

# 受賞者講演

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正岡子規国際俳句大賞受賞に際し

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(カネコ トウタ)



金子でございます。長くしゃべる癖がありますので30分過ぎたら言うてください。

この賞をいただきまして大変嬉しく思っております。選考委員の方々が私にとっては心の友というの大袈裟ですが、非常に親しみの持てる信頼できる方達でございます。日本の俳句界でも一流、学会でも一流、そういう方達によつて選んでいただいたということが何よりも名誉であり嬉しいことでもあります。それからまた西村我尼吾さんという元気のいい人がその片腕を担いまして、この催しが始まったわけですが、これが大変な英断であったと思います。今になると非常に光っていると思います。こういう荒さんだ状態になつてくれば余計光るといふ感じがしまして、その後ろに、言うまでもなく正岡子規という近代俳句の基を作つた、活力を与えたというか、そういう人物がいた、その土地であるといふこととでありまして、おそらく子規はちよつと体を丸めてにこにこして糸瓜でも見ているのではないかと思ひます。本当にありがとうございます。

今回日本人である私がいただいたわけですが、選考委員の方達のお考えがよくわかるので、私も喜んでおります。最初のボヌフォワさんにしても二番目のゲイリー・スナイダーさんにしても、立派な詩人であると同時に俳句の深い理解者でありました。ただ理解者であるだけならたくさんおられるわけですが、更にそれを積極的に進めるといふ姿勢までお示しになつて、例えばお二人とも「子供に俳句はどうか」といふことをおっしゃつておりました。そういう積極姿勢が見えるということが私は非常に好きでした。やはりしかし、一流詩人が俳句に大変な理解を示した、それについて積極的な発言をしているといふことを買つて第一回、第二回の受賞になつたと思ひます。ところが三番目になりますと、実際に作つている俳人と称せられる人間がどれぐらいの仕事をしているかと

# *Commemorative Speech: KANEKO Touta* *(at the Matsuyama venue)*

訳：西村我尼吾監修 Nishimura Gania

Hello I'm Kaneko Touta. Let me just say that I'm very pleased to receive this Award. The members of the Award Selection Committee are all my soul mates, if I may call them so, and they are most prestigious haiku poets and scholars whom I feel very attached to and can greatly rely on. I'm particularly honored and grateful that such first-class experts selected me for the Prize. This Award wouldn't have been created without Mr. Nishimura Gania's efforts, who is always energetic and dedicated. His ideas were very bold and unique and their incomparable originality and inspirational impact should be even more appreciated, especially these days when the society is in such a gloomy, depressive mood. Of course this Prize couldn't have been born in any place other than Matsuyama, where Masaoka Shiki established the solid base of modern haiku and energized it. Upon hearing the news of this Award from Heaven, Shiki, I imagine, might be quietly looking at a loofah in his garden with a smile, slightly hunching his back in the same manner as he used to do. Thank you very much.

I think I can guess to some extent why I, a Japanese haikuist, was granted this Grand Prize for the first time in the history of this Award. The first Grand Prize winner Mr. Yves Bonnefoy and the second winner Mr. Gary Snyder are both great poets and, at the same time, deeply understand the world of haiku. It is true that there are also a large number of other poets who understand haiku, but the two Grand Prize winners are particularly outstanding in the sense that they both take an active attitude in promoting it, which I highly admire. For example, both of them have suggested the positive impact that haiku could have on children. The biggest reason that they were awarded, I believe, is that such world-famous poets pay great respect to haiku and have repeatedly made positive remarks on the subject. This time, upon reflecting whom the third Grand Prize was given to, it seemed to have been a chance for a haiku poet who specializes in this particular type of poem and composes them on a regular basis. The haiku poet who is considered to be appropriate to receive the Grand Award has often been found among the more than 1,000,000 haiku population in Europe or those who belong to the Chinese Haiku Society that was organized about four years ago and has now over 2,000 members. This time, however, the Award has been given to a person of Japanese origin and knows nothing except haiku, which is an exceptional honor to me. Thanks to the accomplishments of Mr. Bonnefoy and Mr. Snyder who have demonstrated haiku's power and charm throughout the world, I have been able to proudly continue practicing haiku. As such humble efforts were favorably evaluated, I'm further encouraged to keep up my work. That's what I'm most grateful for.

Ever since I first learned that I would be the recipient of the third Grand Prize, I could hardly believe that this was my accomplishment. I suppose the major reason that I was selected for this distinguished award is that I'm one of the oldest living haikuists. Mr. Kawahara Biwao, for instance, who won this year's Haiku Prize, is such a remarkable haiku poet full of revolutionary ideas that in my opinion he actually deserves the Grand Prize. He missed the chance this time I believe, only because I'm older than he is. I was born in 1919, 19 sounds [Ikku]. Ku is the unit of the haik works. That means "one haiku." So 1919 means one haiku, one haiku. when, it seems to me, that there was nothing but haiku to devote my entire life to. Around that time, there were a significant number of other people who felt the same – that is, those who were forced into the World War and later dedicated their post-war passion, or intellectual interest, towards haiku-making in the devastation and freedom after the war.

ということが問題になってきました、それについては私の頭の中では、欧米で100万人を下らない俳句人口があると聞いていますが、そういう方達の中にあるのではないか、或いは中国だけでも4年ほど前に漢俳学会ができましたが、この会員が2000人は下らない、そういう人達の中に実作者として俳人として非常に優秀な人がいれば、これが続いてこの賞を受けてしかるべきというのが私の頭の中にあつたのですが、日本人である私で、一種の俳句の塊みみたいな人間が賞をいただくようになった、これは非常に私にとっては嬉しいです。ポヌフォウ、ゲイリー・スナイダーの後を受けて、彼らが世界的に検証してくれた俳句の世界を私を実践できたということ、そういうことが非常に嬉しく、そういう実践の姿がささやかですが評価していただいた、また励ましていただいた、という気持ちで大変嬉しいです。そのことにまず御礼を申し上げなければなりません。

ただ、賞のお話を承った時から、私は自分ひとりの力という思いがほとんど出てこない、俺がやったという気持ちがほとんどないんです。なぜかと思いましたが、例えば今回受賞の河原枇杷男さんにしても大変優秀な俳人で、年は私よりも若く、年の若い点だけ本賞が遅れているんだと思いますが、本当ならこの人が本賞をもらってもおかしくないぐらいの優秀な人でありまして、しかも画期的な内容を示しています。私は年のおかげもあつてここまできて、しかも考えてみますと1919年、一句一句ということ生まれながらにして俳句しかできない1919年、大正8年の生まれですが、俳句しかできない状態で生まれてきて、俳句しかできない状態で生まれてきた人間が実はたくさんおりまして、それがいわゆる戦後俳句という時代の、戦争を体験したあとの荒廃と開放感の中で、情熱というのか思想というのか、それを基に俳句に携わった連

中がたくさんいました。そういう人達がみんな死んでしまいました。今残っているのは私と考え方の違う森澄雄だけでありまして、あとは1919年前後を含めまして、飯田龍太もちょっと考えが違いますが、同じような考えの三橋敏雄、そういう人も含めて、佐藤鬼房、成田千空、原公子平とか数えればキリのない人達、桂信子さん、津田清子さん、津田さんはまだ生きていらつしやいますが、同じ方向を向いて、戦後の現実をともに俳句に読み取っていくという姿勢で作っていた連中がたくさんおりました。不思議に1919というのを中心にたくさんおりました。そういう人達のことを頭に浮かびまして、考えてみればそういう人達がみんな死んでしまつて、津田さんだけ残っているだけだから、おかげで私のほうに回つてきた、お葬式が回つてきた感じで受け止めておりまして、お葬式というのは縁起物ですからね。初夢にセツチンとお葬式の夢をみるのは非常に縁起のいいものですが、私はそういう思いも実はありません、ひそかにそれこそセツチンの中でにやにや笑つたりしていたわけです。本当に幸運に恵まれたと申しましょうか、本当に申し訳ないことをしたと申しましょうか、むしろ彼らの力によって、私は突き上げられてここまでできたという思いがあります。今も思っておりますのは、私の一番親しくしておりました原公子平の、

#### 「戦後の空へ青鳶死木の丈に充つ」

という句が忘れられません。妙に意気込んで、戦後に立ち向かつたあの頃の思いが忘れられません。個人のことでまず申し上げて、更にこの賞の内容について私の受け取り方を申し上げたいと思います。

スナイダーさんは1000m級の山の中で育つたと言つておられますが、私も埼玉県秩父という山国に育ちました。そういう点でも似ているんですが、選考委員の齋藤慎爾さんのように日本海の中の小さな島で

Unfortunately, however, almost all of them born around 1919 have already passed away, including Mr. Mitsuhashi Toshio, Mr. Sato Onifusa, Mr. Narita Senku, Mr. Suzuki Murio, Mr. Harako Kohei, and Ms. Katsura Nobuko among countless others, as well as Mr. Ida Ryuta who had a slightly different view on haiku from mine. Only Ms. Tsuda Kiyoko and I, as well as Mr. Mori Sumio whom I don't share the same haiku philosophy with remain alive at this moment. In those days, a substantial number of people, such as I and those mentioned above, were oriented towards a single direction to sincerely reflect the post-war reality that they were putting into haiku poems. Thinking about it, it is actually quite interesting that most of them had the same or similar birth year. Anyway, I think this Award fell in my hands by chance because all of my fellows except Ms. Tsuda have deceased. I almost feel as if accepting this Prize equals accepting my own funeral. Having said that, please don't get me wrong, a funeral is not at all ominous, but rather a symbol that brings luck. Believe it or not, if your first dream of the year contains images of a funeral or the bathroom, it is a very good sign. (By the way, I came across this association – the Prize, funeral, toilet, good luck – while I was actually sitting in the bathroom, which I found funny.) Although I'm not quite sure if I should be feeling more fortunate to have won the Award or more sorry for the late haiku poets in my generation to have missed it, one unchangeable fact is that I wouldn't have been able to achieve this without their support and encouragement. Here I would like to quote one of Mr. Kohei Harako's haiku poems, who used to be my closest friend:

戦後の空へ青蔦死木の丈に充つ (*Sengono sorae aotsuta shibokuno takeni mitsu*)  
*Towards the post-war sky*  
*green ivy grows and reaches*  
*the height of the top of a dead tree*

I can never forget this piece, as well as those days when we were all vigorously attempting to pursue the way to pioneer the post-war era. These were my personal thoughts on being awarded the Prize. Next I would like to present my understanding of what this Award signifies.

Mr. Snyder once told us that he was brought up surrounded by 1,000m mountains. I also spent my childhood in the mountainous area of Chichibu in Saitama Prefecture, which is a similarity that I and Mr. Snyder have as a background. Although my hometown was not as remote from the town as one of the Award Selection Committee member Mr. Saito Shinji's, who is from a small island in the Sea of Japan and must have endured a much harsher environment than I, it was still in the middle of nowhere and offered us no sophisticated entertainment. My father was a general practitioner, yet was no more eager in his job than other doctors running a small clinic in the countryside at that time. When I was a little boy, what he used to do every night was practice a folk song called Chichibu Ondo, which he arranged into the currently-known form in the region. The Chichibu Ondo has a serial rhythm of 7-7-7-5, and the folk song played in these specific beats ceaselessly haunted me since early childhood. Without realizing it, the 7-7-7-5 rhythm deeply penetrated and dominated my body. In other words, the repetition of 5-7 beats became part of myself. After becoming aware of this, I started thinking that I was destined to compose haiku, based on the fact that I was born in 1919 and that all I got was the 5-7 rhythm. In addition, I somehow knew that I wouldn't be able to achieve anything outside of this specific field. Being fond of haiku, my father used to organize regular haiku sessions where only men in their 30s or 40s attended. They were all forest workers hungry for intellectual stimuli and seemed

育ったというような、辺境の育ちではないわけでございます。私のほうがずっと幸せな育ち方をしています。ただ、山国ですから何もなければでございます。私が子供の頃から体験してまいりましたことは、ひとつは私の父が開業医でありまして、開業医というのは医者の仕事より道楽好きが多いということが昔から決まっています。秩父音頭という民謡を今の形に作り変えまして、それを毎晩毎晩練習しておりました。その秩父音頭は七七七五であります。七七七五の民謡が幼少年期の私の耳にこびりついております。いつの間にかふと気づきましたら私は七七七五の塊みたいになっておりました。言い換えれば五七調の人間になっておりました。そのことにふと気づいたことがあります。逆に言えばそれしか取り柄がない人間、1919で五七調となれば俳句を創るしかない、他のことをやっちゃってできるはずがない、という思いがだんだん私の中に募ってまいりました。また父は俳句が好きで、句会もやっておりましたが、それに集まってくるのが30代40代の男ばかりです。山国で山仕事しておりまして知的欲求に飢えている、少し気の利いた連中と申しますか、そういう男性が集まってきて句会をやっておりました。中には句会はどうでもよくて終わった後の酒が飲めればいいという連中もいました。知的野生とでも申しましょうか、この人間の匂いが私の体に浸み込んで五七調とともにあるわけです。私の戦後というのはそこから出発しています。ですから母親は、句会に集まって酒を飲んで喧嘩をする連中を見て「兜太、俳句なんかするんじゃないよ、俳句は喧嘩だからね、喧嘩なんかしている人間は人非人なんだよ、俳人と書いたら人非人と読めるだろ」とよく母親から聞かされました。だから旧制中学時代は俳句なんか創るものじゃないと思っておりました。それが偶然に旧制

高校へ入った途端に、出沢珊太郎という、私は天才だと思っております。奇妙な男に出会って私の運命が決まった。逆に言えば1919年生まれということが確認されたという状態になって、ひたすら俳句を創ってきたというわけでございます。私の場合はしたがって、ボヌフォワ、ゲイリー・スナイダーさんと違って私自身が俳句なんです。自分が詩人で俳句を受容するという、検証して下さるといふ立場ではなくて、私自身が俳句なんです。つまり私はナショナルアイデンティティーなんです。私自身がナショナルアイデンティティーなんです。この男が、俳句しかやることのないから俳句を一生懸命やって、いい俳句ができるのは当たり前で、これでいい俳句ができなければ生存の価値がない、それぐらいに自分で思っております。そこを認めていただいたということ嬉しいわけです。冗談は別としましても、ナショナルアイデンティティーがそういう状態で五七五と野生を抱えて戦後の世界に入ったわけですが、私にとつては何と言つても戦争体験が大きな人生の決定といえます。か、その前に私が俳句の塊になったことがむしろ人生の決定、出沢と出会ったということがその促進なのかもしれませんが、私にとつてはそれと同時に、或いはそれ以上に戦争体験というのが私の人生を決定していると思っております。たぐさんの死者を目の前にして、その死者に報いなければならぬという思い。20代前半の男が帰りの駆逐艦の船上で、自分は死者に報いる生き方をしたいと自分に言い聞かせながら帰ってきました。いろんなことをしましたが、結局残ったのはやはり俳句だけです。したがって私としては戦後の現実に向かって、平和と自由というもの自分の眼目としまして、戦後の時代をどう生きていくか、生きていくということの歩みを俳句に書き留めていこうという思いで、どんどん俳句に深のめりしていきました。

to be naturally equipped with good taste and sense essential for haiku-making. I have to admit that there were a few who enjoyed drinking afterwards more than the haiku meeting itself, yet most of them were wild, local residents who shared an intellectual interest that brought them close together. My personal post-war era had its root in the smell of these savage haiku poets and their, so to speak, primitive intelligence, blended with the above-mentioned 5-7 beats that continuously circulated throughout my body. Looking at these people who regularly gathered for haiku-making sessions, got drunk, and ended up in a fight, my mother would often tell me, “Tota, never engage yourself in haiku. It always brings about fights. Those who fight are not human. Spell ‘haiku poet’ in kanji characters (俳人) – you see, it can be read ‘anti-humanly human (人非人).’” Taking her words seriously, I, a junior-high school student in the pre-war education system at that time, was determined not to get involved in the world of haiku. Right after entering high school, however, my fate was decided and went in the totally opposite direction, when I met Dezawa Santaro, whom I consider an eccentric genius. To put it another way, by coming to know someone like Santaro in the same school, it seemed to me that the destiny of us born around 1919 was confirmed. Since then, I have been almost obsessively devoted to composing haiku. That's one way I'm different from Mr. Bonnefoy and Mr. Snyder. The previous Grand Prize winners were both poets who value haiku and have proved its power. Conversely, I'm simply a haiku poet, I myself am haiku. Haiku is my identity that determines who I am and what I am. A man who doesn't have anything else to do than make haiku devotes himself to making haiku and produce good pieces – there is nothing to be surprised at. On the contrary, if he can't produce any good haiku at all, he doesn't have a *raison d'être*. I'm one of these men. Such a man was given the honor to win the best prize –I couldn't be happier.

For a moment let me once again talk about my war experience. I faced the post-war world while still having the rhythm of 5-7-5 and wildness as a core part of myself. Earlier I said that meeting Santaro determined the path that my fate would follow. To be more precise, I should have said what determined my destiny was the fact that I was shaped into nothing but haiku during my childhood/adolescence, and that Santaro helped me continue straight ahead on the track. In addition, the war experience affected my life to a similar, or probably even greater, extent. I saw many people die right in front of my eyes. When the War was over, I was in my early 20s. On a destroyer coming back to Japan, I told myself not to waste the lives of the war dead, but to reward their service. I tried many things for that purpose, but the only thing that has remained to date is haiku. After the War, as we saw peace and freedom prevail, I was more and more inclined towards haiku as a tool to write down how to live my life in the post-war era at each step.

What I was contemplating at that time were the concepts of “subject” and “reality.” The period when an individual meant a personal, private “me” has passed. In this modern era, an individual should mean a “subject,” in the philosophical sense, as a constituent member of the society. In terms of “reality” here, I considered that it consisted of two elements: one was what we saw inside of ourselves, and the other was what we saw outside of ourselves. I decided to compose haiku taking these two concepts into account. That's how I created an original methodology called “Zokei (molding).” The idea is quite simple: To mold an image to be depicted in a haiku poem, the subjective/internal reality and objective/external reality should be integrated by “me” who consciously carries out this integration process. By setting up the intermediate position of “I/me,” the act of image-molding can be objectified. The notion of “I/me” who molds images into the form of a haiku poem was at the center of my theory of

結局その頃、私が唱えていたことは、主体と現実。自分という個という時代は過ぎた、これは近代的な世界であつて、現代は社会に存在する個としての主体という言葉で自分の状態を表現したい。それが現実に立ち向かう。現実というのは自分の内なる現実と外なる現実を同時に見ている、そういう姿勢で俳句を作りたいと臍を固めました。そうしているうちに先ほどご紹介いただいたように、自分の中で造型という方法論を作り出したわけでございます。造型という方法論は簡単でございまして、要するに主体と現実というものを映像にまとめ、創る自分というものを設定して、映像を作り出す創作行為を客観化しないとどうしても甘くなると思ひまして、創る自分を設定して造型俳句論というものを書きました。これは忘れもしませんが角川で昭和36年に「造型俳句六章」というものを書かせてもらいました。その時に私に書けと勧めてくれた塚崎良雄は私にとって恩人でございます。この男がいてくれたので私は「造型俳句六章」が書けました。あの頃の角川の雰囲気はこういうものを書かせる雰囲気ではありませんでした。それが栗山理一先生という国文学者の目に留まったんですね。栗山先生は、「俳諧史」を1965年に出しまして、その中の一番終わりのところで私の造型俳句六章における創る自分の設定ということを高く評価していただきました。「芭蕉の芸術観を現在に生かすことである」というような過大な評価をしていただきました。芭蕉の芸術観というのは、一言で言えば「物の微」と「情の誠」と「情の誠」という字に書き分けてきておりますが、その「心」と「情」と「情」という字に書き分けてきておられますが、その「心」と「情」の書き分けはどういう内容で書き分けているかという点、「心」はひとり心、自分で自分に向かつていく心、「情」は二人心、自分から相手に向かつて呼びかける心、それを「情」という字を書いています。ですから情の誠を

こころの誠と読みたいんですが、その中身は物に向かつていく、物と交わろうとしているところ、それを芭蕉は情の誠、物の微と情の誠のバランスがとれている、バランスがとれる結果、そこに出てくるものを「事」として実現する、それを書くのが最高の俳句の書き方だと芭蕉は言っています。それを理一さんは根底に据えまして、この考え方は直接法である、直接法で物の微と情の誠が結びつくわけだけでも、直接法で結び付けるのは非常に難しい、それを行うためには、常に風雅の誠を攻めていないといけない、情を常に作る体制に熟させていないといけないと書き加えているわけですね。ところがそれに対して栗山先生は、情の誠という形での直接法の結びつけ方は非常に難しい、風雅の誠と言われてもなかなかわかりにくいものである、それよりも金子が言った、それを直接結びつけるのではなくて間接に結びつけるという形での創る自分というものを設定して、物の微と情の誠を結びつけるという表現の受け取り方のほうがわかりやすいと彼は書いてくれています。金子の作る自分という造型論から新しい展開があるかもしれないと書いてくれています。私にとつては非常に名譽な話で思いがけないことでありました。時々酒なども馳走になつていたのでなんとなくウマが合う先生ですが、ウマが合うということもきつと多少甘くなつていたと思うんですが、「金子くん、あの俳諧史は文部大臣賞をもらはずだったんだけど外されたよ、おまえの造型論を褒めたからやられちゃった、あれじゃまだダメだ、早いということだ、文部大臣賞を外されちゃったよ」と私に笑いながら言ったのを覚えています。冗談とは思いますが、それにしても申し訳ないことをしたという気持ちも残っています。若い私にとつては大変嬉しかったのを覚えています。創る自分という考え方は伝統の表現論のつとつて、芭蕉が提示してくれた表現論を更に現代的に具

haiku. I can never forget my writing titled "Zokei Haiku Roku-sho (Six-chapters on Molding Haiku)" published by Kadokawa Shoten Publishing in 1963. I'm extremely grateful to Mr. Tsukazaki Yoshio for having encouraged me to write it, it wouldn't have been completed without him. To be honest, the Kadokawa Shoten Publishing in those days didn't have an atmosphere which welcomed this sort of article. Yet, to my pleasant surprise, it was spotted by a Japanese literature scholar Mr. Kuriyama Riichi. Mr. Kuriyama issued a book called "Haikai Shi" in 1965, at the end of which he highly praised, perhaps almost overrated, my idea of "I/me" who molds haiku images which was introduced in "Zokei Haiku Roku-sho," saying that it urged "application of Basho's view of art to modern haiku-making." To put it very simply, the essence of Basho's view of art lies in "mono-no bi (subtle and delicate nature or properties of an object)" and "kokoro-no makoto (sincerity of a mind)." Since "Manyoshu" was compiled, Japanese people have meant two things by the word "kokoro [心]". One is an internally-facing mind oriented to oneself, while the other [情] is an externally-directed mind oriented to somebody else, caring about or relating to him/her. "Kokoro [情]" here signifies a mind that focuses on a certain object, or a mind that tries to, or wishes to, interact with it. Basho placed a great importance on sincerity of this "kokoro" and believed that the sincerity of a mind should be well-balanced with "mono-no bi." According to the great master of haiku, the supreme, ultimate way to compose a haiku poem is to recognize and then describe or embody what is produced from the complete equilibrium between these two elements. Based on this haiku-making method, Mr. Kuriyama pointed out that it was very difficult to directly integrate "mono-no bi" and "kokoro-no makoto". He also added that, in order to achieve this balance, a haikuist has to ceaselessly pursue poetic sincerity and to maintain a mature state of mind, "kokoro" that enables him/her to put together what came into mind in the form of haiku. Mr. Kuriyama wrote in the above-mentioned book that, instead of questing for poetic sincerity that is hard even to define, it would be easier if we try to indirectly integrate "mono-no bi" and "kokoro-no makoto" by consciously paying attention to the in-between existence of "I/me" who attempts to make haiku, and that Kaneko's methodology of molding haiku could develop a new phase in haiku history, which seemed to me incredible flattery. Occasionally he bought me drinks and we somehow had good chemistry, which might have more or less helped him publicly post such an exceptionally positive review. I remember him once joking: "Tota, my "Haikai Shi" was actually supposed to win an Education Minister's Award, but it missed out simply because I praised your molding haiku theory in it, giving a negative impression that it was premature to receive one of the best literature prizes in Japan." I knew he was just kidding, but I still felt sorry about that. This is an unforgettable episode which greatly delighted me at an early stage of my career as a haiku poet. The notion of "I/me" who compose haiku conforms to the traditional haiku-making theory that Basho presented. I just modernized it, which I am very proud of. As you may know, however, I was then labeled avant-garde. In the process of molding the subject and reality into the form of an image, imagination and arbitrariness intervene and, as a result, produce unpredictable phenomena, all of which makes the generated haiku obscure or incomprehensible. I started facing increasing criticism for the complicatedness of my haiku that juxtapose "mono-no bi" and "kokoro-no makoto" and mold an image by integrating these two ideas where arbitrariness intervenes, even as Basho, who first equally valued "mono-no bi" and "kokoro-no makoto," eventually showed more inclination towards "mono-no bi." That's how my work came to be regarded as anti-tradition or avant-garde. My fellow haikuist Takayanagi Jushin then told me, "This is



体化している、それを自分でやったんだと大変誇りに思っています。ほこりが立ちすぎてこの前は風邪をひいてしまいました。果たせるかな、そこから例の前衛俳句というニックネームをいただくようになりました。つまり主体と現実というものを映像にまとめていくというならば、そこには想像力も働かし、恣意性も働かし、まことに気まぐれな現象が出てまいりますから、作ったものがわからなくなるわけですね。難解性というのがつきまとうわけです。そのために、ああいう訳のわからないものを作って、従来俳句というのは物を大事にする、芭蕉さんだって物の微と情の誠と言いながら物の微に傾けていつているはずなのに、物の微と情の誠を単純に並置して考えるなんて危いし、映像にまとめるという作業は恣意性を含んで更に危い。まさにこれは前衛的所業であるという非難が随分高まってまいりました。私の仲間の高柳重信がその時に、「この難解性を解くカギは言葉の問題だ、わかる言葉で書けばいいんだ」と言って、例えば彼は、「眼（まなこ） 荒れてたちまち朝の終わりかな」という句を書いて、私は今でも大好きな句であります、「言葉によって伝える工夫を金子達はすべきである」と言われたのを覚えております。彼とは対談をしたこともあり。その頃の私の句というのは、ちょうど長崎にいて考え方としては熟していた頃で、その頃に作った句で、どうして前衛俳句と言われたかご了解いただけたらと思います。例えばこういう句を作っていました。

#### 「彎曲し火傷し爆心地のマラソン」

・先ほど女性の方が読んでくれた10句のうちに入っております。筑紫磐井さんがこれを入れてくれました。これは私の代表句であります。原爆が落とされた長崎に行って作った句であります。それから同じようにあの辺は隠れキリシタンの土地でありまして、隠れキリシタンの子孫

達がイワシ漁がダメになって非常に退廃していた時代であります、野茂半島はその典型的な表れ方をしておりましたが、そこへ行った時に作った句で、

#### 「華麗な墓原女陰あらわに村眠り」

・大きな墓がありまして墓だけがきれいなんですね。集落は全部廃れて、その間を通っていくと淫らな格好をした女性が現れたりして、ここでは性行為だけが生きる証なのではないかと私は思ったわけです。それを率直に書いたのですが、今になればやさしい句でどうってことはないのですが、当時とすればかなりややこしい句だったんじゃないかと思えます。こういう訳のわからないことをやっている奴はおかしい奴だということになって、前衛俳句だと批評されたわけです。

これに対する当然の反発は、物のほうに重心を置いた考え方から出てきます。60年安保のあとの、いわゆる文化の古典返りといわれた時代に入ったわけですが、1965年くらいから70年代にかけて、高浜虚子、有季定型というのがそこで大きく蘇ってまいります。現代俳句協会の中から私達の一世代前の人達が、それを割って自分達で俳人協会というのを作りました。その俳人協会の掲げたスローガンが「有季定型」です。おまえらのような主体と現実を融合させて、そこにイメージを作って、というのはいいい句はできない。それよりも虚子の言った有季定型という考え方が一番わかりやすく名句を生みやすいという考え方だったんです。そこでそういう反発が出ました。有季定型となれば季語、ホトトギスの人達はそれを「季題」と言っておりまして、今でも稲畑汀子先生は私が「季語」と言うところを「それは季題よ、お直しなさい」といつもたしなめられております。それでだんだん「季題」という言い方が「嫌い」になっております。季題となぜ言うかというところ、これは古い言い方で

just a matter of wording – the key to avoid incomprehension is to use understandable terms.” Here is an example by Jushin himself:

眼(まなこ)荒れてたちまち朝の終わりかな (Manako arete tachimachi asano owarikana)  
*My eyes opened  
all at once  
the end of the morning*

I love this piece. In a public talk, he advised me that I should devise ways to convey messages using simple vocabulary. It was around the time when I was in Nagasaki, and my ideas on haiku had been well-established by then. The following is one of my haiku pieces born there, which might make you realize why my work was regarded as avant-garde:

彎曲し火傷し爆心地のマラソン (Wankyokushi kashoushi bakushinchino marason)  
*Twisted and seared  
the marathon at the center  
of the atomic explosion*

Earlier my ten best-known haiku poems were read out, and this was one of the others. Mr. Tsukushi Bansei kindly rated this piece highly. I made it when I went to Nagasaki where an atomic bomb was dropped. In the same area, there used to be a large number of clandestine Christians. Many of their younger generations engaged in sardine fishing, and when the catch drastically decreased, local residents fell into decadence. Such desolate villages were typically found on Nomo Peninsula, where the next piece was inspired:

華麗な墓原女陰あらわに村眠り (Kareina hakahara nyoin arawani mura nemuri)  
*On a magnificent graveyard  
a woman exposes her vagina  
while the village is asleep*

There was a huge graveyard, and it was the only place that was clean and taken care of in the run-down town. When I walked through it, an indecently-dressed woman showed up out of nowhere, which made me think that sexual intercourse was the primary confirmation of existence for the adults living in the area. This experience was straightforwardly reflected in this haiku. Although it doesn't contain anything difficult to understand, when it was first published, readers took it as complicated and disturbing. That's how I was started being considered outrageous and the haiku that I and my fellow poets released were criticised as being avant-garde.

Such opposition obviously stemmed from those who put emphasis on the objects observed as a theme of haiku. After the series of nation-wide protests against revision and renewal of the Japan-U.S. Security Treaty around 1960, we entered a period when a cultural return to the classics was called for. Coincidentally, from about 1965 and throughout the 1970s, Takahama Kyoshi and his preference for unexceptional use of seasonal reference and fixed format made a grand comeback. Among the members of the Modern Haiku Association, those who belong to the generation before us left the organization and established a new group called the Association of Haiku Poets whose slogan was precisely “unexceptional use of seasonal reference and fixed format.” They

が、物の微と情の誠が結びついた言葉が季題なんだという考え方があるようですね。だからその言葉があればいいので、おまえみたいなややこしいことは言わなくてもいいという考え方はあつたようです。中心はあくまでも「物」であります。そして五七五という定型を大事にする。定型を大事にするというのは私もちつとも異存はないわけです。私自身が五七五の塊ですから文句を言う筋合いはないです。だけでも「有季」の捉え方に問題があつて、物に傾けているわけです。しかも虚子の場合にもつとはつきりしていますのは、客観写生が一番気に入らないわけです。虚子の先生である正岡子規の場合は、写生とは言っていますが、客観写生とは言っていないです。正岡子規の考え方は「俳句は文学の一部なり」とはつきり言い切っているわけですし、私もそれを信じて、戦後堂々と歩んでいたという気持ちもあるわけです。私の子規崇拜というのは戦後始まった時からあるわけですが、彼は維新の子ですから、維新の後の明治を育ったわけで、彼の中には渦巻くものがあつたわけです。「減速と変化、それを進歩という」などという言い方も彼はしているわけですが、そういうふうには渦巻く時代へ対応していく自分の内面とかがあるわけで、彼の行動もそれを表しているいろに變化しているわけです。そういうダイナミックな生き方をした男で、ダイナミックな内面を持った男で、それを書くのにはそれを刺激してくれている物を書くのが一番効果ありということ客観ということ客観ということを彼は言ったわけで、情の誠を彼は捨てているわけではないわけです。ところが虚子の場合情の誠をないがしろにしまして「客観写生」などと言っています。情なんてものを考えたら句はわからなくなるから物だけにしろということ「客観写生」というふうには彼は言ったと思います。これが私は非常に大変な冒涇だと思っております。その言い方が前衛俳句に対する最高の抵抗であつたこ

とも事実、前衛の場合ほどちらかといえれば情に傾いていたわけですから、情に傾きすぎる俳句はわからなくなる、物に傾けばわかりやすくなる、徹底的に傾きなさい、だから客観写生をやいなさいということになるわけで、これはこれでひとつの理屈があるわけです。私の相手は虚子の有季定型、客観写生であつたと今でもはつきり思っております。

俳句の歴史を見ると、芭蕉の場合は最後まで物の微と情の誠のバランスをとる形で考えておりました、どちらかに傾けるということを彼は考えていなかつたと国文学者も言っておられますが、そういう形で進んできたところが、それは一般性が持てない、心ということを深く言う俳句が一般性を持てなくなるわけですね。俳句に一般性を持たせたい、自分の流派を広めたいと考えたのが弟子の各務支考でございまして、彼は非常に知恵が回る人ですから、物を捨てて心に傾く、或いは物を過小評価して心に傾くというのは危ない、一般性を失うということを早く悟りまして、芭蕉の没後、芭蕉の軽みを自分なりに勝手に受け取って、まず俳句の場合は姿を先にしろ、心は後にせい、「姿先情後」というスローガンを出して、ついに美濃派を形成してたくさん弟子を集めるわけです。姿というのは具体的に言葉で書け、物を大事にして見たものからまず俳句を作りはじめなさいという考え方ですね。「姿先情後」、支考はそれによつて自分の美濃派を広げると共に、絶えずこの考え方は師の芭蕉の考え方であるというふうには言い続けていました。弟子達はみんな、支考の考え方は芭蕉の考え方であり、同時に支考の先生は芭蕉という偉い人であるという考え方がありまして、したがつて支考の考え方が広まれば広まるほど芭蕉の名が残っていった。おそらく蕉門俳諧というものもつぶれてしまふのではないか、芭蕉の名が消えるのではないかという心配もありましたが、それを止めたのが各務支考の功績だつたと思います。

denied our methodology of creating images to be shaped into the form of haiku by clearly identifying and then integrating the subject and reality. Rather, according to them, the idea of unexceptional use of seasonal reference and fixed format, which Kyoshi advocated, was the simplest to understand and could contribute to more production of excellent haiku poems. The voices of dissent against us came from this group. The contributors to the haiku magazine *Hototogisu* prefer using the term “kidai (seasonal topics)” to “kigo (season words).” When I use the term “kigo,” Ms. Inahata Teiko always corrects me, which has been close to getting on my nerves. The reason they use this ancient terminology “kidai” is that it means unification of “mono-no bi (subtle and delicate nature or properties of an object)” and “kokoro-no makoto (sincerity of a mind).” They believe, therefore, that what is indispensable for a haiku poem is no more than a “kidai,” and that there is no need for complicated theories like those I have been working on. For them, the pivotal point of haiku is consistently “objects,” and the idea that the fixed format of 5-7-5 should always be respected without exception. I totally agree with their adherence to the fixed format, as the rhythm of 5-7-5 continuously circulates at my own core. On the other hand, however, I find their understanding of seasonal reference problematic, because it encourages writers to put inappropriate stress on objects. Kyoshi strictly stuck to the idea of “objective sketching” in particular, which I detest the most. Masaoka Shiki, the teacher of Kyoshi, taught him the significance of sketching, but he never specified “objective” sketching. Shiki would assert, “haiku is part of literature.” Based on this idea, I think I was able to take pride in the path I took in the post-war period. My worship of Shiki dates back to right after the end of the War. He was a child of the Meiji Restoration. Since he lived in the Meiji Era after the imperial restoration, he certainly had a progressive, revolutionary spirit. He once said, “Deceleration and change – that is a progress.” Reflecting his own internal voice that led him through the revolutionary era, his acts and deeds also shifted accordingly. To express or describe the dynamic life that he lived and the dynamic internal voice that resonated within him, what was easiest to write about was objects that stimulated him. That's why he stressed objectivity, not that he abandoned his “kokoro-no makoto.” Kyoshi, to the contrary, neglected “kokoro-no makoto” and imposed “objective sketching” instead, the reason being that taking a thing like mind into account could complicate haiku, and that it would be simpler if only objects were focused on. When a haiku attaches weight to the composer's mind, it becomes difficult to understand, whereas, when it puts weight on objects, it becomes easy to understand – so why not completely place all the weight on objects, why not stick to objective sketching? It might have made a certain degree of sense, but it was absolute sacrilege against the mind of the person who attempted to make haiku. At the same time, it was the biggest opposition to our avant-garde haiku which put emphasis on the side of mind. Even now I clearly believe that my opponent was Kyoshi's ideas of unexceptional use of seasonal reference and fixed format, as well as objective sketching.

Looking at the history of haiku, as many Japanese literature scholars have pointed out, Basho believed until the very end of his life that the perfect equilibrium between “mono-no bi” and “kokoro-no makoto” was to be sought after in haiku-making, and never tried to place more importance on one of the two elements than the other. Generally speaking, if an extra weight should be attached to the mind of a haiku poet rather than to the target object to be written about, it would be difficult for the genre of haiku to be widely popularized. Kagami Shiko, one of Basho's pupils, had an ambition to popularize haiku and, on top of that, to attract as many followers as possible to his

その止め方の考え方が、姿先情後であったということが私にとつては非常に皮肉な感じがしまして、俳句は短い形式ですから物を先にしないといずれは大衆性を失う、心がでしゃばつてくると大衆性を失うと思うわけでありまして、偶然の一致だと思えますが高浜虚子がまったく同じ方法をとつたわけです。そこから「有季定型」と「客観写生」という2つの考え方、これはまさに姿先情後の考え方です。しかも支考よりも悪いことは、虚子は「情」ということを口にしませんでした。そしてホトトギス主観派を切り捨てていきますね。前田普羅とか飯田蛇笏とか、ついに村上鬼城なども疎になるわけですが、そういうふうにはホトトギス主観派を切つていく、やつと自分が情ということについて触れだしたのは昭和6年の花鳥諷詠でございます。花鳥諷詠の段階でやつと花鳥と自分の情の触れ合いを前提にせいと彼が言うように初めてなりました。それも弟子の水原秋桜子が「文芸上の誠」ということを唱えて、虚子に反逆した、やはり情の世界が大事だと虚子から離れた、これに対する対抗措置としてやつと花鳥諷詠、やつとここで情が出てくる、そういうわけ

ありまして、虚子は徹底して情を拒絶した、物だけで勝負させようとしてきました。各務支考はまだ可愛いところがあつて、姿先情後というふうな情という言葉を加えた、ここが違います。違ふにしても、いずれにしても物が先である、情はあくまでも添えものであるという考え方がないと俳諧的表現というのは十分にいかないという考え方があります、その考え方によつてどんどん集まる人も増えてくる、大衆性を持たせるにはそうでなくてはならないということもよくわかるわけではあります、わかるわけではございますが、わかってもやめられないというのが私達でございまして、あくまでも私達は、特に金子兜太個人はいわゆる造型論という、創る自分によつて主体と現実の抱き合わせ、解き合わせ、結合、

そこに創り出す映像を書き取つていくことをひたすら考えてきたわけでありまして。それがわかりにくいことはいけなから難解を排除したい、そういう点で高柳重信の言う言葉を大事にするということがひとつ、同時に自身が重くてもわかりやすいものを創らなければならぬということも絶えず言つてきて、伝達性ということも盛んに言っているわけです。基本の姿勢は変わらないというわけです。

そういう状態で参つておりますが、時間がございせんからこれで終わりにさせてもらいますが、そういう形で私の戦後の歩みがあつたわけです。ただその中で、昭和35年の60年安保の変化の中で、こころの大事を言いながらどうにも人のこころが当てにならないという思いにとらわれまして、いったい人間つてなんだろう、つまりそれまで私は社会的個性としての主体、その主体としての人間という考え方が強かつたんですが、どうも社会というものの人間の姿がわかりにくい、まぎれっぽい、当てにならないという思いにずっととらわれまして、特に60年安保後その思いを深めまして、にわかには古典返りする人も増えてまいりましたし、自分の考え方が変わる人が私の仲間にも随分いました。人間は何だというふうにも思いました。俳句の中には良き先輩がおります、小林一茶とか種田山頭火とか、尾崎放哉、ああいう人達がおりますので、漂泊者、放浪者というものの裸の姿、裸の人間の姿を示してくれるのがそういう人達だろうと私は思ひまして、俳句の中のそういう先輩の姿を見定めてみたいというふうに思うようになりました、それからずっと赤裸々な姿を見ると共に主体性ということも社会的にとらえるのではなく存在性としてとらえるという見方になります。私の関心はそこから漂泊とか放浪ということにも向いていくわけでございます。今の場合は、その状態できておりまして、その状態で存在としての人間というものを見ておりま

own school. He was shrewd enough to quickly realize, for the purpose of popularizing this particular style of poem, the risk of completely ignoring or undervaluing the target object and putting more emphasis on the mind of a poet. After the death of his master, by interpreting "karumi (lightness)," one of Basho's haiku principles, in a manner that served his interest, created a catchphrase "shi-sen jo-go (appearance first, then follows the mind)" to encourage people to prioritize the object over the mind and established his own "Mino school," which successfully raised a substantial number of members. He taught his followers that, to make haiku, they should describe the target object with concrete words and always begin with portraying appearance. Shiko effectively incorporated the catchphrase "shi-sen jo-go" to increase Mino school's influence, and he asserted that the slogan was actually what his master Basho himself advocated. As a result, Shiko's pupils understood that Shiko's ideas were created by and then handed down from his teacher Basho who was an incomparable authority in the field. The more widely that what Shiko insisted was known and accepted, the more famous the name Basho became. In those days, there was a concern that the school of Basho would be eventually dissolved and that the great master would be completely forgotten. However, Shiko succeeded in preventing it from happening, although it seems ironic to me that the catchphrase "shi-sen jo-go" made a large contribution to that purpose, which actually originated not from Basho but from Shiko. In Shiko's opinion, haiku, being so short as a form of literature, would sooner or later lose its popularity if the object wasn't given priority to the mind, or if the mind was granted too much importance. Coincidentally, not intentionally to my knowledge, Takahama Kyoshi adopted exactly the same principle. His rules of "unexceptional use of seasonal reference and fixed format" and of "objective sketching" were consistent with Shiko's "shi-sen jo-go." What was worse, I have to say, was that Kyoshi didn't even mention what Shiko had called "jo," that is, the mind of a haiku poet. He expelled so-called Hototogisu subjectivists, including Maeda Fura, Ida Dakotsu, and Murakami Kijo. The first time he spoke of the poet's mind, or sincerity of a mind, was as late as in 1931, when he presented a new principle of "kacho fuei (centering on the nature)," which promotes contacts between the nature and person who observes it to compose haiku out of it. This change in ideology was brought about as a protest to one of his pupils, Mizuhara Shuoshi, who rebelled against his teacher and finally left him, saying that sincerity of a mind should be more valued than the object, as clearly expressed in his writing "Bungakujo-no Makoto (Literary Truth)." While Kagami Shiko at least added the word "jo (sincerity of a mind)" to his catchphrase "shi-sen jo-go," Kyoshi strictly denied the intervention of the mind and tried to focus only on objects. In this light they were slightly different, still both of them prioritized the object to "jo" (sincerity of a mind), believing that good haiku expressions couldn't be born otherwise. I do understand that their idea can potentially attract newcomers to this genre of literature and that it's in fact the way it should be for the popularization of haiku. Yet, as we all know, it's not always easy to stop doing what we understand is wrong and to carry out what we understand is right. The haikuists who belong to our group, especially I myself, have sincerely been dedicated to so-called molding haiku methodology where the "I" who tries to make haiku puts the subject and reality together, and then blends or integrates them to mold images to be shaped in the form of haiku. In order to alleviate its complicated nature, we take into account Takayanagi Jushin's suggestion that we should carefully select words we utilize in haiku and constantly endeavor to aim for easy-to-understand haiku poems even when their theme is not so plain and simple, greatly emphasizing comprehension. Our basic attitude has never been transformed in any way.

すと、花や鳥と変わらない、つまり人間も自然の中の生き物のひとつだということを感じていました。人間が作っている社会などというのは、鳥や花が作っているいわゆる自然と称せられる社会とちつとも変わらない、ただ変な知恵が働いているだけではないかという思いで見えるようになりました。そこから私の中には生き物感覚が大事だという思いが広がりました。同じような生き物同士として接触しなければならぬ、自然に生まれてくる生き物感覚というものを大事にして俳句を創っていきたい、今は「生き物感覚」という言葉を非常に大事にしております。例えば小林一茶の「花げしのふはつくやうな前歯哉」という句の感覚の基礎ですね。自分の前歯がふらふらする、ふらふらした前歯がけしの花のようだと、けしの花は前歯、こういう感覚、これは生き物感覚だと思います。生き物同士の感覚だと私は思います。この感覚が大事だという思いがだんだん募ってまいりまして、現在ではそこから私もアニミズムということがわかってきたのではないかと思っております。

既に故人となられた鶴見和子さんと対談しました時に、彼女は優れた社会学者として厳しい姿勢の生活をしてこられました、自分としてはアニミズムということがよくわかってきたと。自分の家の窓の外にある山菜蕨（さんしゅゆ）の木の葉っぱが、だんだんだんだん、春になって出てきて黄色い小さな花の咲いたあとに開く。あの状態を見ていると、自分が死んだ後は、あの山菜蕨の木になろうと、自分はその木になると、こういう風におっしゃっています。短歌を作っておられます。そう思う自分のことをアニミストといたいとおっしゃって、これは非常にいい言葉なので私はこれをいただきました。今の私、金子兜太はアニミストであると、あるいは少なくとも、アニミストになろうとしていると、そ

ういう風な言い方で現在おります。これはどうでしょうか。今、私がさんざつばら悪口を言いました、その花鳥諷詠という虚子の考え方にしたがって、花鳥を相手として、人間なんてどうでもいいってくらい徹底して、情なんてどうでもいいってくらい徹底的で、とにかく花鳥を相手に詠い作りこんできたホトトギス俳人、あるいはその系列の俳人たちの場合でも、花鳥と親しむことの中からアニミズムに目覚めた方が多いのではないのでしょうか。そう思いますと私は社会の中の人間から目覚めてアニミズムにきているわけですが、花鳥そのものと接触することの中で、アニミズムに目覚めていくという方が結構おられます。そういう人と、私は同質感を感じます。

だから、今、私の中では、もうホトトギスも虚子も蜂の頭もない、もうそんなことはどうでもよくなっております。私にとつてはどつちも同じもんだという風に。つまりどつちも良質のものがいいのだという、生きものどうしそのいのちの分かるものがあるのだという考え方でございまして、おそらく俳句の世界に、もうそんな新旧とか伝統とか現代とか、そんな変な安物の洋服屋のレッテルみたいな、そんなものはなくなつて、俳句という言葉によって、本物の俳人はアニミストであると、偽者はアニミストになれない連中であるというくらいの区別で、これから俳句が大きく普及してゆくのではないのか。子どもたちが今、どんな俳句を作るようになっていく状態を踏まえまして、それはさらに重ねて言えることなのですが、俳句の普及にとつて、非常に大きな役割を果たすのではないのか。アニミズムが知りたければ、俳句を読めというくらい、地球の各所に向かって怒鳴ってもいいと、そう私は思っております。グロバリーゼーションとかいう言葉もございますが、こんなけちな言葉はどうでもいいのでありまして、とにかく地球規模の詩として、俳句が普及

I guess my time is already up – I know I should stop here, but let me conclude with just a few more words if you would allow me. Earlier I was talking about my thoughts and experience in the post-war years. Around 1960, when Japan was in a phase of change triggered by the nation-wide turmoil in connection with revision and renewal of the the Japan-U.S. Security Treaty, I also faced a major turning point. Upon composing haiku, we always valued our mind. However, I wasn't able to completely get rid of a haunting feeling that the human mind was not quite reliable. I would often wonder what a human being was. And when I referred to a human being, I tended to think of it as a subject who belongs to and acts in the society. After going through the unsettled state of the country related to the Japan-U.S. Security Treaty, the same old feeling even intensified that humans as social entities were difficult to understand, ambiguous, and undependable. It seemed that other haiku poets around me more or less had a similar suspicion, and a considerable number of them consequently changed their perspectives, including choosing to return to the classics. In the field of haiku, there are numerous forerunners whom we can take good examples from, namely so-called wandering poets such as Kobayashi Issa, Taneda Santoka, and Ozaki Hosai. In the hope that those lifetime travellers or wanderers could show me a genuine picture of a naked human being, I initiated research to closely study how they lived or what they considered. At the same time, I started trying to look at a person based not on his/her social position or background, but on his/her physical or biological existence. Since then, I gradually came to realize that a human is no more than a creature found in nature, just like a flower or bird. There is no difference between the society maintained by people and the organic world made up of birds, flowers, and an unlimited number of other creatures, which we call the nature, except that our society is full of cunning and slyness. What I most value now is the sense of creatures. When I face nature, I have to recognize myself as a creature that lives within it. When I compose a haiku poem, I have to respect this naturally-occurring sense of a creature, which can be found in Issa's following piece:

花げしのふはつくやうな前歯哉 (*Hanageshino uwatsukuyona maebakana*)

*Like a poppy  
how it sways –  
a front tooth*

One of my front teeth is wobbling, just like a poppy waving in the breeze – this association between a poppy and front tooth is exactly what I call the sense of a creature, which can be felt when a poet takes himself as a creature and relates to the natural object that he is focusing on. As I placed more and more importance on this specific sense, I started to understand, I believe, the essence of animism.

The other day I had an opportunity to give a public talk with the late Tsurumi Kazuko, a renowned, devoted sociologist. She told me that she had gradually come to understand animism, mentioning an episode as follows: “There is a Japanese cornel dogwood tree right under my window. In spring, the leaves begin to sprout one after another, and, after having little yellow flowers, they finally open wide. Carefully observing this process every day, I suddenly came up with an idea that, upon my death, I would transform into the very tree.” She later composed a tanka poem reflecting this supernatural feeling and realized that she had become an animist. I somehow like this English word “animist” very much. I believe that I'm also, or at least am trying to be, an animist. The principal reason why the primitive religion interested me was that I



する要素つてのが、アニミストがどんどん増えてる現状から見れば詩形として内在的にあると、こう思っております。そういう期待感を持って、今、俳句を作っております。どうも失礼しました。

had lost trust in human beings as constituents in the society. On the other hand, not a few of so-called Hototogisu haikuists or members of other similar schools who focus exclusively on nature and almost ignore humans and their minds which is based on one of Kyoshi's principles "kacho fuei," which I rather harshly criticized earlier, have begun to appreciate the notion of animism. It's interesting that, although originating from totally different ideas and having passed through totally different routes, we have discovered and reached the same concept in the end.

This makes me think that I should no longer fuss about which group or school a haiku poet belongs to – I don't want to be judgmental even if they contribute their haiku to the Hototogisu magazine or admire Kyoshi. I can relate to all and every haikuist who shares and values the sense of creatures. In today's world of haiku, it seems to me that old-fashioned labels such as new or old generations or traditional or modern styles are disappearing, and that a new criterion of classification has emerged instead – that is, animists or non-animists. In my opinion, genuine haiku poets will eventually find themselves animists. Recently, an increasing number of children are encouraged to learn how to make their own haiku pieces. If we succeed in teaching them, as a vital element of haiku, the importance of admiration and respect for the nature that underlies animism, it could play a key role in further popularizing this special type of poem, as kids are naturally relatively familiar with the idea. Conversely, haiku might become a synonym for animism in the future – I feel like publicizing throughout every corner of the world that, if you want to know about animism, you should read haiku! The current trend of globalization is now even helping animists increase in number throughout the world. This could mean that, at least I would like to hope it could mean that, haiku, which is closely-linked to animism, also has considerable potential to gain even more popularity as a globally-accepted form of poem.

Thank you very much for your kind attention.