

BOOK REVIEWS

Kohaikai kenkyū

古俳諧研究

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Haikai 俳諧, short for *haikai no renga* 俳諧之連歌, has long been recognized as a major poetic form of the Edo period and has received considerable scholarly attention. However, most existing research predominately focuses on compositions from Bashō's 芭蕉 school, which are widely regarded as the pinnacle of the genre. In contrast, earlier *haikai* compositions, collectively known as *kohaikai* 古俳諧 (literally, old *haikai*), have been largely overlooked. These earlier works, primarily produced by the Teimon 貞門 and Danrin 談林 schools from the 1600s to the 1680s, are often dismissed as immature and confined to mere wordplay, and thus deemed unworthy of serious study. This long-standing literary bias has left research on *kohaikai* stagnant, and much fundamental work remains to be done: many *kohaikai* works have yet to be transcribed, and there was not even a complete catalog of *kohaikai* works.

Kawamura's monograph entitled *Kohaikai Research* is a groundbreaking contribution that addresses this gap and challenges the Bashō-centric view prevalent in *haikai* scholarship. As the first systematic book-length study of *kohaikai*, it establishes a solid foundation for *kohaikai* research by offering important information about the history, authors, and works within the genre. Furthermore, it provides methodologies for conducting *kohaikai* research and compellingly argues for the broader significance of *kohaikai*—not only for *haikai* scholars but for anyone interested in Japan studies.

In the introduction, Kawamura gives two reasons why *kohaikai* is a valuable cultural and historical resource. First, *kohaikai* serves as a rich repository of colloquial expressions. Unlike Bashō's *haikai*, *kohaikai* requires the inclusion of *haikai* words, referring to colloquial words and Sinitic words not typically found in *waka* 和歌 or *renga* 連歌. As a result, *kohaikai* contains a wealth of colloquial words that rarely appear in earlier literary works, making it a key resource for

understanding the daily experiences of Japanese people in the early modern period and beyond.

Second, while *kohaikai*'s reliance on *kotobazuke* 詞付 (word association) is generally considered a major reason for its perceived inferiority to Bashō's *haikai*, which is characterized by *nioizuke* 匂付 (linking by atmosphere), Kawamura presents a compelling argument that these word associations reflect the collective consciousness of the time. Therefore, *kohaikai* offers a unique lens through which to explore people's everyday lives as well as their worldviews and thought processes.

The body of *Kohaikai research* is organized into four parts, and I would like to begin with Part Four, as it serves as an excellent starting point for those interested in pursuing *kohaikai* studies. This part presents a catalog of existing *kohaikai* works, arranged in chronological order. In addition to providing detailed information about each work—such as compiler(s), participant(s), background, content, available manuscripts, and typeset versions—the catalog also offers broader insights that connect different works, illuminating the historical development of the genre. With 889 entries across 224 pages, this comprehensive catalog is an impressive achievement, especially considering it was compiled by a single researcher. It lays a firm groundwork for further *kohaikai* research and is a crucial step toward compiling a complete collection of *kohaikai* works, the absence of which continues to hinder progress in this field. For those wishing to explore or utilize *kohaikai* materials, this catalog serves as a valuable tool, offering both an overview of the genre and a practical reference.

The first three parts of the book examine *kohaikai* from various perspectives, providing models for effective research along with methodologies for future investigations. I found Part One to be the most fascinating, as it effectively demonstrates the potential of *kohaikai* materials as invaluable resources—not only for *haikai* research, but also for applications in diverse fields beyond *haikai*. This section comprises four chapters based on annotative studies of the *Haikai ruisenshū* 俳諧類船集, the most extensive dictionary and guide for word associations used in *kohaikai*. Each entry in the *Haikai ruisenshū* includes a list of words associated with the headword and brief explanatory notes. By analyzing these word associations and making extensive references to *kohaikai* examples, literary precedents, and reference books, Kawamura uncovers the common awareness of the time and elucidates the precise meanings of words that are key to understanding various literary works.

The first three chapters of Part One each present a case study. Chapter One focuses on *monoin* ものいふ, a headword in the *Haikai ruisenshū*, which at first glance may seem too common for an in-depth exploration. However, Kawamura acutely identifies a discrepancy between the associative words listed for *monoin*, most of which are unrelated to human beings, and the definitions of *monoin* found in modern dictionaries, which primarily refer to utterances by humans. Through a detailed examination of the meanings and usages of *monoin* and its

associative words, Kawamura concludes that *monoiu* “mainly refers to non-human beings one-sidedly uttering words unprompted by the listener, with the nuance that these utterances have the potential to influence people or situations” (p. 40). This fundamental meaning of *monoiu* not only applies to Edo period texts, but also allows Kawamura to reinterpret a passage in the *Tōsa Diary* (*Tōsa nikki* 土佐日記, ca. 935), offering new insights that challenge previous readings. This chapter is a perfect example to show how *kobaikai* materials can illuminate the subtle meanings of words, deepening our understanding of various texts across different periods, extending beyond Edo-period literature.

Chapter Two investigates how Japanese people perceived the West in the seventeenth century by closely analyzing Western-related words and their word associations in *kobaikai* materials. During this period of isolation, Japan had limited interactions with the West, and few other sources offer detailed insights into this topic, making Kawamura’s analysis particularly valuable. She shows that terms such as *Nanban* 南蛮 (referring to Spain and Portugal) and *kurofune* 黒船 (black ships) evoked a blend of fear and admiration. Additionally, the term *Igirisu* いぎりす (England) often signified “pirate,” symbolizing a mysterious and threatening foreign presence. The usage of *Oranda* (Holland) is particularly intriguing, as it differs greatly between the Teimon and Danrin schools, reflecting their contrasting perceptions of Holland. The Teimon poets rarely used the term, and when they did, it often conveyed negative nuances. In contrast, the Danrin poets frequently employed it as a reference to the West with positive connotations. Kawamura further uses this analysis to explain an interesting phenomenon in *haikai* history: the term *Orandaryū* 阿蘭陀流 (Holland-style), initially coined by Teimon poets to mock the eccentric style of Danrin *haikai*, was later reclaimed by the Danrin school as a badge of their innovation and distinctiveness.

Chapter Three focuses on another common word, *yasashi* やさし, which encompasses a wide range of meanings. Drawing on *kobaikai* materials, Kawamura reveals that the core of these meanings revolves around the emotion of being moved, accompanied by surprise when something or someone differs from what is naturally expected. She further illustrates how this nuanced understanding of *yasashi* enriches interpretations of the works of Saikaku 西鶴 and Bashō, providing deeper insights into their literary expressions.

Through these three chapters, Kawamura convincingly demonstrates the value of exploring the word associations in *Haikai ruisenshū*. The analyses of *monoiu* and *yasashi* lead to more nuanced readings and reinterpretations of well-studied texts. Considering that even these two entries have yielded significant insights, one can only imagine the substantial discoveries that may emerge once the annotative studies of the entire work are completed. Additionally, investigating the word associations surrounding a headword sheds light on how it was perceived, providing a window into the mental world of people from that era. While the examples Kawamura provides are all related to the West, there are many other topics and themes that could be explored. For instance, I am particularly interested

in Sino-Japanese interactions, and an analysis of entries related to China would greatly enhance my understanding. Given that the headwords in *Haikai ruisenshū* cover a broad array of topics reflecting various aspects of society and culture, scholars across disciplines should find valuable information relevant to their interests.

However, fully comprehending the word associations in *Haikai ruisenshū* poses challenges. In the final chapter of Part One, Kawamura outlines the basic information and key characteristics of the collection while addressing the challenges and issues for further investigation. As she observes, the word associations derive from diverse sources spanning various time periods, including texts in both Sinitic and Japanese languages, as well as written and oral materials. While this breadth makes *Haikai ruisenshū* a comprehensive and rich resource, it also complicates the process of decoding and annotating it. Furthermore, to fully understand and leverage these word associations, it is necessary to analyze the *kohaikai* verses that utilize them. It would be ideal to have a searchable full-text database for all existing *kohaikai* verses and *Haikai ruisenshū*. Such a resource would provide easy access to these materials, facilitating more targeted inquiries and discoveries. However, there are a vast number of *kohaikai* verses, most of which remain untranscribed. Kawamura notes in the introduction that she has been working on transcriptions and compiling full-text data, and I admire her ambition in this meaningful yet challenging endeavor. I hope this book inspires more researchers to engage in these efforts. The completion and publication of the database and annotative studies will significantly enhance the accessibility and utilization of these *kohaikai* materials. Until then, *kohaikai* resources will remain largely inaccessible to most people, and their considerable potential cannot be fully unlocked, despite their high relevance.

Part Two addresses how *kohaikai* research can contribute to a deeper understanding of Bashō's *haikai*. The first two chapters adopt a similar methodology to Part One, combining the annotative study of *Haikai ruisenshū* with the analysis of *kohaikai* examples to decode the connotations of certain headwords. The first chapter centers on the term *seto* 背戸, which literally means "back door" and has been interpreted as such in various annotations of Bashō's verses. Kawamura points out that in *kohaikai*, *seto* signifies more than just a physical back door; it also implies a private space, with the plants grown near the back door often symbolizing the owner's true character. Applying this insight to the interpretation of Bashō's verses, she contends that the "chestnuts at the back door" and the "chrysanthemum at the back door" in Bashō's verses represent the owners' pursuit of seclusion, thereby serving as Bashō's praise for them.

The second chapter scrutinizes *katashi* かたち, a term that may seem overly familiar. Kawamura reveals its deeper implication—even though the actual object does not exist in reality, it evokes the feeling that it is right in front of you. She then illustrates how understanding this nuance is crucial for grasping Bashō's poetics and enhancing our comprehension of his works. The third chapter

employs an analysis of mimetic words in *kobaikai* to illuminate Bashō's usage of such terms, reinforcing the idea that *kobaikai* materials can offer fresh perspectives on Bashō's *haikai*.

Part Three takes a more traditional approach, including the transcription and introduction of three *kobaikai* materials, which respectively involve Matsunaga Teitoku 松永貞徳, Nonoguchi Ryūho 野々口立圃, and Shimosato Chisoku 下里知足—all significant figures in *haikai* history. It also presents findings from bibliographic research on these three works. This section not only provides valuable materials but also sheds light on important issues within *haikai* history. For example, by comparing different manuscript versions of a solo sequence by Matsunaga Teitoku in 1643, it reveals the complicated revision process of this sequence, showing that *haikai* had already evolved into an art form worthy of contemplation and presentation at the time.

Overall, *Kobaikai Research* is a landmark study, offering the first comprehensive and in-depth exploration of *kobaikai* through rigorous research grounded in years of solid foundational work, including archival and bibliographic research, transcription, close reading, and annotation. Kawamura's work exemplifies exceptional scholarship, with her meticulous textual analyses and diverse source materials spanning multiple time periods and genres, highlighting her erudition and profound knowledge extending well beyond Edo literature. The transcription, introduction, and analysis of previously unstudied *kobaikai* materials significantly advance our grasp of *haikai* history, bringing these overlooked texts to scholarly attention. The complete catalog of existing *kobaikai* works included at the end builds a solid foundation for further research and serves as a valuable reference. Additionally, Kawamura's exploration of *kobaikai* materials uncovers new dimensions in the nuanced meanings of seemingly straightforward words, leading to fresh interpretations of well-studied texts such as Bashō's *haikai* and *Tosa Diary*. Most importantly, her work underscores the immense value of *kobaikai* materials and the critical role *kobaikai* research plays in understanding broader literary and cultural phenomena while offering methodologies both for the effective study of *kobaikai* itself and for applying its findings to various fields beyond *haikai* and Edo literature. This book is a significant contribution to Japanese studies with the potential for long-lasting, far-reaching impact. Not only will it serve as a foundational text for the field of *kobaikai*, but it will also be an insightful and stimulating read for anyone interested in the Japanese language, literature, and culture.

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