

SEIJO ENGLISH MONOGRAPHS

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THE REASSESSMENT OF KEATS'S INFLUENCE  
ON MODERN JAPANESE POETRY

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## The Reassessment of Keats's Influence on Modern Japanese Poetry

Tohru Matsuura

A withered thistle  
Left alone by the roadside  
Saddens a lone traveller  
And its pale dream is often out spelled.  
A person who deftly compared  
The thistle's colour to the sunset sky  
Is the poet, Keats, I remember.

Junzaburo Nishiwaki<sup>1)</sup>

Junzaburo Nishiwaki (1894-1982) was beyond any cavil a *bona fide* learned poet, even if the learning can be termed as too transcendental or too abstract. This typical modernist poet as well as scholar critic was, like so many westernized intelligent Japanese, greatly indebted for his literary achievements to his accumulated knowledge of western civilization. But unchangeable was his life-long devotional attitude to the cult of beauty or his particular aesthetic poetic theory. One who served him to formulate his poetic creed of supernatural beauty is John Keats. No one can deny his famous line, 'a fine morning like an upturned jewel'<sup>2)</sup> in *Ambarvalia* (1933), comes from Keats's line, 'outsparkling like an upturned gem' in *Endymion* (Book III. 777).

1) Junzaburo Nishiwaki, 'The Veil of a Thistle', *The Goddess of Ceres* (Shincho-sha, 1962).

2) 'Weather', *Ambarvalia* (Shinoki-sha 1933)

And there is a manifest indication that he was much affected by the British poet both in his poetry and criticism from his early book of verse, *No Traveller Returns* (1947) up to his later essay, *Poetics* (1968). Yet he is but one of those Japanese poets who were influenced by Keats.

Concerning the long history of Keats's reception in Japan, I have already written two short essays in the British journals: one<sup>1)</sup> in *Notes and Queries* and the other<sup>2)</sup> in *Keats-Shelley Memorial Bulletin*. The present essay is intended to make a survey of the history in more detail, supplementing, enlarging and, if necessary, correcting my former papers. And it will help to disclose how and why Keats emerged in Japan from his place of relative obscurity below his contemporaries, Byron and Shelley to a position of higher prominence and immutable fame.

In this general survey of Keats's reception in Japan, we can divide its history into three periods—1) the introduction of Keats to Japanese readers 2) imitation and adaptation 3) translation and criticism. The first period covers nearly three decades from the the beginning of the Meiji era to the 30's (1871-1900). This is the first tentative debut in Japanese literary circles. Most of the articles written about him, consisted of short encyclopaedia-like descriptions, sometimes containing ignorant mistakes.

But after this dawning stage of Keats's introduction, his works actually came to be read directly either in independent volumes or in anthologies. And his influence, whether great or

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1) 'Some Little-Known Parallels between Keats and Japanese Poetry' *Notes and Queries*, Oxford University Press, vol. 26, No. 3 (June 1979).

2) 'Keats and His Influence on Modern Japanese Poetry', *Keats-Shelley Memorial Bulletin*, XXIX, 1979.

small, appeared in the poems of the contemporary leading Japanese writers—especially in the form of adaptation and imitation. In parallel with this, fairly comprehensive introductions and criticism were published one after another. It would be true to say these constitute the most fruitful years in which Keats's works were skillfully transmuted into the texture of the oriental verses. We might, therefore, reasonably call this the second period of Keats's reception, which runs from the 30's of the Meiji to the 10's of the Taisho eras (1899-1925). Keats's aesthetic taste and keen sensibility corresponded strangely with the literary trend of Japanese romanticism of that period. In addition, the Meiji and Taisho eras were the most vital time in which Japanese people tried to receive and fuse new western culture into their own tradition. And it is true that Japanese literature in general, under the impetus of westernization, was undergoing wide and considerable change in its various fields. Such literary inclination made it easier to spread Keats's influence, not to speak of that of other British romantic poets, on the innovating poets of Japan.

This flourishing period finally leads to the third (from 1926 onward) when Keats's poems and letters were translated, researched and criticized on an objective, scholastic level. We must notice this goes curiously well with the decline of the hectic reception of romanticism and the new rise of other literary principles—dadaism, surrealism, cubism, proletarianism in the 1920's and 1930's, and realism, communism and existentialism in the 1940's and 1950's in Japan. Such sudden shifts in the doctrines and frequent inter-communication with European cultures drove some top-flight Japanese poets away from Keats.

Instead, they allowed many research scholars of English literature to make further study of Keats in their secluded faculty rooms. This means today that a deep understanding of Keats cannot be had unless one is a specialist. It would be, therefore, quite a difficult task to summarize a long, complex history of Keats's reception in Japan within limited space. My present essay will be focussed on the first and second periods of his influence on modern Japanese poets.

( I )

It was in 1871 in the Japanese translation of Samuel Smiles's *Self-Help* (1859) done by Keitaro Nakamura that Keats's name first appeared. In the original book, Smiles makes a brief mention of Keats as a 'druggist.' This, I regret to say, Nakamura mistranslated to 'a son of medicine pedlar'.<sup>1)</sup> One can easily find this sort of erroneous description in the second book referring to Keats, *A History of English Literature* by T. Shibue. Apart from its poor content, it contains two definite mistakes about Keats's death date (anticipates it by one year) and a misinterpretation of the title of *The Eve of St. Agnes*.<sup>2)</sup> Likewise in some of the other contemporary books published in Japan, such inaccuracies were very common, because their pioneer authors were rather short of satisfactory linguistic ability. There were, however, a few critical writers who could introduce and translate properly various passages from Keats. Bin Ueda (1874-1916) was

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1) Keitaro Nakamura (tr.): *Self-Help* by Samuel Smiles (Federal Clan of Shizuoka, 1871), p. 30.

2) Tamotsu Shibue: *A History of English Literature* (Tokyo: Hakubun-kan, 1981), pp. 203-204.

one of them. As early as 1893, he published a short essay, in which he first referred to Keats's *Endymion*, praising its pure serenity and fresh cadence. And in 1900 he wrote a long review on 19th century English literature for *The Taiyo*. His commentary on Keats was chiefly on his 'classical romanticism'. He says there could be found no consciousness of politics in Keats but 'the refined grace of ancient Greek art and the lofty splendour of medieval culture'.<sup>1)</sup> All his ensuing papers were deep indications of Keats, distinguished aesthete. The following quotation from Ueda's *Military Diary* (1893), though incomplete and unsatisfactory in content, seems to have been the earliest introduction of *Endymion* to Japan.

On my way to maneuvering, I happened to read stealthily a small book of verses. It was *Endymion* by the great English poet, John Keats. It celebrates the eternity of human soul borrowing its theme from an ancient Greek tale in which the Moon goddess is enamoured of a handsome shepherd, Endymion. The ardour of their love is the highlight of the romance, together with the attractive description of his lovely sister, Peona. ...And I recite the lines of Neptune turning over another book.<sup>2)</sup>

It is not certain what edition of Keats's poetical works he read. It may have been *John Keats: Endymion and Other Poems* (London: Cassell National Library, 1887) which was on sale in Tokyo in those days. Judging from the term, 'Neptune', he must have read the scene of Neptune in Book III, *Endymion*, while enjoying the sights of the white breakers dashing against

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- 1) Bin Ueda: 'A History of Literary Art', *The Taiyo* (Vol. 6, No. 8 (1900))  
2) Bin Ueda: *Military Diary* (1893).

the craggy shore of Enoshima island.

Another influential writer who introduced Keats was Tokuboku Hirata (1873-1943). Of all the essays on Keats, his 'The Fragile Life of Keats' can be termed the best and most penetrating.

On a spring night, when fine rain was falling with the breeze rustling among dewed grass, I read passages from Keats's works. Especially those letters the least blessed bard sent to his love, so explicitly clarify how miserable, weak and stupid his heart was. But we cannot laugh at his folly. This is a pathetic example of a devastating love, so sorrowful that I can hardly translate them. His blood-stained words ran into my veins and led me to feel as if I myself were a love-sick Keats!<sup>1)</sup>

Then he translated three love letters of Keats to Fanny Brawne. This attempt was the first to put Keats's letters into Japanese, successful on the whole except for the omission of the line, "My creed is love and you are its only tenet." While Tokuboku initiated Keatsian poetic sentiment in his fluent style, Shoyo Tsubouchi (1858-1935) introduced Keats's poems on a broader scale and with more objective intellect. His book, *Miscellaneous Essays in Literature* (1896) deals with Keats's sonnet, *Four Seasons* and comments that it is a rare piece in which human life is subjectively compared to the four seasons, not to a voyage as by Dr. Johnson.

There are not a few English authors who compare human life to the four seasons, but very few Japanese do so.

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1) Tokuboku Hirata: 'The Fragile Life of Keats', *The Bungaku-kai*, No. 15, (1894), pp. 1-2.



Generally, they only sing of the natural landscape of the four seasons and will not give heed to their metaphorical meanings or implications. It is true some Japanese writers associate the rise and fall of human life with the efflorescence of spring and the decay of autumn, but none ever venture to think of summer. If there are any parallels between nature and life, they are mostly visual and objective ones. On the other hand, Keats's sonnet 'Four Seasons' can be called metaphoric and subjective, though not so profound in its connotation.<sup>1)</sup>

As already stated, Japanese enthusiasm for Keats, germinating in the early decade of the 20's of the Meiji era, gradually spread among such poets as T. Hirata, B. Ueda, S. Tsubouchi, and became absorbed in their works. And the leading magazines: *The Bungaku-kai*, *The Teikoku-Bungaku*, *The Jogaku-Zasshi* and *The Myojo* played a great role in causing Keatsian boom among Japanese readers. The poets of the Seikin school (Seikin means 'stars and violets', symbol of romantic beauty) took from Keats their new motto of aesthetic idealism. Thus Keats's influence naturally began to appear in the form of direct imitation and adaptation in the works of the contemporary poets at the beginning of the 30's of the Meiji era. This may be called the second period of Keats's reception in Japan.

Toson Shimazaki (1872-1943) comes first as a great lyricist much influenced by Keats. He adopted Keats's poetic conception and style. It was in his essay, 'On European Landscape Paintings and Poetry' that he touched upon Keats's use of 'pathetic fallacy', quoting the lines of *Endymoin*: "Down whose

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1) Shoyo Tsubouchi: *Miscellaneous Essays in Literature* (Shunyo-do, 1896), pp. 619-621.

green back the short-lived foam, all hoar,/Bursts gradual with a wayward indolence (II, 349-50).” He admired the lines as an exquisite representation of the motion of waves embellished by the mood of the observer.<sup>1)</sup> Such reading of Keats gave birth to a few of his imitative poems. His *Bright Star* is a skillful imitation of Keats’s sonnet of the same title. Its first line, “the serene, sad splendour of Bright Star” comes from the visual image of Keats’s bright star “hung aloft the night” “in lone splendour.” And the setting of the panoramic situation in which the poet becomes identified with “morning waters” and watches the star, peculiarly resembles that of the original poem where the poet, from the height of the star, looks down at the priest-like task of “moving waters” around “human shores”. Though the poem lacks in the frantic adoration of the poet of his love in the sestet of Keats’s sonnet, it still has the same longing of a sincere prayer to an immortal star. The impressive contrast between ‘heavenly star’ and ‘earthly lover’ is again used in Toson’s ‘Passing Night’ in *Natsukusa* (1898) with more delicacy. Toson transforms the sorrow of a dying poet into that of a beautiful girl on her death bed, who is destined to pass away one summer night. We never fail to perceive the love and sorrow of a sympathizing poet for a dying lady with lovely dark hair.

The tide ebbs and returns  
No one can retain the waves  
Dashed against human shores  
Anon flowing back to the evening.

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1) Toson Shimazaki: ‘On European Landscape Painting and Poetry’, *The Jogaku-Zasshi* (1896).

Let her tide ebb and go  
No volumes of sacred writing  
Nor heaps of effective medicine  
Can save her from dying.

Now cold is the rising wind  
That blows away her dark hair.  
And doleful lament the stars  
That shine over her pillow.<sup>1)</sup>

Another poem owing debts to Keats is his *Ode on a White Porcelain Vase*, first printed on *the Bungaku-kai* (No. 54, 1897). He assumes the vase to be an incarnation of a pure maiden and addresses her in admiration:

You white porcelain, whiter than hoar iris!  
What an ingenious artist can frame  
Your lovely posture so fair?  
Your sweet and gentle shape alone  
Reminds us you are the very essence  
Of mind blooming out of a pure fountain.

The lines have much in common with the opening stanza of Keats's *Ode on a Grecian Urn*. Keats speaks to the urn, "Thou still unravish'd bride of quietness" because she can "express/ A flowery tale more sweetly than our rhyme". The parallel between the urn and the poet is that between the infinite and the finite. In his individual admiration for the urn, Keats speaks as an individual who admires its permanent beauty and longs to join its life. As Keats sings his yearning for the Greek urn, which is the quintessential product of ancient western cul-

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1) 'Passing Night' St. 1, 2, 5 in *Natsukusa (Summer Grass)* (1898).

ture, so does Toson praise the lovely porcelain, suggesting the remote origin of old Japanese art. Though lessened in its expression by Toson's feminine rhythm, his Japanese ode can be well appreciated as a fine modification of Keats's immortal ode.

( II )

Kyukin Susukida (1877-1945) was greatly influenced by Keats and reached the apex of Japanese romanticism as a leader of Seikin school. It is no exaggeration to say Keatsian influence affected Kyukin all through his life. Kyukin, who sang "A thing of beauty is of constancy", and Keats, who heralded "A thing of beauty is a joy for ever," though living in different times and places, came into a strange agreement in ardour and way in their quest for beauty and truth.

It is said that Kyukin in his youth was such an ardent admirer of Keats that he would never put down a book by the poet, often learning by heart some passages even when strolling on the street.<sup>1)</sup>

Why and how, then, the name of John Keats came to be known in Japan, you may wonder.

This is quite a simple question to answer—early in that period, many introductory books on English and American writers had been introduced to Japan and not a few Japanese youth tried to learn new methods of expressing themselves after the western manner, by devouring those enlightening foreign books.

Luckily or unluckily, Kyukin had a chance of reading the works of Keats, together with those of Milton, Wordsworth,

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1) Midori Matsumura: *Susukida Kyukin* (Kawade, 1957), p. 177.

D. G. Rossetti and others, (perhaps through the sole guide of William Sharp's works), and was greatly moved by their fresh beauty.

In the epilogue to his book of verses in 1925, Kyukin says :

How gracious Mr. Doi<sup>1)</sup> is! He sent me the other day some pressed flowers of purple and red from Keats's grave in Rome when he visited the tomb on his way round the world. He never forgot I had long and deeply admired that English poet, and kindly mailed them to me far away from Italy. I appreciate his friendly affection and feel that I should have read Mr. Doi's works much more...<sup>2)</sup>

Thus the question of the degree of Kyukin's indebtedness to Keats is obvious enough.

It is true that in verse-form Kyukin shows a distinct shift from objectivism to subjectivism—i. e. first trying sonnets, then odes, narrative poems and finally lyrics—while Keats at first practices sentimental lyrics, then odes, romances and lastly dramatic poems. But they have something akin to each other in their attitude towards poetry and their skillful use of poetic images.

As an example of this, it may suffice to refer to *Botekishu* (*Evening Flute*) (1899), Kyukin's first volume of poems. This, immature as it was, created a new sensation in the literary circle because it contained 19 new sonnet-type poems called in Japanese "Zekku," which I believe he learned from Keats and

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1) A Japanese poet (1871-1953), born in Sendai, graduated at Tokyo Imperial University. Visited Europe 1901-1904; From 1924 taught poetry at Tohoku University. Author of poems: *Tenchi Ujo* (1899), *Basho* (1901), and others. Famous for his complete translation of Homer's *Odyssey* and *Iliad* into Japanese.  
2) Kyukin Susukida: *The Poetical Works of Kyukin* (Osaka Mainichi Shinbun, 1925), p. 8.

Rossetti. As is often said, Kyukin was not a born poet but a scholar poet who could easily read western literature in the original. Probably he read such sonnets of Keats as *On Visiting the Tomb of Burns*, *On the Grasshopper and Cricket*, *Bright Star* and others. There are, of course, obvious echoes of them in Kyukin's poems as follows.

The sonnet, *Shukai (To Autumn)* begins with the same series of autumnal images

The hill, the forest, the field, the temple  
And the pastures long away, the setting sun,  
The flying clouds and the returning woodman,  
All seem to melt deep into the heart of evening,  
Their colours and shapes mingled into one harmony  
Of dusty twilight.

(1—5)

as those of Keats's

The town, the churchyard, and the setting sun,  
The clouds, the trees, the rounded hills all seem,  
Though beautiful, cold,—strange—as in a dream,  
I dreamed long ago, now new begun.

(*On Visiting the Tomb of Burns*, 1—4)

Here Kyukin shows us a succession of evening images when he was so enraptured with the glorious, solemn sights in autumn and enrolls every natural phenomena into an oriental wall picture.

Such keen delights in nature and the loveliness of diction are, however, characteristic of Keats.

The only difference between them is that Keats sings of the cold beauty of Scotland while Kyukin admires the rosy twilight of a Japanese countryside.

With all this difference, their ways of expressing their emotions by means of concrete visual imageries such as “setting sun,” “the hills”, etc. are quite similar.

Another example of absorption into the sweetness of nature can be seen both in Kyukin's *Cricket* and Keats's *On the Grasshopper and Cricket*.

In the former, Kyukin depicts the serene, fugitive beauty of crickets when they shrill in their solitude at a Japanese household one winter evening :

On a long winter evening when the maid  
Is in drowsiness lost after her work in the kitchen,  
And a little mouse crouches alone in his nest,  
Without a comrade, a cricket shrills out  
In the stove in which coldness is increasing ever.

(*Cricket*, 1—5)

A minute reading of the above shows us that in these lines Kyukin bore in mind the following lines of Keats's.

On a long winter evening, when the frost  
Has wrote a silence, from the stove there shrills  
The crickets' song, in warmth increasing ever,  
And seem to one in drowsiness half lost,  
The grasshopper's among some grassy hills.

(*On the Grasshopper and Cricket*, 10—15)

Considering the use of the same symbol, “that revered denizen of the hearth”<sup>1)</sup> (cricket), Kyukin was undoubtedly stimulated to his composition by the sonnet of Keats's. But we

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1) E. de Selincourt: *The Poems of John Keats* (Methuen, 1935), p. 408.

must not forget one thing that he was, as a man of deep affection and quiet temper, warmly attached to the happy, blissful atmosphere which crickets alone would give us by the rural fireside in Japan.

In *Ochiba* (*Fallen Leaves*), a collection of his literary jottings, he says under the name of *cricket*:

Ah, what soft tone the cricket has! It is not the feeble tone of a love-sick cricket, but that of the profound quietude of nature. Autumn gives a moment of emancipation to the very soul of the insect indulged in a dream of lust...<sup>1)</sup>

His warm affection toward and deep sympathy with the smallest creature reveal that Kyukin has reached the same recognition of the immortality of the life of a cricket.

You can see this is plainly illustrated in the famous line of Kyukin's—"Shizen no kokoro no Kiyoki kana ya" (The mind of nature is serenely told in the eternal song of a cricket.), which bears the note of Keats's line, "The poetry of earth is never dead."

There is also another sonnet entitled *Yube* (*Evening*) which gives us a definite echo of Keats's *Bright Star*.

In fact, the poem has much resemblance, in feeling and phraseology, to the whole of the second half of Keats's sonnet.

To feel the cool soft breeze around me blowing  
Over a thousand flowers and boughs so young.  
Then—like the dreamy pastures sleeping in the mist  
Pillowed upon my fair love's slender figure

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1) Kyukin Susukida: *Ochiba* (Shishiboe Shobo, 1908), p. 20.



So wish I to have that never-awaken dream,  
And so live ever—or let me die.

(*Yube*, 9—14)

No,—yet still steadfast, still unchangeable,  
Pillow'd upon my fair love's ripening breast,  
To feel for ever its soft fall and swell,  
Awake for ever in a sweet unrest,  
Still, still to hear her tender-taken breath,  
And so live ever—or else swoon to death.

(*Bright Star*, 9—14)

If you carefully compare these two sonnets, you will easily find Kyukin's lines have the same romantic note as Keats's—the poems are both marked with yearning passion for that unattainable sensuous beauty on earth—Keats's for Fanny Brawne and Kyukin's for some unknown fair lady.

Kyukin knew, of course, his predecessor's secret love for Fanny Brawne, and the pathetic episode that the last sonnet was written on the moonlit deck of *the Maria Crowther* during his death voyage to Italy. It is, therefore, not by mere accident that Kyukin borrowed the first line of *Bright Star* again to fuse it into a line of his sonnet, *Star* :

*Bright Star*, standst thou so steadfast shining high,  
When blows the wind over the peak so steep,  
Driving away all the clouds in heaven above...

(*Hoshi (Star)*, 1—3)

One of the most important factors Kyukin learned from Keats is the ingenious use of various sensuous imageries—i.e.—visual, auditory and tactual which have been very common in

English poems but not in Japanese.

Through the aid of these effective imageries, Kyukin was successful in expressing his deep emotion and fresh thinking, thus finding that the sonnet is the most suitable form of verse to render his young thought: its simplicity, its brevity, and its vigorous beauty took strong hold of Kyukin in his age of *Bote-kishu (Evening Flute)* (1899).

By the "gradual ripening of the intellectual power," however, Kyukin came, by slow degrees, to be aware of its defects—of its crucial inconvenience caused by its restricted fourteen lines.

Now Kyukin appears to have got an unparalleled suggestion on this. He found an ideal type of expression in the form of an "ode" which would enable him to sing out a new and more complex thought of life. In addition, it was still more convenient that he would give a "theme"—a theme which he was going to communicate to his readers.

It was no wonder that Kyukin was willing to take up this revelational ode fitting his intellectuality, in the poems of *Late Spring* (1901). *Ode on an Ancient Mirror* is an example of the experimental ode in which Kyukin replaced Keats's "Grecian urn" with an old mirror of a beautiful court lady whose sad fate a poet laments. The scene, where the poet wishes to go deep into the forest with the mirror, may be derived from Keats's desire to "leave the world unseen/And with thee fade away into the forest dim (II, 9-10)". And in the closing lines

Is it a mirage or a mere dream  
To sigh away over you?

Or is it a similar vision

To die away into oblivion? (St. 7)

we find a strange coincidence with the last lines of Keats's *Ode to a Nightingale*: "Was it a vision or a waking dream? / Fled is that music: Do I wake or sleep? (St. 8, 9-10)". Such a mournful cry for something fair vanishing swiftly, and the poet's consciousness of his failure to identify himself with the vision, were common key-notes for Kyukin and Keats.

This theme of privation is again repeated in Kyukin's *Ode on a Carved Lion*, but soon gives place to that of the affirmation of art. Here the carved stone statue in front of a shrine is a symbol of eternal art, just as Keats's Grecian urn is. It remains unchanged by changing time, and is the very incarnation of beauty and truth.

After his partial success in the composition of sonnets and odes, he further attempted to fuse western epics into his long narrative poems such as 'The Song of a Sky-faring Messenger' and 'The Song of a Thunderer' in his *Lyre with 25 Strings* (1905). This was the first meaningful experiment in the history of modern Japanese poetry. 'A Sky-faring Messenger' is a long epic of 699 lines (no other Japanese poem has reached that length) modeled on an old Japanese myth of the origin of the nation. It has a leitmotif of the salvation of the human soul by the omnipotent power of love, and consists of two parts. Part I deals with the struggle of Izanami and Izanagi, gods of light and darkness. Their rise and fall correspond exactly to those of the Titans and the Olympians in Keats's *Hyperion*. In Part II, Kyukin describes how humanity is saved by a goddess descending from heaven to bring a lofty spirit of martyrdom or love

called "oomijihi". This reminds us of the scene in *The Fall of Hyperion* by Keats where the poet recognizes the acquisition of non-egoistic love is the only way to reach the steps of Moneta, the sacred shrine of eternal truth, and to obtain his poetic salvation. In Kyukin's poem, a fallen goddess preaches the importance of love or sympathy to help us to gain the awakening consciousness of prajna or "an insight into the secrecy of reality or the eternal in the transitory world". It is a kind of Buddhist spirit of love. To acquire prajna love means to get a possibility of reconciliation of ego with non-ego, of the finite with the infinite. By this notion of Buddhist philosophy, Kyukin suggested he could be free from all the strifes and agonies of the human world and identify himself with eternal truth and beauty. This might be taken to be an ingenious adaptation of Keats's impersonal love or sympathy stressed in *The Fall of Hyperion*:

'None can usurp this height,' return'd that shade,  
'But those to whom the miseries of the world  
Are misery, and will not let them rest.' (I, 147—8)

Kyukin returned, however, to the composition of beautiful and serene lyrics in his final book of verse: *Hakuyo-Gyu (Aries)* (1906). The fact that he finally adhered to lyrics shows that he was by nature a subjective poet. In general, he is reasonably said to have been an ideological scholar-poet and also a man of self-consciousness.

A poet of self-consciousness often concentrates himself to excess and is apt to abhor this prosaic, realistic present world, thus emancipating himself to the absolute world of beauty and conflicting himself in a subjective domain.

Kyukin, in opposition to the contemporary prevailing naturalism movement in Japan and the easy-going pragmatism ideology popular in those days, flew away from this abominable bitter world into an ideal region of beauty and longed for such lovely cultures as those of the Heian and the Nara eras in ancient Japan.

Such aesthetic poetical abstraction was, in a sense, the main creed of Kyukin's poetic conception. On the other hand, Keats seems to have been a poet of reality—a poet of 'no self' as often shown in his letters, of 'Flora and Old Pan' in his mind.

Such dualistic nature of Keats's can find another analogy in Kyukin's poetic mind. Kyukin was likewise a poet who brooded deeply over the bitter world of mortality and was troubled with the importance of the life of reality just as Keats took this world "A Vale of Soul-Making":

When we cast a glance over the real world, it is truly a citadel full of life's agony—everything in it spins round like a top and cuts into our hearts. Thus the dream of that dear memory becomes shadowy and sinks rotten into the marsh of 'oblivion.' It is a sad sight to see, but we cannot turn our eyes from such reality of life!<sup>1)</sup>

In this passage no one can fail to find out a note of Kyukin's sentimentalism or grief at the loss of a beautiful vision. A poet should not, however, be absorbed in or degraded by mere sentimentalism or sensuous illusion so that he may reach the beauty of which he makes an ideal—that is, he should, passing through many experiences of his own, drink the bitter cup of life and art.

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1) Kyukin Susukida: *Fallen Leaves* (Shishiboe-Shobo, 1900), p. 20.

Such harsh human experiences always carry a poet to the very sphere where he must be faced with the fatal controversy between life and death. And the controversy becomes more vehement in exact proportion to the intensity of the conflict of the poet's mind and art.

Kyukin's *Ganto-Chingin* (*At the Head of a Rock*) exemplifies such a mental bent of the poet—especially a yearning for 'death.'

Ah, sad to say, death to us  
Is like our dear old Home.  
And, hopeless to say, death to us  
Is like our dear old nurse!<sup>1)</sup>

Likewise in Keats's sonnet, "Why did I Laugh Tonight" is found the same longing for death—death as "a life's high meed." Thus both poets seek after death, though there is a little difference between their interpretation of it.

Kyukin hoped for death for the emancipation from the agonies of real life into eternal artistic beauty, while Keats aspired for death—death not as a contrary to life, but as a continuum of life, in order to lead a fuller and more valuable life of art, amidst "the giant agony of the world".

Although there existed such a distinction between their theories on death, they had a common question to solve—antinomies of ideal against reality, of art against ego, and of life against death.

How and in what extent, then, did they reconcile the antinomies? As far as I can conjecture, Kyukin did so with the

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1) *Ganto-Chingin*, St. viii.

help of *Prajna* (Transcendental wisdom or intuition) and *Karuna* (Love or Compassion), and Keats with the aid of 'negative capability' which he had acquired through his close relationship with "the agonies, the strife of human hearts."

Kyukin, for the first time in his book of verses: *Nijugo-Gen* (*Lyre with 25 Strings*), showed his keen interest in one of the essences of Buddhism: Buddha's Love or *Karuna*, thus coming to form his unique style of poetry.

And further in the most famous book of his poems: *Hakuyo-Gyu* (*Aries*) or *Ochiba* (*Fallen Leaves*) he was more often disposed to refer to the spirit of Buddhism. The following quotation from an essay on the solitude of Buddha's Image is merely a case in point:—

It is a quiet evening when a footstep of an angel could be heard. I wonder what Buddha is pondering on, shutting himself in the darkest recess of a temple on such a lonely eve. This image, I hear, had been long left unprotected from the weather since the former temple was burnt to ashes in the ancient age of Eiroku.

In those weather-beaten days, the image must have been sitting with ecstasy in the floody beams of the moon. On that lovely evening, with the scent of roses streaming down from somewhere, drenched with dewy light of the moon falling through the grove of Kasugano, how beautiful and grand He must have looked when He viewed the cycle of the world, meditating on the eternal life of Buddhism!

Tonight this Buddha, with the memory of the past, seems to be drinking a cup of great solitude. As a forest tree is said to feel a deep solitude for its tallness, so this unparalleled God's image must cherish deeper solitude in

the inner core of mind that no one could possibly sympathize with.<sup>1)</sup>

I assume that Kyukin's sympathy with Buddha's loneliness is no more than his understanding of *Karuna*.

Dr. Daisetz Suzuki expounds the soul of Buddhism in his book: *Zen Buddhism and Japanese Culture* as follows:

What is the true essence of this Zen Buddhism? That is *Prajna* and *Karuna*. You might translate the former as "Transcendental Wisdom" and the latter as "Love" or "Compassion." By means of this *Prajna* we can at once reach the very existence of the universe, transcending the mere phenomenal expression of it. So if we can master this *prajna*-intuition, we can not only fully grasp the essential meaning of our life and world, but also be free from the mere individual interests and sufferings. It is at this time that *Karuna* takes its full effect. It means that *Karuna* or Love can expand its influence over everything in nature, without being fettered by its own egoism.

By means of *Prajna*, Kyukin, transcending the antithesis between life and death, all the artistic strifes and agonies, could come to penetrate into the very reality in the mutability of life. This *Prajna*, as already explained by Daisetz Suzuki, is termed "Ku" (Vanity) in Buddhistic philosophy and "Ku" means "life and death without life and death," "Unconsciousness," "Non-ego," or "Fearless state of soul" leading to understanding.

Such state of mind is the one which no egoistic soul could

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1) *Fallen Leaves*, pp. 226-227.



be allowed to obtain, but in which only serene mind is free to be. And it also leads to the idea of literary "Sabi" or "Yugen" which such poets as Saigyō and Bashō ingeniously cultivated. Sabi or Yugen is a traditional aesthetic conception in Japanese literature and akin to the awakening consciousness of *Prajna*, generally defined to be an "insight into the secrecy of reality or the eternal in this transitional world."

Yugen has a deep connection with the soul of Buddhism not only historically but also substantially. Today it is an acknowledged fact that in middle ages Japanese poets were much influenced by Buddhistic philosophy in their Weltanschauung or view of life, thus gaining the spiritual basis for their literary idea, "Yugen." In later years,—in the age of Genroku or Murōmachi this relationship of Buddhism and Yugen was studied in that of Zen and Sabi. The fact that an insight into the secrecy of Reality can be made possible by the aid of the intuitive power of *Prajna*, means that there is a possibility of reconciliation of ego with non-ego, of subjectivity with objectivity, of life with death.

One of the greatest reasons why Kyūkin entered the world of Buddhism and tried to fuse Buddhistic ideas into literature is that Kyūkin knew poetic beauty or truth could only be attained by the appreciation of Buddhism which would reconcile all the antagonism in literature.

And I must add that there is something very fitting for this Buddhistic idea, *Prajna* or *Karuna* in western poetry—especially in Keats! What Keats termed "Negative Capability" or "Wise Passiveness" in the terms of Wordsworth, must be the same metaphysical understanding that can be reached by the awakening

of a Prajna-intuition, and Keats's "Love" or "Sympathy," a humanistic compassion, exactly corresponds to Karuna or "Oo-mijihî" in Kyukin's phraseology.

Such non-egoistic capability as explained by Keats in his famous letter to George and Georgiana Keats, on Dec. 21, 1817, is absolutely necessary for the making of a great poet. So Keats, endowed with this impersonal capacity, could be at ease even in mysteries, doubts, or uncertainties "without irritable reaching after fact and reason."

You might possibly presume that such mental state of Keats's is the same one that Japanese Zen Buddhistic monks could obtain in their intuitive assimilation with the object of their observation when they are confronted with nature in deep meditation.

In *The Fall of Hyperion*, Keats puts stress on the importance of this non-egoistic Love again as the only clue to reach 'Reality' or 'Truth', as I already mentioned.

What seems a genuinely oriental Buddhistic idea, *Karuna* (Love), turns out, therefore, to be the all-embracing spiritual understanding that could only be attained by such impersonal love as Keats found in the above poem.

So the love in *Endymion* that the hero could make his identity with Cynthia, his ideal beauty, through his humanistic compassion upon the sorrows of the Indian maid or old Glaucus is a strange coincidence with the true essence of Buddhistic Love that we human beings must positively undergo the gratuitous pain of others and feel deep sympathy for the suffering and miseries of the world.

Thus Kyukin and Keats, gaining the all-embracing conception of Love, tried to reach the secrecy of reality, after solving

the various contradictions lying in front of their quests for beauty and truth. It is, therefore, not too hard to understand that Kyukin made an endeavour to realize a principle of Beauty, "Yugen", in traditional Japanese term, through Buddhism, while Keats devoted himself to the creation of the cult of beauty based on the reality of the world, not by the Christianity of his day but by a systematized religion of his own.<sup>1)</sup>

It is only because of this that Keats's beauty is not so idealistic as Kyukin's—in other words—it is a beauty established upon the harshness and sufferings of the present world, or a beauty of reality very close to the very essence of existence.<sup>2)</sup> So it is no wonder that the misery of the world hung heavy over the poet who earnestly struggled to create a new system of beauty, and in this lies the unparalleled agony of Keats who has a real creative mind.

On the other hand, Kyukin's beauty is somewhat more ideological one that will represent the poet's deep scholastic culture in contrast with that of Keats who was restricted to an elementary education. And this is, you might reasonably remark, the very reason why Kyukin's poem is rich in the beauty of poetic form and imagery but not in the realistic grasp of his poetic materials. True, Kyukin built up his intelligent conception of beauty, often emancipating too far into the luxurious civilization of ancient Japan, intoxicated by its rich classical odour and colour, but not thoughtlessly carried away by the

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1) Tohru Matsuura: *A Comparative Study of Keats and Kyukin* (Tokyo: Azuma-Shobo, 1959), pp. 165-184.

2) Tohru Matsuura: *John Keats: His Vision and Reality* (Tokyo: Azuma-Shobo, 1979), pp. 323-325.

impulse of mere sensation nor degraded into mere sentimentalism, thanks to his learned power of intellect.

His beauty is, in short, a beauty of emancipation and abstraction, embellished by Japanese modern intelligence, deepened by her aesthetic ideal and enlightened by the awakening of the Buddhistic philosophy, while that of Keats might actually be concluded as a beauty of reality—the one based on the more realistic view of life and poetry. It is what is called a beauty of extraordinary intensity and sensitiveness of mind. So it would be fair to say that beauty could be “a discovered law of life,” for Keats who would always speculate on poetry with profundity of insight.

For all such discrepancy, there is, as mentioned above, a firm and common ground between the two poets in their final interpretation of beauty and truth: that a true poet must form himself, amidst the bitter world of mortality, through his profound sympathy with the suffering of all mankind, his own ideal truth and beauty. As a result of such painstaking procedure, a true poet could genuinely be born and his ideal could finally be attained.

It is truly amazing to see how Kyukin absorbed Keatsian essence into the core of his poetry and created a new cult of beauty, seemingly different from the English original.

### ( III )

Soseki Natsume (1867-1916), professor and novelist who had studied in England, criticized Keats objectively in his unique way based on his literary criteria, showing both reception and repulsion. It is quite natural that he took this attitude, because

he loved the rational and intellectual 18th century literature rather than the 19th century romanticism, whose priority was human feeling and sensation.

In his *Essays on Literature*, which he gave in Tokyo University in 1903 and 1904, he referred to Keats in many chapters. In the first chapter, 'Classification of Literary Elements,' he stresses "the necessity of the co-existence of epistemological elements (F) and emotional ones (f) in literature" and in Chapter II, 'Fundamental Components of Literature', he skillfully explains the formation of literary materials. It is in this chapter that he introduced Keats's special use of emotional elements such as 'temperature' or 'taste' in *The Eve of St. Agnes*, quoting the opening line, "St. Agnes' Eve—Ah, bitter chill it was!" He holds it to be a good example of how the severe coldness of winter can bear a literary import because it evokes and heralds the possible progress of the whole scheme of the poem. Again in his chapter on 'Qualitative Change in Literary Import', he asserts the importance of 'transition of emotions', giving as example Keats's *Isabella* (1820). After a long elucidation of the story, Soseki provides us with a kind of formula of the transition of emotions—from Lorenzo to the pot of basil. In his opinion, when we face the first epistemological element, Lorenzo, we have an emotional element in which we are sympathizing with him and his sad fate at the hands of Isabella's brothers. Then arises another epistemological element, Lorenzo's 'severed head'. And this leads to another emotional element of 'pity.' Finally there appears the decisive epistemological element—the pot of basil, where the head of the lover is buried. During his stay in London, Soseki learned this method of psychological

interpretation of literature from *La Psychologie des Sentiments* (1896) by Théodule Armand Ribot (1839-1903), French psychologist. Ribot's theory on emotional revolution in homogeneous and heterogeneous forms seems to have had great influence on Soseki's essays.<sup>1)</sup>

Apart from such favourable comment, Soseki often severely criticized Keats. His attack on Keats's view of love in *Endymion* is worthy of our notice. Particularly mentioning Keats's lines regarding Phoebe's love, "There is no lightning, no authentic dew/But in the eye of love (Book IV, 78-79)", Soseki shows his disapproval:

If literature should be pushed to this excessive estimation of love, I am forced to say it would necessarily cause some danger. If there were any writer who could manifest such view, he could reasonably be termed a very harmful one. Every man knows that pleasure of love always comes with a sense of guilt, although it is unparalleled joy to be absorbed in it. The difference in the idea of love between English and Japanese literature derives from the very difference of the general aspects of literary ideas of both countries.<sup>2)</sup>

We must be aware that Soseki's view stems from his moralistic attitude as a typical Japanese intellectual in the Meiji era, who was compelled to follow a kind of asceticism in love, and also from his belief that literary love should coincide with love in the real human world. Despite his accumulated knowledge of

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1) Théodule Armand Ribot: *The Psychology of the Emotions* (London: Walter Scott, 1897), pp. 261-264.

2) Soseki Natsume: 'My Favorite Books' *The Bunsho Sekai* (Mar. 1906).

English literature, Soseki confessed he could not possibly follow western modes of thinking, especially on the question of love as mentioned above. He claims it is vitally important to discuss literature in terms of sociology, psychology and other sciences rather than literature alone. And it should be remembered that Soseki had a deep sympathy with the notion of love, in Herbert Spencer's *Principles of Psychology* (1855), that love cannot be properly achieved unless man acquires various emotional and physiological responses to the physical beauty of the human body. His main concern was not with the western interpretation of love but with his social psychological view of literature.

However, Soseki thought highly of Keats's artistic excellence. What impressed him most was Keats's accomplished rhetorical expression and beautiful phraseology rather than those passages which contain deep implication. The distinction is exemplified by the markings in Soseki's copy of the Aldine Edition of *The Poetical Works of John Keats* (1899) (now in the possession of Tohoku University library). He put the mark ⊕ (detestable) on *Ode on a Grecian Urn* and the brand × (bad) to *Hyperion* but used 0 (good) mark on *Calidore*. Though Soseki sometimes viewed Keats in this biased way, his sympathy with Keats was great enough to defend him against the unjust attack on him in the *Quarterly Review* :

The abuse of the magazine should be long remembered for its misjudgment, insolence and brutality. (Here Soseki quotes the severe criticism of Keats in the *Quarterly Review*.) This is a good specimen of bad criticism. Today there are very few who will dare to read this review. How strange! When we think of the insult the magazine

afflicted Keats with, it is cardinaly important to ignore it. It is not only for Keats but also for us and the whole of humanity.<sup>1)</sup>

( IV )

Lonesome autumnal eve!

Pale profile of a love—

Overlap'd by the vision of Keats.<sup>2)</sup>

Jukichi Yagi

Jukichi Yagi (1898-1927) was the most brilliant poet of 'Rekitei' lyricist school, who died of consumption at the age of 29. His reception of Keats was more modern and wholehearted than his predecessors. He adored Keats so fervently for his sincere way of life and unique creed of art that he even dedicated fourteen poems to Keats. What appealed to Jukichi most was Keats's static lyrical beauty often symbolized in such poems as *To Autumn* and *Ode on a Grecian Urn*. His 'Devout Lyre' is the fruit of such devotion. The lyre symbolizes the mind of Jukichi himself, listening attentively to the inaudible music of subtle nature. Once put in the golden sunlight, the lyre will begin to play of itself a hymn of glorious autumn. The sweet, sad melody indicates a pious prayer of the poet to the Muse of Autumn. He had a firm belief that everything superb must originate in static beauty like a Grecian urn, and that beauty must have sorrow in its deep core. No one will doubt this aestheticism of sorrow has much to do with Keats's

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1) Soseki Natsume: 'Essays on Literature' Chapt. 6, Part II, *The Complete Works of Soseki Natsume*, Vol. XI (Tokyo: Yuwanami-shoten, 1936).

2) Jukichi Yagi: *Autumnal Eyes* (Tokyo: Shinchō-sha, 1919).



oxymoronic notion of 'sweet sorrow'. Just as autumn is the season of fruitfulness and perfection in nature, so Jukichi's spiritual autumn is the final goal of his poetry. This is so touchingly confessed in his essay: 'To Keats'—"All my strife in art is to reach the soul of autumn through its sorrow, as witnessed in the works of Keats, my only friend in poetry. He keeps living in the midst of my heart and always whispers to me some revelational words. No poets but Keats, I believe, could ever be long remembered after his death." His endless admiration for Keats was transfigured into his own spiritual journey towards the soul of autumn.

And we must not overlook the fact that Jukichi was a devout Christian, not christened, but a believer in non-church movements in Japan. As Keats resisted the empty dogmatism of the Anglican churches and felt "a chill as from a tomb" from the church bells in *Written in Disgust of Vulgar Superstition*, so Jukichi, disliking to be an unintelligent church-goer in formal Sunday clothes, wished earnestly to be a true advocate of Christianity. In *Dark Light* (1923) he caricatured a ritualistic minister in a new frock coat, warning him that the flame of God's wrath may fall upon his head if he forgets the true mind of man. As to the notion of death, he reached the same recognition as Keats. And in one of his poems, he interpolated the famous line of Keats, "Death is life's high meed", and remarked it is a motto of great importance. For him, "death is God and God is life". Firmly believing a true poet must die anonymous like "one whose name is writ in water", he ended his brief life, making himself one with the white river of oblivion.

( V )

Many reviewers admit Junzaburo Nishiwaki nourished his mature thought by his perusal of Mallarmé, Baudelaire and T. S. Eliot. But strange to say, very few recognize Keats's influence on him, though there are the various unwiped stamps of the poet. This essay will, in this sense, help to amend and correct such critically biased inclination.

The first resemblance between Nishiwaki and Keats might be called their 'ardent desire for beauty' and 'oxymoronic poetic expression.' Nishiwaki declares in 'On My Composition' that he does not set any specific thought (in religion, politics or view of life and art) as the aim of poetry but his sole endeavour to create beauty itself. With this recognition, he tries to deconstruct the commonplace relation between nature and reality, and to find some supernatural beauty through groping for a novel unexpected relation—a new harmony between common inconsistencies. This is later exemplified theoretically in his reference to *discors concordia* in his *Poetics* (1968). And there he scrutinizes it tracing it far back to Heraclitus, Horace, Seneca, Aristotles, Vico, Mallarmé and Baudelaire. One characteristic he wove out is the creation of 'grotesque beauty'. 'Grotesque' and 'Beauty' are originally contradictory ideas, but he unites them into one word, one harmony. It is a kind of 'oxymoron', for the common connotation of 'grotesque' primarily belongs to the ugly, not to the beautiful. Such oxymoronic mixture of opposite ideas is customary to Keats's poetry, as seen in 'sweet sorrow', 'bitter joy' etc. Since he was an ardent admirer of Keats, Nishiwaki took extraordinary interest in Keatsian oxy-

moronic expressions—the unexpected fusion of different and incoherent ideas.

O that I could be deaf and hear unheard melodies.  
O that I could just eat inedible nuts.  
All things unseen are so beautiful.  
Eternity is human karma.<sup>1)</sup>

As you can see, such oxymorons as ‘inedible nuts’, ‘unseen things’, seems to come from his reading of Keats’s *Ode on a Grecian Urn*. Keats crystalizes the eternal, static moment of young musicians in the ode who play on their ‘those (melodies) unheard’ or ‘ditties of no tone’ to us readers. ‘What imagination seizes as beauty must be truth’ is well illustrated in some of Nishiwaki’s poems. The incessant flow of unheard music sounds more lovely because it stops in an eternal moment on the urn. Likewise, Nishiwaki’s ‘inedible nuts’ created in his imagination look far more delicious than ordinary ones in the natural world. In the poet’s mind, the realm of supernaturalism is essential for the creation of his poetic world. For him it is the very domain where every seemingly contradictory thing is united and harmonized into one. The rich and the poor, beauty and ugliness and all similar inconsistent ideas are reconciled under Nishiwaki’s newly-acquired poetic theory of oxymoron.

The second important affinity Nishiwaki found in Keats is ‘an impersonal and rarefied approach to an object’.

Beauty I do long for induces me to forget everything  
and stops the workings of all my desire, emotion, feeling  
and sensation. You might take it for the pursuit of an

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1) Junzaburo Nishiwaki: ‘Sorcery in a Garden’, *Aeternitas* (1963).

extremely impersonal and rarefied human world. It requires us to look absent-mindedly at the heart of things.<sup>1)</sup>

When in the composition of a poem, he wants to be innocent, absent-minded and receptive without any preoccupation or prejudice, and penetrate deep into being with pure sensation called 'eye-religion.' This is his unique way of seeing and speculating on the essence of things. Such innocent, non-egoistic and receptive speculation or poetic attitude has something in common with Keats's famous passage of 'Negative Capability'—'the ability of being capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason.'<sup>2)</sup>

The third vital point Nishiwaki learned from Keats is a quest for autumn loneliness, the very core of human solitude. In his aesthetic theory, beauty must live with the seasonable solitude, for it can lead to the solitude of man's existence.

Mortal existence is lonely based on our existential consciousness. Our memory of the past is lonely. Poetry itself is lonely.

—*Poetic Sentiment*—

His *Lost Time* (1960) is a long poem, consisting of four parts. Pursuing human destiny in its history, he remembers the begone days with philosophic meditation, with Keats's ode, *To Autumn* in mind.

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1) Junzaburo Nishiwaki: 'The World of Poesy and Eyes', *Pear Women* (Hobunkan, 1955).

2) Keats's Letter to George and Thomas Keats, 21 Dec. 1817.

Keats's death-mask like a quiet woman  
In fall, bears a calm autumnal feeling.  
O pale daisy, Margaret!  
Let us cherish our love in a belfry.  
A bearded man says shyly in an elegy  
No such beauty lurks in spring and summer  
As can be found on an autumn day.

In the lone season Keats staying  
At a country inn, bitterly coughing  
Sings adoringly the season  
Of mists and mellow fruitfulness.  
The sun-aspiring invalid's sighing  
Sounds like a moistened violin.  
Apples bending a mossed tree,  
Hazel-nuts plump; gourds pale turning  
Full swell for the travellers' drink  
And look two-storied pagodas.<sup>1)</sup>

Seasons of mists and mellow fruitfulness,  
Close bosom-friend of the maturing sun;  
Conspiring with him how to load and bless  
With fruit the vines that round the thatch-eves run;  
To bend with apples the moss'd cottage-trees,  
And fill all fruit with ripeness to the core;  
To swell the gourd, and plump the hazel shells  
With a sweet kernel; to set budding more.<sup>2)</sup>

In parallel with Keats's opening stanza in *To Autumn*, Nishiwaki's poem has a close resemblance in the use of several seasonable images: 'season of mists and mellow fruitfulness,' 'bending with apples a mossed tree,' 'Hazel-nuts plump,' 'gourds...full swell.'

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1) *Last Time* (Tokyo: Seiji-Koron-sha, 1960).

2) *To Autumn*, St. 1.

Such solitude expressed in autumn imageries is frequently seen in Nishiwaki's verses—'misty words of a woman on a lost night,' 'autumn evening as gleaming as a daffodil's root.' It must be noticed that it is imbued with Keatsian usage of autumn images and moulds his own pathetic beauty of the decaying season. With the aid of the works of various western poets including Keats, Nishiwaki was successful in establishing his highly intellectual modernist poetry which conveys his superb and unique aesthetic theory in the four decades of the 20th century (from the 30's to the 60's).

( VI )

As to the recent trend of Keats's criticism in Japan, I made a general survey of it in *the Rising Generation* (Vol. 127, No. 3) (June 1981), referring to Japanese Keats scholars' achievements and their problems. This corresponds to the third period of Keats's reception (from 1926 to the present). Kiyoshi Sato's *The Art of Keats* (1924) started this new age of Keats's interpretation. Keats's major poems were first thoroughly researched in terms of western criticism. And *Keats's View of Poetry* (1929) by Takeshi Saito is famous for its humanitarian assessment of the poet. With these two books in the forefront, many critical books and translations have been published since the end of the war. It would be impossible to name all of them, but to give some of the representative works is needed here: Konosuke Hinatsu: *A Priest of Beauty* (1939), Izumi Kawamura: *From Sensation to Speculation* (1947), Yasuo Yamato (tr.): *Endymion* (1949), Tohru Matsuura: *A Comparative Study of Keats and Kyukin* (1959), Yasuo Deguchi (tr.): *Poems of John Keats* (1966), T. Matsuura: *Keats'*

*Sonnets* (1965), Tagayasu Tsukano: *A Study of John Keats* (1971), Tohru Matsuura (tr.): *The Letters of John Keats* (1971) in commemoration of the 150th anniversary of Keats's death and Yu-shiro Takahashi: *A Study of John Keats* (1973), Yasuo Deguchi: *Keats His Life and Works* (1974), Michio Tsuda: *A Study of John Keats* (1974), Tagayasu Tsukano: *Keats and His Vision* (1975), Shozo Sakata: *A Study of John Keats* (1976), Einosuke Tamura (tr.): *Keats: The Poet's Letters* (1977), Tohru Matsuura: *John Keats: His Vision and Reality* (1979), Yuichi Mizunoe: *Keats and Romantic Tradition* (1979), Kazuo Ogawa: *Keats's Odes* (1980), Shuji Fujita: *Keats's Odes* (1980), Yoko Komoto: *Escapism and Anti-Escapism in Keats's Poetry* (1984), Miyoko Takeda (tr.): *Otho the Great* (1977), Yuichi Mizunoe: *Keats's Poetic Space* (1982), Shoichi Yamanouchi: *A Study of John Keats—Chiefly on his Narrative Poems* (1986), Akiko Okada: *The Poetry of Keats* (1986). They can be roughly grouped into seven categories: psychoanalytic, aesthetic, metaphysical, text-criticism, organic and dialectical, religious, and mythopoeic ones. And they will also indicate the new way of interpreting Keats in the Showa era (from 1926 to the present), and how and to what extent the research and influence of Keats can develop in this alien country in future.

## SEIJO ENGLISH MONOGRAPHS

- I *Toshikazu Oyama*, The Tragic Cycle in Shakespeare's *Macbeth*
- II *Koichi Miyazaki*, The Opposing Elements in *David Copperfield*
- III *Koichi Miyazaki*, Maleficent Benefactors in *Great Expectations*
- IV *Eitaro Sayama*, John Donne : The Middle Phase
- V *Toshikazu Oyama*, Shakespearian Depersonalization of the Character
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