

THE ORIGINS OF HAIKU: SHORT PRIMITIVE SONGS

by Atsuo Nakagawa

Foreword

Once while he was browsing a book of Russian folk songs,¹ the writer was surprised to find many haiku- and tanka-like songs composed by Russian common folks in the 19th century. The writer, who had been obliged to study Japanese haiku² and was wondering if there were any very short songs and poems like haiku in other countries, too, has found to his marvel and delight that there were and are numberless similar short songs and poems in almost all the cultures of the human race.

Then an idea flashed into his mind that those discoveries might lead to an understanding of the cultures of the human race and of the peoples themselves. What encouraged the writer further was his own assumption which he happened to conceive while studying haiku—it was that the haiku might be traced back, formally at least, to the katauta—the oldest and shortest type of songs recorded in the history of Japan, even though R. H. Blyth's diagram representing the various streams of thought-feeling does not include katauta in it.³ Soon later the writer found his assumption endorsed by some Japanese scholars whose theory Kenneth Yasuda is referring to in his book, *The Japanese Haiku*.⁴ Later the writer was convinced of the validity of his own supposition through another scholar, Takaaki Yoshimoto whose book on the early songs and poems of Japan⁵ is, in his way, proving that the earliest genuine kind of tanka was made out of a pair of katauta.

Then there was still another encouraging happening—a short essay titled “Toward an Indian Haiku in English”—was mailed to the writer from a scholar-haiku-lover in India. The scholar, Purasu Balakrishnan, insists in it that the prototype of the haiku existed in India long, long ago.⁶ In Blyth's haiku book mentioned above, he only says that Zen, of which haiku is a form in his opinion, is traced back to Indian Buddhism only ideally, not technically

nor formally. So this windfall from India was another marvel to the writer, whose suspicion or rather wish that he might be able to find some form of haiku's origin in India was, finally, almost proved to be realizable in some way.

Thus these fortunate incidents led the writer to determine to explore this specific field of ancient songs of the world, and further into the human culture and the human race itself.

Unfortunately the writer cannot be said to be good at language learning. Therefore, from this apparently ingenious studies of his good results might not be expected, he fears. So any helpful or constructive suggestion, advice or instruction is invited from the readers of this essay. And the writer would be grateful to them if any readers give their frank comments or kind compliances to his invitation.

Nagoya, Japan. Summer 1984

CHAPTER ONE : KATAUTA

As generally known to everybody who is interested in haiku, the haiku form developed from the *hokku*, the initial part of the *renga* sequence (linked verse of the Middle Ages) whose origin was *tanrenga* (short linked poetry). The first *tanrenga* appearing in the *Manyōshū*⁷ runs as follows:

佐保川のみずを堰き上げて植えし田を

Saho kawa no mizu wo seki-age te ueshi ta wo (5-7-5 syllables)

(The paddy which was planted with rice-seedlings
by damming up the Saho) —A nun

刈れる初飯はひとりなるべし

Kareru wasaihi wa hitori narubeshi (7-7 syllables)

(The new rice harvested from the field, ought
to be eaten by the planter himself)

—Ootomo no Yakamochi

The *tanrenga* which is the split form of the *tanka* in the 5-7-5 7-7 syllable form was composed and enjoyed by many poets and poetry lovers after the *tanka* poetry was established.

There are some theories on how the *tanka* was first made. One of the convincing theories is the one introduced by Takaaki Yoshimoto. According to his book mentioned in the "Foreward" of this essay, he says that the prototype of the genuine *tanka* was made out of a pair of *katauta* (i.e. the most primitive type of song in the 5-7-7 syllable form meaning a half song). He gives one instance:

THE ORIGINS OF HAIKU: SHORT PRIMITIVE SONGS (Nakagawa)

- あめつつ ちどりましとと など黥ける利目
Ame tsutsu chidori ma shitoto nado sakeru tome Poem 18, *Kojiki*
 (Why are your eyes so large like those of
 such birds as swallows, plovers and buntings?)
- 嬢女に直に遇はむと我が黥ける利目
Otome ni tada ni awamuto waga sakeru tome Poem 19, *Kojiki*
 (So much did I desire to see you face to face,
 my love!)

These greetings were exchanged, according to the *Kojiki*,⁸ between Lady Isuke-Yorihime and Great Kume Lord. Their forms are 4-7-8 and 4-7-7 syllables respectively, neither of which is the standard *katauta* form. But if the latter had been composed first, and later the former added to it to make a song of reminiscence by one person, they might have been made into the following:

- Ame tsutsu chidori ma shitoto nado sakeru* (4-7-5 syllables)
Tadani awamuto waga sakeru tome (7-7 syllables)
 (Like the eyes of swallows, plovers and buntings, why have my
 eyes grown so large?)

So much did I long to see my love face to face)

That is, by leaving out one of the duplicating phrases “*tome*” (tattooed eyes) and another phrase “*Otome ni*” (You lady) which is unnecessary because the poet is not addressing anyone. Thus as both *katauta* were composed by one person, they were made into a form of *tanka* in 4-7-5 7-7 syllables. In spite of its imperfect shape, this can be said to be a prototype of a genuine *tanka* because the poem begins with a description of things and then goes on to state the poet’s heart. This is supposed to be a first *tanka* form. And Yoshimoto gives some other instances which seem to have been developed from or made out of pairs of *katauta*.

If this hypothesis is true (and the writer is sure it is), then we can further trace the origin of haiku back to *katauta* songs. We find about 40 *katauta* in Japan’s two oldest chronicles and two anthologies—*Kojiki*, *Nihongi*,⁹ *Kagurauta* (Anthology of Shinto Songs),¹⁰ and *Saibara* (Anthology of Horse-readying Songs).¹¹ Those are the *katauta* that are on record, but it is said that ladies serving in ancient palaces were taught not only to make *katauta* but also to sing them or dance to them set to music, just as *tanka* and Chinese short poems were composed and sung to music.

Here are some examples:

- Hashikeyashi wagi e no kata yu kumoi tachikumo* Poem 32,

(Ah, from the direction of my beloved home
columns of clouds are rising)

Kojiki

Harobaro ni koto so kikoyuru shima no yabuhara Poem 109,
(From somewhere far away in the insular bush,
is heard some whispering) *Nihongi*

Asaka Gawa sadame naki yo no taki no mizu awa.

From M. Hara's collection

(Down the Asaka, flows the bubbles from the
falling waters, of this fleeting world)

Most of the *katauta* in the above books are of simple or crude make or mere breath-length speeches, because each of them was spoken by an individual and not in the form of *sedoka* which was deliberately made out of a couple of *katauta* by one person.

Katauta appears no longer in the *Manyoshu*; it seems to have been replaced by the *sedoka*—a little more advanced form of verse which is known to have been composed until about the year 1,000 since four *sedoka* appear in the *Kokinshu*.¹² Here is an example (composed by an anonymous poet):

うちわたす遠方人にももの申すわれ (5-7-7 syllables)
そのそこに白く咲けるは何の花ぞも (5-7-7 syllables) Poem 1,007
(I'd just like to ask the lady I see over there,
"What flower is it, the very white one I see over there?")

Then the form of *sedoka* seems to have ceased to be made as far as the extant books tell. It was in its turn replaced by the *tan-renga*, the forerunner of the *renga* (linked poetry). (For the first *tan-renga* ever known, see the quotation above). The *katauta* was, as it were, resurrected by a scholar poet Tate-no-Ayatari after some 700-years' interval. He wrote hundreds of them including the ones in the form of *haiku* which he also called *katauta*. Ayatari was succeeded by one of his disciples named Isamaru, and then by Shinmura Tenmoku who wrote and used *katauta* as a means of teaching "shingaku" (practical ethics), its writing and use spreading all over Japan. But their practical use of *katauta* was far from that of the modern psychotherapy in which *haiku* are experimentally made use of on the American continent today. They seem to have believed that *katauta* had some magic power. Anyway it is interesting to note that it was used for mental culture so early in Japan.

They continued to compose *katauta* only for 70 years in the feudal period. And then it was revived again around 1953 by Churoku Miyama.¹³ The last known *katauta* poet, who ceased to write it about a decade ago, is Mr.

Mayumi Hara. He contributed the English translation of his own katauta a couple of times to *Poetry Nippon*.¹⁴ Hara's group tried to revive the katauta in modern times, but they had few supporters.

Here is one of his works and its English version made by himself:

<i>Yoki mama ni</i>	(really
<i>nari tamoh hi wo</i>	waiting are we
<i>warera matsu beshi.</i>	for the arrival
	of the day
	that you will become
	a good mother
	young and tender)

You see that a modern katauta is a mini-tanka or a half tanka (in length, not in meaning. Please see the original), which is fit to be set to music as some Western haikuists set haiku to music in the early days when haiku were beginning to be written extensively on the American continent.

NOTES:

1. H. КРАВЦОВ, ed., *Kosho Bungei—Roshia* (Oral Literary Art—Russia), trans. H. Nakata (Tokyo: Japan Publishers, 1979)

2. The writer was the editor of an international poetry magazine, *Poetry Nippon*, published in Japan where the haiku was born.

3. See R. H. Blyth, *Haiku*, Vol. I (Tokyo: Hokuseido Press, 1949), p. 3.

He does not say anything about the katauta as one of the spritual origins of haiku, still less as a source of the formal influences on haiku.

4. Kenneth Yasuda, *The Japanese Haiku* (Tokyo: Charles E. Tuttle, 1957)

5. Takaaki Yoshimoto, *Shoki Kayou Ron* (Treatise on Early Songs) (Tokyo: Kawade Shobo Shinsha, 1977)

6. Purasu Balakrishnan, "Towards an Indian Haiku in English," *Literary Half-Yearly*, Vol. XX, No. 2 (July 1979)

7. *Manyoushu* (771) is the oldest anthology of 20 volumes of various verse extant in Japan. The Shogaku Kan edition (1978) is referred to.

8. *Kojiki* (Record of Ancient Matters) (712) is three volumes of Oo-no-Yasumaro's transcription of older literatures and oral literature of Japan. It was compiled by him in obedience to Emperor Genmei's order. It covers from Genesis to Emperor Suiko containing mythological stories, folklore and songs. The Shogaku Kan edition (1978) is referred to.

9. Or *Nihon Shoki* (Chronicles of Japan) (720), the first set of volumes of the *Rikkoku Shi* (30 volumes of Japanese history), first authorized Japanese chronicle compiled by Prince Toneri et al. in obedience to Imperial order. Written in Chinese characters it covers from the age of gods to Emperor Jito's period. The Shogaku Kan edition (1978) is referred to.

10. The Shogaku Kan edition (1978) is referred to.

11. The edition by the same is referred to.

12. *Kokinshu* or *Kokin Wakashu* (Anthology of Japanese Verse, Old and Modern), the first anthology of Japanese verse collected by Imperial command. The 20 volumes of 1,100 poems and songs, mostly of tanka, were edited by Ki-no-Tsurayuki and three others in 905.

13. Churoku Miyama, *Katauta no Yukue* (A Brief History of Ktauta) (Yamanashi: Miyama, 1959)

14. *PN*, No. 7 (Summer 1969)

CHAPTER TWO : ANCIENT CHINESE SONGS

— HOW HAIKU IS RELATED TO ANCIENT CHINESE VERSE —

In Chapter One the writer stated about katauta, to which the haiku is traced according to some theories. In this chapter, the writer is going to state how the parent bodies of the haiku, katauta and tanka are traced back to ancient Chinese songs and poetry.

As most scholars who are engaged in studying ancient Japanese songs and poems know, there are not a few references to possible, conceivable or actual influence of, and the adaptations or borrowings of arts of verse-making and subject matter from, ancient Chinese songs and poems which were brought to Japan (perhaps before and) after Christ.¹ There seems to have been exchanges of cultures between China and Japan or rather one-sided infows into the latter of cultures for several centuries at least before Christ; there have recently been discovered some evidences which lead to the assumption. Besides, the *Nihongi* (Chronicles of Japan)² says that the foundation of the Japanese empire took place at a date corresponding to 660 B.C. But it was only in the sixth century that some Chinese literatures were brought to Japan according to some Chinese and Japanese chronicles.³ Anyway the Japanese katauta and *sedoka*, and later tanka and renga seem to have been influenced by, or to have taken after, Chinese songs and poems like the following:

Ex.1. 断竹 屬木 飛土 逐肉 —shooting or hunting poem in
two-word phrases

from 『吳越春秋』 卷五⁴

(Cutting bamboos, joining them to sticks; spattering soil, running after a boar)

Ex.2. 青青子佩 *Ch'ing ch'ing tzu p'ei* (Your belt is very blue
悠悠我思 *Yu yu wo ssü* My thought of you lasts
very long
縱我不行 *Tsung wo pu hang* Even if I don't go,

THE ORIGINS OF HAIKU: SHORT PRIMITIVE SONGS (Nakagawa)

子寧不來 *Tzu ning pu lai* Why won't you come?
 by 鄭風 (Cheng Feng) from 『毛詩鄭箋』卷四⁵

Ex.3. 上山採蕨蕪 (Going up a hill, I gather fernbrakes
 下山逢故夫 Going down the hill, I meet my former husband
 長跪問故夫 Kneeling down, I ask my former husband
 新人復何如 How do you like your new wife?
 新人雖言好 Though the new woman is pretty
 未若故人妹 She is not as beautiful as my former wife)

• • • • •

by Anonymous (Han Dynasty) from 『古詩賞析』卷四⁶

Ex.4. 春曉⁷ (Spring Dawn by Meng Hao Jan (孟浩然)
 春眠不覺曉 Sleeping clear through the spring dawn
 處處聞啼鳥 Until the songs of birds were everywhere
 夜來風雨聲 Last night the sound of wind and rain—
 花落知多少 Is the toll in fallen flowers known?)

Trans. by Stephen Wolfe

Ex.5. 江南逢李龜年⁸ *Chiang Nan Fêng Li Kuei Nien*
 岐王宅裏尋常見 *Ch'i wang chai li hsin ch'ang chien*
 崔九堂前幾度聞 *Ts'ui chiu t'ang ch'ien chi tu wên*
 正是江南好風景 *Chêng shih chiang nan hao fêng ching*
 落花時節又逢君 *Lo hua shih chieh yu feng chün*

by 杜甫 (Tu Fu)

(On Meeting Li Kuei Nien Down South
 I often saw you in the palace of Prince Ch'i
 and heard you perform in front of royalty.
 The scenery now in Ch'iang Nan is fine,
 At this season of fallen flowers we meet
 again)

Trans. by S. Wolfe

As the ancient Chinese poems had no fixed forms even though four-, five- and seven-syllable lines were dominant, so did the Japanese ancient songs have no fixed forms. But just like the Chinese people, the Japanese seem to have found five- and seven-syllable lines congenial to their feeling and taste. And by and by those two fixed lines became prevalent in the Japanese songs

and poems, just as they were so in China, the poetry of four-character lines having been dated in those early centuries, when Japanese song and poetry composition was gathering weight in the culture of the nobles, high officials and court ladies. Thus the *katauta*, *sedoka* and *tanka* took the fixed forms of 5-7-7 or 5-7-5, 5-7-7 • 5-7-7 and 5-7-5 • 7-7 syllables respectively.

Why did the length of *katauta* became 17 or 19 syllables and that of the *tanka* 31 syllables? Presumably in those days (before Christ) when lots of *katauta* seem to have been composed and sung dancing to music in Japan, most songs which were popular in China were of four-character lines, especially quatrains which had 16 syllables in all (See Ex.2). And since Chinese music, which was more established than literature is supposed to have been,⁹ was imported along with those poems of four syllabic lines and adapted or adopted for singing in Japan, the prevalent Japanese song, *katauta*, seem to have settled into the form of 19 syllables. However the Chinese counterpart had about twice as much content as the Japanese one, because almost every Chinese character which is pronounced in one syllable has meaning in itself, while no Japanese *onji*—one-syllable phonetic sign—has any meaning in itself with a few exceptions. Therefore some *katauta* seem to have taken subject matter or contents from, or imitated lines or couplets of, Chinese verse of tetrasyllabic lines, especially such exchanges of phrases as Example 3.

On the other hand, when the *tanka* form was getting fixed, in China poems of seven-character lines, especially their quatrains, had become more popular than those of five-character lines. Therefore the formation of the *tanka* form of 31 syllables seem to have been affected by the independent septasyllabic quatrain in 28 syllables, e.i., *chüeh-chü* or *tian-chü*¹⁰ (See Example 5), because Chinese tunes which were brought in along with *tian-chü* were also adapted or adopted for singing *tanka*.¹¹ Just in the case of the *katauta*, some *tanka* took or borrowed subject matter and materials from lines or couplets of Chinese poems of seven-character lines—mostly from anthologies of extracts from fine Chinese poetry, because the septasyllabic quatrain had approximately twice as much contents as the Japanese counterpart *tanka*; that is, when two lines of seven Chinese characters were read in the Japanese way or translated into Japanese, they became almost twice as long as the original. For instance, according to the *Wakan Roei Shu* (Anthology of Japanese and Chinese Poems for Reading and Chanting)¹² the following two phrases from Yeh Hsiang Kung (野相公)'s *K'ê she Ch'iu tz'u* (客舍秋詞):

THE ORIGINS OF HAIKU: SHORT PRIMITIVE SONGS (Nakagawa)

物色自堪傷客意 宜將愁字作秋心

Wu sê tzu shên shang kê i I Chiang ch'iu tzu tso Chiang Hsin.

could be translated into this:

Mono no iro wa onozukara kyaku no kokoro wo itamashimuru ni taetari

Ubenari uree no ji wo mote aki no kokoro ni tsukureru koto

(Since autumn saddens travellers' hearts, it is natural that the word "sorrow" should be composed of the words "autumn" and "heart")

And from the above the following tanka was later adapted by Fujiwara no Momomichi:

Kotogoto ni kanashi karikeri mubeshi koso

Aki no kokoro wo uree to ihikere

(Everything induced sorrow—how fairly
did they call the mind of autumn "sorrow")

from *Senzai Shu* (千載集)¹³

You see the Japanese reading has about twice as much sound quantity as the Chinese, while the Japanese tanka which was composed after the Chinese original, does not include all the matter the former has; apparently the Japanese tanka contains about 70 percent of the original and the rest of the poem is mere poetical words and phrases which have little substantial meaning. We can give quite a few examples from the same book. Yet unfortunately the writer cannot give instances like those given in his treatise on tanka,¹⁴ in which cases *kouta* (and *imayou*) and Chinese poems are translated into each other with loss of almost nothing on either side. This incomplete conversion of Chinese poems into tanka comes from the fact that unlike *kouta* and *imayou*, the tanka says just a little like a haiku.

The tanka, which had become the most refined form of Japanese poetry, seems to have been affected in other respects, too. That is, as many scholars point out in their essays, tanka adopted some of the Chinese poetics and techniques, along with philosophical and religious thoughts ranging from Confucianism to Buddhism just as R. H. Blyth states in his book *Haiku* that actual haiku themselves were directly affected by Chinese thoughts and poems.¹⁵

According to Doi Kouchi, some tanka seem to have adopted (and partly contents too) the technique of 起承轉結 (introduction-development-turn-conclusion) of the "broken-off verse". For instance, Chang Mao Hsien (張茂先)'s *tian-chii*.¹⁶

清風動帷簾 晨月照幽房

佳人処遐遠 蘭室無容光

(Cool winds sway the reed screen;

Morning moon throws light into the

from 『文選』 卷十五

inner room.

My husband is gone far away;
His room is deprived of my man's
figure)

seems to have affected Kagami-no-Ookimi(鏡王女)'s tanka:

風をだに
恋ふるはともし
風をだに
来むとし待たば
何か嘆かむ

(I envy you, my sister, whom
at least the wind calls on; if I
could but wait for a man to come,
I should be glad, and never sigh!)

Trans. by H. H. Honda

(Poem, No. 489, *Manyoshu*)¹⁷

According to Takaaki Yoshimoto's book on early songs and poems,¹⁸ *tanrenga* or short linked verse which is the direct origin of the haiku, is supposed to have adopted certain aspects of the versification of Chinese linked poems, i.e., the techniques of repetition of the same structure or parallelism with witticism and humor or pun as seen in Example 2 or in the following by Hsieh Ling-yun:¹⁹

“An Exchange of Poems by Tung-yang Stream”

1. How fetching! somebody's wife!
washing her white feet beside the stream;
a bright moon among the clouds,
far away, too far away too reach!
2. How fetching! somebody's husband,
riding a white skiff down the stream.
May I ask what your intentions are,
now that the moon has gone behind the clouds?

And such figures of speech as allusion, simile, metaphor, symbol, and allegory are supposed to have come mostly from the new *shih* form of the Han Dynasty. They are adopted in writing haiku, too. And the uses of simple diction, natural imagery, and the arts of juxtaposition and miniaturization seem to have been learned chiefly from the poems written in the Six Dynasties period.²⁰

In short, the Japanese song and poem, *katauta* and *tanka* were influenced or rather affected in four ways. The linear forms—seven and five syllable lines—are supposed to have been adopted after the model of as many syllable lines of Chinese poetry. Secondly, the sound quantities of the 19-syllabic *katauta* and the 31-syllabic *tanka* seem to have been fixed in accord-

THE ORIGINS OF HAIKU: SHORT PRIMITIVE SONGS (Nakagawa)

ance with those of the Chinese quatrain of 16 characters (i.e., the quatrain of four-syllable lines) and of that of 28 syllables (i.e., the quatrain of 7-character lines) respectively. You can guess without difficulty that this second presumption is right because the total numbers of the syllables are very close to each other and they were supposed to have been sung to tunes imported from China—only the Japanese forms are not rendered in quatrains like the Chinese counterparts or the Okinawa tanka. Yet the katauta usually had only one caesura and the tanka one or two in each. That is why (in either case) the Chinese form which used to have at least three caesuras in each is a little shorter than the Japanese counterpart, and yet the same tunes for the tetrasyllabic quatrain and the septasyllabic one could be adapted to Japanese tanka and katauta respectively. Thirdly, the subject matter and materials (including ideas and thoughts) of katauta and tanka were often taken or borrowed from Chinese poems of tetrasyllabic lines and those of septasyllabic lines respectively, just as Japanese old songs in quatrains, *imayou* of 48 syllables were made (almost straightly in this and the next cases) from Chinese quatrains of 20 syllables, i.e., *chiéh-chü*; and *kouta* in quatrains of 28 syllables from Chinese poems of pentasyllabic lines. Fourthly, rhetorical techniques, versifications and other knowledge concerning poetry were acquired from those of ancient Chinese songs and poems during the period from perhaps before Christ to the Tang Dynasty, especially for haiku, from the Late Six Dynasties poetry.

NOTES:

1. One of the handiest books available which clearly state of the influence of Chinese literature is Brower and Miner's *Japanese Court Poetry* (Stanford: Stanford Univ. Press, 1961)
2. See footnote 9 in Chapter One.
3. For the historical facts, Wm. Theodore de Bary's *Sources of Japanese Tradition*, Vol. I (New York: Columbia Univ. Press, 1958) is referred to.
4. Quoted from Shizuka Shirakawa, *Chugoku no Kodai-Bungaku* (Chinese Ancient Literature), No. 1 (Tokyo: Chuou Kouron Sha, 1976)
5. Quoted from *Chugoku Meishi Kansho Jiten* (Dictionary for Appreciating Famous Chinese Verse), ed. Mikio Hosoda (Tokyo: Tokyo-do, 1977)
6. Quoted from the same.
7. Quoted from *Doshisha Daigaku Eigo-Eibungaku Kenkyu* (Journal of English Department, Doshisha University), No. 30 (Sept. 1982)
8. Quoted from the same.
9. Koujiro Kikkawa, *Chugoku Shishi* (History of Chinese Poetry) (Tokyo: Chikuma Shobo, 1975), Vol. 1, p. 29.
10. Those Chinese terms mean "stopped-short verse" and "broken-off verse" respec-

tively.

11. Refer to Takaaki Yoshimoto, *Shoki Kayou Ron* (Tokyo: Kawade Shobo Shinsha, 1977), pp. 278-79.

12. Published by Shincho Sha, Tokyo in 1983.

13. Quoted from *Shinpen Kokka Taikan*, Vol. 1 (Tokyo: Kadokawa Shoten, 1983)

14. See Atsuo Nakagawa, "On English Tanka" (Sequel 2), *Journal of Gifu College of Economics*, Vol. 14, No. 1 (March 1980)

15. R. H. Blyth, *Haiku*, Vol. I (Tokyo: Hokuseido Press, 1949)

16. Quoted from Doi Kouchi, *Doi Kouchi Sakuhin Shu* (Works of Doi Kouchi), Vol. 2 (Tokyo: Iwanami Shoten, 1977)

17. H. H. Honda, *The Manyoshu* (Tokyo: Hokuseido, 1967)

18. Yoshimoto, op. cit.

19. Quoted from Burton Watson, *Chinese Lyricism* (New York and London: Columbia Univ. Press, 1971)

20. Ibid.

R. H. Blyth says in his book mentioned above that the art of "miniaturalization" [of objects] is peculiar to Japan, not found in any Chinese poetry. This wrong view of his seems to have come from his lack of knowledge of Chinese poetry.