rigorous biblical and historical analysis many issues I had only tentatively examined. Although I had already observed many of the pieces of the emerging views, I needed a work like this to help me put them together into a more coherent concept of mission.

A careful reading of this book will benefit anyone concerned about the mission of the church. Regretfully, the author's untimely death precludes further opportunities to benefit from more of his work.

That Far-Off Self: The Collected Poetry of Maruyama Kaoru

Robert Epp, translator and compiler
Stanwood, Washington: Yakusha, 1992.
320pp. Introduction, appendices, indexes.

Egg in My Palm: Selected Poetry of Tsuboi Shigeji

Robert Epp, translator and compiler
Stanwood, Washington: Yakusha, 1993.
278pp. Introduction, notes, appendices.

Rats' Nests: The Collected Poetry of Hagiwara Sakutarō

Robert Epp, translator and compiler
Stanwood, Washington: Yakusha, 1993.
250pp. Introduction, appendices.

Reviewed by Noah S. Brannen, Tokyo

THESE THREE VOLUMES, each presenting representative works of an individual poet of the modern period, are a welcome addition to a comparatively sparse section of the library of Japanese literature in English translation. A few anthologies, such as *The Penguin Book of Japanese Verse*, present selections from various poets of the modern period in the context of Japan's nearly 2000-year poetic tradition, and a few collections, such as Shiffert and Sawa's *Anthology of Modern Japanese Poetry*, concentrate on the modern period, but rarely has a volume been dedicated to a single poet. One notable exception is Tanikawa Shuntarō, who has appeared in English in a number of individual collections, chiefly through the efforts of Elliott and Kawamura. (Tanikawa Shuntarō. *62 Sonnets and Definitions*, translated by William I. Elliott and Kawamura Kazuo. Santa Fe: Katydid Books, 1992).

Especially welcome is the volume on Hagiwara Sakutarō (1886-1942). This groundbreaking work for the modern period of Japanese poetry has been translated into English a number of times, and a single volume of his first published collection, *Tsuki ni hoeru* (1917), has appeared in English. (Satō Hiroaki. *Howling at the Moon*. Tokyo: Tokyo University Press, 1972). However, Robert Epp's careful selection, editing, and chronological presentation in *Rat's Nests* provide the reader with valuable insights into the poet's thought, feelings, and technique as he developed during his poetic career.

Hagiwara is a spokesman for the Later Symbolists (1912–1935). Influenced by the "new poetry" movement, part of which may be termed a literary renaissance that emerged in the wake of the Meiji Restoration, these poets were inspired by translations from French, German, and English as well as by *Shintaishi-sho* ("Collection of Poems in New Forms"), the epochal 1882 publication produced by a group of professors at Tokyo University that introduced new forms and emphasized the use of colloquial language. In short, though the "new poets" maintained the 5-7-5 rhythm that appears to be an inherent feature of the Japanese language, fixed lines and stereotyped seasonal words and images that characterize the mainstream tanka and haiku forms were abandoned.

Cat's Carcass

Kaimen no yo na keshiki no naka de
Shittori to mizuke ni fukurande iru.

Doko ni mo jinchiku no sugata wa miezu
Hen ni kanashige naru suisha ga naite iru yosu.
Soshite, moro to shita yanagi no kage kara
Yasashii machibito no sugata ga mieru yo.
Usui katakake ni karada o tsutsumi
Birei na gasutai no isho o hikizuri
Shizuka ni shinrei no yo ni samayotte iru.
So, Ura, sabishii onna!
"Anata itsumo osoi no nee."
Bokura wa kako mo nai
Mirai mo nai.
Soshite genjitsu no mono kara kiete shimatte.....
Ura! Kono hentoko ni mieru fukei no naka e
Doroneko no shigai o umete oyari yo.

—Hagiwara Sakutarō

Sopping and bloated in a spongy landscape,
no animal, no person in sight, only what looks like
an oddly plaintive weeping water wheel.
Under the willow's misty shadows
I see that gentle one waiting.
Wrapped in a thin shawl,
her lovely diaphanous garments aflutter,
she floats silent as a wraith.
Oh, Ulla, cheerless woman!
"Dear," she says, "you're always late, you know."
With neither future nor past,
we've faded from the realm of real beings....
Ulla! Bury the cat's oozy carcass in this uncanny scene.

The "new poetry" included traditionalists who continued to write tanka and haiku but with a modern twist, represented by neo-romanticist Yosano Akiko (1878–1942) and realist Ishikawa Takuboku (1886–1912), and modernists who severed themselves from the mainstream. In turn, the modernists aligned themselves into three coteries: the pseudo-classicists, the romanticists, and the realists. Of the latter group, two divisions appeared, determined in large part by non-literary forces, such as growing international tension and the outbreak of the Second World War. It is in the light of these developments that I will consider the two other poets of the trilogy: Tsuboi Shigeji (1897–1975), who is representative of leftist poets, and Maruyama Kaoru (1899–1974), a member of the Japan Romantic School and contributor to the group's magazine, *Nihon Romanha*.

In his introduction to Maruyama, Epp calls on contemporary poet-critic Ooka Makoto to explain why Japanese poetry tends to be emotional rather than intellectual: "In modern Japan it has sometimes been disastrous to be an 'intellectual poet.'" In his introduction to Hagiwara, Epp suggests that this orientation to subjective emotions and intuition "limited [the poet's] art." Hagiwara is one of ten poets in Japanese literary history who is allotted a single volume to himself in the 31-volume *Treasury of Japanese Poetry* published by Chūōkōron-sha between 1968 and 1971. Despite this reputation, Epp suggests that Hagiwara's dictum that the special talent of Japanese poets lay in exploring sentiment limited him in terms of universality.

But it is precisely this intuitive, confessional aspect of Japanese literature that enabled these poets, and other authors such as Nagai Kafu, Tanizaki, and Kawabata, to survive the ideological brainwashing of the 1920s and 1930s. A literary work should be dealt with not only as an expression of a sensitive artist's intuitive grasp of "truth" as he realizes it in his inner world but also as a reflection of the external forces penetrating that private world.

One important aspect of modern Japanese literature is its pursuit of the free individual in modern society. The harshest

ordeal was during the 1920s and 1930s when the remains of the feudalistic value system and society was tactfully transformed into a militaristic totalitarianism. This period put the awakening awareness of the individual in Japan to a severe test, the most dramatic manifestation of which was seen in what is called *tenkō* ("conversion"). In literature, the works of writers who "converted" is known as *tenkō bungaku* ("literature of conversion").

Of the three poets treated in this review, Tsuboi Shigeji best illustrates how the literati struggled to maintain that "freedom" during an era of increasing totalitarianism. Tsuboi began as a writer of the *Puroretariaha*, embracing Marxist ideals and championing a social revolution. As his freedom became more and restricted, he joined with other writers to form the Sancho Club, which "by parody, exaggeration, and caricature...hoped to make Japan's rulers, political policies, and suppressive methods the objects of ridicule." After experiencing arrest, detention, and imprisonment many times, with the 1946 publication of his second collection of poems, "Fruit", Tsuboi ostensibly fell in line with the new guidelines set by socialist organizations for proletarian writers. After the war he was able to publish poems like the following:

Behind the Flowers

I look at my big brother's face,
only a photograph now
smiling within a frame.
I hate war.
When I offer azaleas on our home altar,
my brother who was fond of them
talks to me
from behind the flowers
He smiles.
I bite back my tears.
I hate war.

These volumes will certainly be of interest to anyone who is curious about what Japanese poets were feeling, inasmuch as they were free to express these feelings, during the period of the rise of Japanese militarism. They will be of interest to students of modern Japanese poetry, since the poets presented here (though no longer contemporary) were leaders of the "new poetry" movement. There are, however, some inadequacies in the presentation as found in these publications. In the first place, the printing is not high quality. Each volume also contains some ten kinds of material besides poems; the books are overcrowded with extraneous matter. Such a presentation could only please fellow professors of Japanese literature in English translation like myself.

I respect Epp as a translator of Japanese literature. At one time we collaborated by contributing translations of Shiina Rinzō for the *Japan Christian Quarterly*. His translation of "Cat's Carcass," in terms of accuracy, is an improvement over Donald Keene's much earlier translation in *Modern Japanese Literature* (New York: Grove Press, 1956) —at least he keeps his subjects straight. (How could a man [lover?, husband?] address Ulla as "anata"?) Still, "bloated" sounds a little odd as a description of a water–soaked water wheel.

For the most part, however, the translations are perhaps too faithful, hence prosaic. More attention could have been paid to the English poetic ear. For example, it is ill–advised in English poetry to break poetic lines arbitrarily as the translator seems to have done in the following:

I'd like to ask
them—
Are you truly alive?
What does your future
hold? (Tsuboi 1993, 195–96)