
32. Shuoshi Mizuhara, *Haiku Kanshoh Jiten* [The Dictionary of the Appreciation of Haiku] (Tokyodo, 1971), p. 61.
33. *Complete Works*, Vol. XIII, p. 121.
34. "Nichio Okada, "Dai-Yon Ki: Showa-kohki no Kyoshi," *Takahama, Kyoshi Kenkyu*, ed., Seishi Yamaguchi, et al. ["The Fourth Stage: Kyoshi in the late Showa era," A Study of Kyoshi Takahama](Yubun Shoin, 1974), p. 116.
35. Takahama, *Kyoshi Haiwa* [Talks on Haiku] (Shinjusha, 1969), p. 128; p. 162; p. 180.

36. *Complete Works*, Vol. X, p. 174.
37. T. S. Eliot, *Selected Essays* (London: Faber and Faber, 1932; 1980), p. 21.
38. *Ibid*., p. 19.
39. Toshio Takahama, “Chichi no Byohshoh Yohkakan” [An 8-day Record of My Father’s Sickbed], *Hototogisu* (1959), Vol. 62, No. 6, pp. 13−17.
40. Jin’ichi Konishi, *Haiku no Sekai—Hassei kara Gendai made* [The World of Haiku: From the Beginning to the Present Day] (Kenkyusha Shuppan, 1981), p. 205.
41. Konishi, p. 224.
42. *A Supplement*, p. 134.
43. Jean-Paul Sartre, “Mallarmé: The Poetry of Suicide” (1966), *Between Existentialism and Marxism*, trans. John Mathews (New York: Pantheon Books, 1974), p. 170.

Corrigenda

『慶應義塾大学日吉紀要　英語英米文学』（No. 51）拙稿

	誤	正
p. 102, l. 8:	chijitu	chijitsu
p. 106, l. 9:	Kanri	Kangoi
p. 110, 1. 5:	Naigotomo	Nanigotomo
p. 111, 1. 10:	yoki hai to	yoki hai ni