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HSA FROGPOND

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HSA

~~F~~

Fogpond

from your editor

This is about the "CROAKS?" section. Our subscriptions/memberships list has grown from 49 paid members on Feb. 1, 1978 to 153 on July 15, 1978. We continue to grow, and every new member sends poems to Frogpond. Because of limited space we are, as of this issue, printing only three haiku per member. This leaves us with many poems on hand. We will, in the next few issues, print them all. After all of your offerings have been printed, would you please screen your work carefully and send a maximum of three per issue? We will endeavor to continue to record ALL panel votes under WATERSOUNDS. Please note that panel members do not make comments on individual haiku. They are urged to make general statements whenever they wish. (See "Selections Panel Comments"). Discussion of individual haiku goes directly from member to member. Every member has a list of addresses, updated in each issue of Frogpond.

————— Foster Jewell, in sending his haiku without code, writes: "My reason for sending them is that I feel they are haiku." ————— In case a few of you don't know — Foster Jewell has been writing haiku for a longer span of time than, perhaps, any of us.

————— Please do not send uncoded haiku UNLESS YOU FEEL ABSOLUTELY SURE (though of course subjectively) THAT THEY ARE HAIKU. Again, note that no section in FROGPOND represents HSA judgements.



HSA now has both State and Federal tax exemption. We are applying for Federal recognition, in writing, which will make it possible for donors to claim exemption, too. Due dates for funding applications and processing make it unlikely that we will receive direct funding before July, 1979. Funding through the printer is also greatly reduced, even for this issue.

Please forgive the bluntness: HSA (for awards, meetings, and running expenses) and HSA FROGPOND (the voice of HSA) are in need of money.

Please tag any donations "HSA-GENERAL", "HSA AWARDS", or "HSA FROGPOND". Needless to say, no one working for our organization in any capacity receives financial remuneration.

Lilli Tanzer

DONORS Mildred Fineberg Emiko Manning
 Yasko Karaki Lilli Tanzer
 Cor van den Heuvel

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We are pleased to announce—

HSA HAROLD G. HENDERSON MEMORIAL

Haiku contest award, 1978



leaving all the morning glories closed

by

Elizabeth Searle Lamb



JUDGES

Marlene Wills and Gary Hotham

The judges Marlene Wills and Gary Hotham studied 587 anonymous submissions. They have given us the following information regarding the physical nature of the entries:

'tanka', or long poems — 9

18-25 syllables	33	1 line	13
17 syllables	350	2 lines	6
16 syllables	27	3 lines	541
15 syllables	25	4 lines	12
12-14 syllables	84	5 lines	6
11 and under	55	6 and over	6
5 and under	3	visual	3
1 (visual)	1		

A HAIKU CONTEST JUDGE'S REMARKS

by Gary Hotham

Some of you may wonder — I know I always do — what are the standards used by the judge of the contest to decide what is the best haiku of all those submitted. What are Marlene and I thinking as we look at all those haiku. I can't speak for Marlene but I can say what I'm looking for. I'm looking for a haiku that is as good as Larry Wiggin's

crickets . . .

then

thunder

I have not yet found a haiku since I read this in Cor van den Heuvel's anthology in August of 1974 that matched it in its power and penetrating intensity. I have heard more people go wow over this haiku than any other — even people who know nothing about or have no interest in haiku are usually impressed. In three words Larry Wiggins caught hold of a lot. I'm looking for haiku like it.



Members—please send SASE to Frogpond if you wish us to print your entries in a future issue. We are holding others, to print together with yours.



CONGRATULATIONS to our members for recent awards!

Elizabeth S. Lamb

Eric Amann
Charles Brickley
L.A. Davidson
Proxade Davis
Susan Littlejohn
Thelma Murphy

Dorothy G. Neher
Marion J. Richardson
Roberta Stewart
Anthony Suraci
Frank Trotman
Stephen Wolfe

Please keep us informed.

HAIKU NEWS

ANNUAL HSA MEETING

Sunday, September 17, 1978
Japan House, 333 East 47 Street, N.Y.C. 10017

Japan House is south of the United Nations buildings, near the East River (FDR) Drive, between First and Second Avenues. The nearest RR Station is Grand Central Terminal.

BUSINESS MEETING— 1 P.M. sharp

Agenda: Reports by President, Treasurer, Membership Secretary, and Nominating Committee. Prof. Alfred H. Marks has agreed to chair the Nominations Committee.

Amendments to the by-laws: Please send any proposed amendments, addressed so that they are in the President's hands by Sept. 30, 1978.

PROGRAM— 2 to 5 P.M.

We are happy to announce that YAMAMOTO KENKICHI and MORI SUMIO have accepted our invitations to visit us, and speak at our meeting. Our deepest gratitude to JAPAN AIRLINES, JAPAN SOCIETY, and Kazuo Sato who has acted as liaison between our distinguished guests and our President and Vice-President, and to the individuals and organizations who, upon hearing of our plans through the dedicated efforts of Yasko Karaki, have helped make it all possible.

Mainichi Newspaper has arranged to send us 30 Shikishi which will be on display at Japan House. Selections, and arrangements with the poets, are being made by the HAIKU MUSEUM in Tokyo. Many thanks to all!

November Frogpond will carry a report of the meeting and program. We hope that many of you will be able to attend, and look forward to meeting you in person.

Admission will be \$1.00 for members of HSA and Japan Society. \$2.00 for non-members.

Yamamoto Kenkichi is probably the most famous literary critic in Japan. He was scholar in residence at the University of Hawaii in 1970, a post held by Kawabata Yasunari the year before. His books on Basho and on modern Japanese haiku are widely praised. Mori Sumio is one of Japan's most highly regarded haiku poets, and was the winner of one of his country's most prestigious literary awards this year.

Mr. Yamamoto will discuss the situation of contemporary Japanese haiku, while Mr. Sumio will read from, and talk about, his own work.

The talks will be interpreted and translations of the haiku will be provided.

NEW HAIKU BOOKS

BY MEMBERS

“mini-chapbooks”, \$1.00 each. Published by High-Coo, 26-11 Hilltop Dr., Lafayette, IN 47906.

#2 – MOMENT/MOMENT MOMENTS by Marlene Wills

#3 – OFF AND ON RAIN by Gary Hotham

#4 – SNOWED IN by Alan Gettis

SHEDDING THE RIVER, haiku. By Virginia Brady Young. \$3 signed limited ed.

Catalyst Press P.O. Box 7036, Prospect CT 06712

BY OTHERS:

“mini-chapbook” #1, ROADSIGNS by Gary Hines, Published by High-Coo (see above)

ADDITIONAL HAIKU MARKETS

ALEMBIC – 1744 Slaterville Rd., Ithaca, N.Y. 14650

GUSTO – new poetry quarterly with large haiku section. Sub. \$5.00 – 4 issues.

Query M. Karl Kulikowski, 2960 Philip Ave., Bronx, N.Y. 10463



Western World Haiku Society's Fifth Annual Haiku Contest. Query S.A.S.E. DRAGONFLY (S.A.S.E. see under PERIODICALS). Deadlines July 1st to Oct. 1st, 1978.

Haiku poets interested in reading their works, contact Nick Virgilio, Walt Whitman International Poetry Center, 2nd and Cooper St., Camden, N.J. 08102.



ADDITIONAL RENEWALS

Please add asterisks to your present listing. Asterisk here = change of address.

Mary G. Ascher, Jan Bostok, Betty Drevnick, Frances Drivas, Ross Figgins, Lloyd Gold, Ann Jonas, Ruth Latta, Frances Levenson, Geraldine C. Little, Sol Markoff, Gloria Martin, Dorothy Neher, Jim Nichols, *O. Mabson, *Alan Pizzarelli, Herta Rosenblatt, Hiroaki Sato, Kazuo Sato, Virginia Stackpole, Virginia Brady Young, Joseph Zderad.

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Miriam Coe, P.O. Box 18184, University Sta., Baton Rouge, LA
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VA 22903

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Michael L. Segers, P.O. Box 362, Sylvester, GA 31791

Kyoko Selden, 3-24-1 Sakai, Musashino-shi Tokyo, JAPAN

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Miriam E. Sinclair, P.O. Box 3373, Honolulu, HI 96801

Gladys Davis Smith, P.O. Box 117, Fork Union, VA 23055

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John Wills, Rte 1 Box 295-A, Hampton, TN 37658
Marlene Wills, Rte 1 Box 295-A, Hampton, TN 37658
Charles Brickley, Box 2077, Hope, B.C. VOX 1LO, CANADA
Leonard Helie, Box 383, Wiscasset, ME 04578
Theresa Brady, 44 Franklin Ave., Sea Cliff, N.Y. 11579
Ben Sweeney, P.O. Box 1271, Campbell, CA 95008
Rod Willmot, C.P. 43 Katevale, P.O. JOB, IWO CANADA



HSA BOOK AWARDS

Virginia Brady Young has accepted an appointment to be the chairperson of the committee to select this year's Haiku Society of America Book Awards. The awards will be in three categories: English language haiku, translations of Japanese haiku, and a general category covering other publications which further the knowledge and development of haiku. They will cover the years 1975-1977 inclusive. The last HSA Awards were presented in January 1976, and covered the years 1973-1974.

Ms. Young is a past winner—she received an award in 1974 for her book of haiku, *CIRCLE OF THAW* (1972)—and is also a former president of HSA. She has published five books of poetry—the most recent is *SHEDDING THE RIVER*, a book of haiku published this year—and is presently co-editor of the poetry magazine *POETS ON*.

HSA is in need of funds for these awards. All donations—any amount—for this purpose would be greatly appreciated.

WHAT IS A HAIKU?

Invited Opinions

James Kirkup
co-editor Poetry Nippon—

“What is haiku? —each day it's different”

It's putting oneself into oneself.

When I write haiku, I forget myself.

I get bad breath writing haiku.

A haiku shakes the living daylights out of you.

I felt something creeping up on me: a haiku.

Running a fever—haiku sweat.

The mailbox is shaped like a grand piano.

A mailman mails his own haiku in his own mailbox.

Haiku—in one ear and in the other.

WHAT IS HAIKU?

Haiku is what one lives! It is not a form, or a poem, (unless one lives one's life as a poem) that is, like a Basho, a Santoka, a Buson, or an Issa, or a Shiki. Who among us is a monk? Who among us is a hermit? Who among us lives by the beggar's bowl? Haiku is an art form. It comes to us from Chinese roots via Japanese literature. Haiku is a Way of Life, a ZEN activity. Each person tries to force haiku and to fit it into his/her specific ego-trip (but, haiku is 'ego-less') ergo, we have a dilemma!

As an ART haiku has principles that make it unique among verse forms. It is not a little poem, but rather, a playful phrase. Little poems are written by the thousands, but none of them is a haiku. Even Japanese can be confused as to what haiku is. How much further removed is the English language poet who has little or no background in ZEN, Japanese literature or history or 'feel' for the Japanese mind. Yet, many of the ego-ridden jump into the pond with little or no concept of the refinement of mind (fu-ryu) that makes haiku unique among literary genre. Yet, they have to begin somewhere. So, there is a struggle, and this struggle is a way of life (now). It may in the future develop some real haiku poets who Live the Haiku Way. (not simply write another three-line poem, but LIVE a ZEN life,) and through this sublimation of ego, learn to be true haiku poets of some worth. It could happen.

Haiku is a continuous study, discipline and learning process, like Ikebana, Tea Ceremony, Haiga, and all other ZEN-rooted accomplishments. We can know what haiku *ISN'T*, but it takes a lifetime to learn what it *IS*. Even then, there would be more to learn.

To write another three line verse is not the same as learning what haiku is! Still, one should keep trying. Haiku is born of a love affair with life. Before a child is born, who knows what it will be? So it is with haiku. One must have a keen sense of words, and how to play with them, how they sound, how they can be juggled into musical relationships. Haiku is blowing bubbles and watchin them fly off, all sizes, all colors. Haiku is a *playful phrase*.

CROAKS?

CODE

Listed in order received. **C** = Comments invited
Numbers are for panel use. **S** = Send to SELECTIONS PANEL
 / = end of line

Ken Bleecker, Jr.

- C- 1** *Used birdnest / no need for paper and / unfurnished apt.*
C- 2 *Birch jostle birch / bare branches stretch skyward; a moss
covered rock.*
C- 3 *A winning smile / covers the insurance adjuster's face—
completely, of course.*

Sydell Rosenberg

- CS-4** *Waking in wonder / a rubberband / round my wrist*
CS-5 *Thinking in threes / yet two chopped down / yesterday.*
CS-6 *Landing on a bole / bluejay on lawn / of demolished house*

Ruby Rae Mc Murtry

- CS-7** *under canoe / weathered gray-bleached by hurricane / a katydid*
CS-8 *dandelion puff / programmed with new life / up-up and away*
CS-9 *filled with desert sand / spinning on mesa / dust devils-hazy
sunlight*

Stephen Wolfe

- CS-10** *mountain jog / spring dawn; / a dog's world*
CS-11 *seasonless night / numberless, numbed / by incense of death*
CS-12 *leafless / vacant white / magnolias*

Mildred Fineberg

- CS13** *Soaring flute / Tribal drums / Taking me with you*

Sobi-Shi (Raymond Roseliep)

- CS-14** *Year of the horse: / between races / Sobi-Shi / converses with
them*
CS-15 *peeling potatoes / Sobi-Shi sings / "Over There"*
CS-16 *Sobi-Shi waiting / for his lover... / ants are rebuilding*

Richard Crist

- CS-17** *In the August field / scattering goldfinches / a small girl running*
CS-18 *Flapping oracles, / tell me more . . . / raucous crows, be still!*
CS-19 *Moonless, starless night; / rush of floodstream's boiling crest /
 caught in flashlight beam*

Marlene Wills

- CS-20** *winter morning a neighbor carries fresh milk to his father*
CS-21 *pipes thaw red spot on the egg yolk*
CS-22 *green appearing under cow hooves*

Yasko Karaki

- CS-23** *white wine / on the weathered table / buried in the grasses*
CS-24 *resting in the shadows / of milliard greens: / two fish*
CS-25 *ten matches for ten marshmallows / did it rain here yesterday?*

Frank M. Chapman

- CS-26** *Red apples. / Even the stems / Are red.*
CS-27 *Holes in my wash rag. / Starting the journey north / In Spring
 rain.*
CS-28 *In the dry grass / A faded newspaper / Rustling in the summer
 wind.*

Barbara McCoy

- CS-29** *The Three small boys / tap dance slowly to a fast tune— / their
 mournful faces . . .*
CS-30 *A shadow-sparrow flies / from among shadow-leaves / stir-
 ring . . . bright day.*
CS-31 *One firefly's flicker . . . / then another . . . and then . . . / three
 winks together.*

Joseph Donaldson

- CS-32** *little flying things) / scattered patterns in still air—summer
 afternoon.*
CS-33 *ticking clock / air conditioned drone / reluctant sleep*
CS-34 *from blue to yellow moves the day / breaking the webs of night.*

Sister Mary Marguerite

- CS-35** *wine and bread / he takes with him / his father weeps*
CS-36 *the crooked gate / sags to windward / cowbells toll*
CS-37 *the millwheel / turns toward the East / the miller dozes*

Sallie McCormick Adams

- CS-38** *The summer music / of our knees surfing ocean / waves;
sickle children.*
- CS-39** *Ladybug in her / leaf hammock; her belly rides / drag; nature's
new grit.*
- CS-40** *Paws thick words rippling / whiskey spit past noon keeps talk /
chambermaiding.*

Cor van den Heuvel

- CS-41** *a cool breeze over the boards of the dock*
- CS-42** *low tide at dusk- / along a spent wave's ripple, / a flash of foam*
- CS-43** *blazing tideflats— / the dam's / darkness*



CROAKS?

These came in without CODE and with poets' notes stating they feel sure they are HAIKU. Please # in order of preference. Printing is subject to space limitations. This is experimental.

Foster Jewell

*And the color change
in the owl's hoo-hooing
before and after moonrise*

*The old windmill:
only the shaft remains—
and the screech.*

*Where spring frogs sang
now the hiss of wind
in cut grass. . .*

Alan Pizzarelli

*twilight
katydids re-echo
beyond the baseball diamond*

George Swede

The light just so
that each pine needle
has its own shadow

unpublished

Hilary Tann

waiting for my lunch date
all the drama
in the clouds

Upstate Dim Sum 2002/II

Mike Taylor

Underground
a train pushes the scent
of burning leaves

Frogpond XXV:2

Cindy Tebo

another child to hold
Santa wipes the fingerprints
from his glasses

unpublished

John B. Tepe

Wind
leaves its footprints
on the water

unpublished

Allen M. Terdiman

cathedral steps—
pigeons peck bread during
holy communion

bottle rockets 4:1

"SHORT POEMS WITH A CERTAIN RHYTHMIC STRUCTURE"

Western poetry has not always failed in conveying the sense of "one-ness" or the manifestation of Being, the allegedly only and number-one subject of good haiku. Even visual arts do not always differ from classical haiku in the artistic experience they deliver. We must thus first realize that the haiku experience inherent in the majority of classical haiku is not confined to the genre of haiku only, but found in significant number of various artistic expressions.

Moreover, haiku is not the only human expression that has been associated with religious belief or transcendental attitude. It seems clear that what defines haiku can not be found only in its (religious or otherwise) content or the mental experience it delivers. What then separates haiku from the rest of human engagements?

How do we tell symphony from painting? The most generally adopted and reliable feature that distinguishes a form of art from other human performances is, not the mental experience it delivers, but the method it employs in the performance. Does haiku possess such a method, a set of unique technical characteristics? Obviously it does: The mental experience of haiku may not be unique but the technique is. This fact in turn favors the view that haiku is a form of art; poetry.

However, the difference among various religions might also be considered as only technical, there being only technical variations in their approach to the supreme Being. One might thus well consider haiku a religious engagement, IF he chooses to restrict his poetical experience only and directly to the "one-ness" or the manifestation of Being.

What is the unique technique that is employed in the performance of haiku? In Japanese language, it would be the verse form with the structure of 5-7-5 syllables and its variations. Although the line dividing the technique and poetical experience to be delivered by the technique can be obscure, the reference to the season of the year may be considered as one technical characteristic of haiku. In English language, to the author's ears, meter might equal the Japanese syllables. To the author, again, 5-7-5 sometimes sounds like iambic or trochaic "bimeter-trimeter-bimeter" or rather "trimeter-tetrameter-trimeter"

From the above discussion, one conclusion on haiku could follow: a traditional haiku may be defined as a short poem with a seasonal reference and a rhythmic structure psychologically analogous to that of 5-7-5 syllables of the Japanese language.

Assuming that haiku is a form of art, how should it exist and/or develop? The answer to this question is simple: It should be like any other form of art. As in any art, there can be haiku with mostly a sensuous appeal; there can be haiku with a deepest transcendental significance; and there can be haiku somewhere in between these two extremes or covering both mental areas.

As anyone would agree, a work of art must let the public experience. Also, in order for a genre of art to survive as an art, the total experience being artistically conveyed can not be stereotyped. On one hand, Mozart let most normal people experience something. On the other, who needs another identical Mozart in this century? Basho is good, but what about another Basho now — — — ?

Art is separated from craft at least partly by the continuous attempt by the former at innovation. Innovation in the artistic experience to be delivered is closely supported by, or sometimes difficult to distinguish from, the innovation in the artistic technique employed to deliver the experience. Should we then allow a continuous monopoly of haiku poetry by the traditional “one-ness: 5-7-5” combination?

Can any subject matter(s) or mental experience(s), whether it is “one-ness”, Being, or else, legitimately be the only and permanent fixture for any genre of artistic performance?

OLD WINE . . .

TONY SURACI

I'm sure you meant it when you said you were going to avoid having any particular school of haiku dominate in FROGPOND, but I don't see how you can prevent the super-short school from doing so. Mr. van den Heuvel, President of HSA is of the super-short school and has had two heavy articles in FROGPOND already. His HAIKU ANTHOLOGY is a very excellent book, and I greatly admire and respect him for it. But — he seems to be arbitrarily tearing the season out of haiku-suchness and seems to be encouraging anarchy, and — he has also just about proclaimed two short-poems to be the best “haiku” written in English, but in no way can those poems be considered to be haiku even though they are very good as short-poems.

CROAKS?

*However, considering that FROGPOND is the official magazine of the Haiku Society of America, shouldn't the selections of articles appearing in FROGPOND represent a balance of the various schools rather than to be overwhelmed by the short-school? I think this is very important.

It is very unfortunate that both the judges of the Henderson award are of the short school. Can't something be done about it?

The real facts about haiku are clear: A HAIKU IS A HAIKU—AND HAS ALREADY BEEN FIRMLY ESTABLISHED AND—IT IS NOT IN EVOLUTION—with all due respect to sincere people who may not agree. “Haiku is an expression of the joy of our reunion with things from which we have been parted for too long by intellect and self-consciousness”. (Paraphrased from the works of Blyth).

The poetry of haiku is exceedingly elusive, fragile, and delicate. It requires a very severe discipline involving suchness, season, sensation, and significance, together with an unresolved tension. It also requires techniques which radically differ from Western-poetic techniques.

Breaking all the rules cannot make a haiku, and neither can a pedantic observance of them do so. Also, making haiku a ritual, as with the rigid five-seven-fivers,—cannot make a haiku. Very many of the great Japanese haiku were not five-seven-five. There is no formula for making haiku and—there is no substitute for the many years of hard work and severe discipline for the growth necessary to write good haiku. But this requires great patience and—really haiku spirit.

As with Western-poetry, music, art, and sculpture, it takes many years to become a good haiku-poet. The great innovators of the past—Bach, Bashô, Beethoven, Chopin, Debussy, Rodin, Picasso, Sesshu, Shakespeare, Keats, and many others, were already top-level in their qualifications and yet—even then they worked very hard for many years perfecting their innovations in secret before they presented them to the public. On the other hand, today, the so-called avant-garde—who are they and what are their qualifications for wanting to change haiku? Are they able to write haiku? Are they able to write good haiku? If they are not qualified, why are they declaring that haiku is in evolution? Who gave them the authority to take it upon themselves to change haiku by tearing its suchness to pieces and—in particular—to tear out the season? Obviously, they must feel that haiku should be very easy to write, it being very brief.

Short-poetry or prose can under no circumstances ever be considered to be haiku, no matter how good they are. Yet, there are those who proclaim certain very good short-poems to be about the best “haiku”

written in English. But haiku is not short-poetry; also it is not a super-brief Indian-telegram (all due respect to Indians.) It is not visual silliness, nor a “so-what” observation, nor a snapshot of nature, nor a subtle intellectual interpretation.

Above all, haiku is not a poetry of words because if the reader succeeds in putting himself into the place of the poet, then the reader no longer sees words nor hears them—the words are no longer needed nor wanted. Haiku is “an unjewelled finger pointing to the moon, and once the moon is seen, the finger is no longer needed or wanted,” —Blyth. And yet there are those who say that haiku-form is in evolution. In other words they are saying that the finger pointing to the moon must undergo an evolution. How many ways are there of pointing to the moon? Does the Oriental way of pointing to the moon differ from the Western way of doing so? It is the moon which is alive and vital—not the finger pointing to it. In the same way, only the haiku substance is alive and vital—not the words and form which contain it.

In English or Japanese, the subject of haiku is the suchness of things and conditions as they exist in a universe infinitely mysterious, paradoxical and diverse as interpenetrated by Man in the here-and-now. As such, haiku deals with Nature and people here-and-now, whether in Basho’s time or today, but the same universal things prevail—the same old wine in new bottles—modern intellectual arrogance notwithstanding. The old wine therefore is the vital thing—not the new bottle! Does the old wine in old Japanese bottles differ from the same wine in new American bottles? It seems to me therefore that changing the shape, size or color of the bottle does nothing to affect the universal wine in them. Yet, today the avant-garde declares that the bottle is in evolution or that the words or form of the haiku is in evolution. But their bottles contain no universal wine . . .

There is one true source for what haiku is and that is—the examples of haiku written by the top Japanese haiku-poets such as Basho , Buson, Issa, Shiki and a few others. I exclude Santoka here because he was an anarchist and rejected all rules and discipline. I respect of his work only the true haiku, but the rest is anarchistic whim. Many would-be-poets love Santoka because he rejected all rules and discipline. This makes it easy for them to write anything in any way without any work . . .

With all due respect to people—because of the prevailing intellectual arrogance and because haiku is so brief, most people take the words in at a glance and thereby assume they’ve gotten the haiku. But if the reader is to put himself into the poets’ place, he must MEDITATE on the haiku, which is difficult for most people. As an example, in Japan millions of “haiku” are being written but—millions of them are rejected.

CROAKS?

It is not my intention to proclaim that there is only one way to write haiku and that all other ways should be done away with. I actually believe that there are any number of ways to write a true haiku. To the contrary, I simply demand that another way should not be inconsistent, arbitrary, whimsical nor anarchistic. I personally don't want to see it until it has been proven and tested over enough time by slow growth and discipline. It is very boring to read what in reality are attempts to "get the tail to wag the dog" — or, to assume what has to be proven. And it is especially boring to be confronted by empty arrogance

One final point. Just what is the weight of a would-be-poet's position if he has paid his own money to have his book of "haiku" published? How do you feel about this? Especially when he begins to sound like an haiku authority?

Yasko Karki

CULTURE IN JAPANESE HAIKU

There are many haiku which have never been translated into other languages because they simply do not fit proper translation, and there are some which have been translated, but (being only partially understood) they are less appreciated than they deserve. This is mainly due to a lack of sufficient explanation of the cultural background hidden behind particular haiku, or even due to a lack of common experience equally shared by the poet and the audience, but not necessarily simultaneously.

Instead of lengthy reasonings, I would like to show here some examples:

BASHO

hana no kumo / kane wa Ueno ka / Asakusa ka

flower's cloud bell Ueno or Asakusa?

hana no kumo / kane wa Ueno ka / Asakusa ka

flower's cloud bell Ueno or Asakusa?

flower-cloud / is the toll of bell from Ueno or Asakusa?

Very often quoted haiku by Basho; very much loved by the people of Tokyo.

AT MINIMUM, you must know the following:

hana means single-petaled cherry blossoms, faint pink or almost white.

hana no kumo means the big horizontally extended branches of cherry trees in full bloom looking like clouds made out of billions of cherry blossoms.

kane is a huge temple bell, and in this haiku it is the toll of the bell.

Visualize a rough map of Edo, (the former name of Tokyo) and where **Ueno** and **Asakusa** are located. In addition, the location of Fukagawa where Basho was writing this haiku in his small hut named Basho-an.

There are two big Buddhist temples; one in **Ueno** (Kanei-ji) and the other in **Asakusa** (Senso-ji).

Ueno, especially, was and still is famous for cherry blossoms.

the toll of the temple bell could be heard four times a day; 6:00 AM, 12:00 noon, 6:00 PM and 12:00 midnight. The six o'clock toll at dusk was most popular in poems while 12:00 midnight was used for suspense stories. In this haiku, however, I personally feel it means 12:00 noon, when flower clouds are most amply visible in the mild spring sun.

FURTHER, it would be ideal if you can

**visualize the city of Edo in Basho's time with people in proper clothes, and more importantly the one-story or two-story houses partially hidden behind the tall cherry trees in full bloom.

**tell the exact species of cherry trees in Ueno district. It can never be the "Kanzan" species, cherry tree with double-petaled flowers which you can see in Washington, D.C. and Brooklyn Botanical Gardens. The Japanese people loved very faint-pink (almost white) single-petaled blossoms, namely, Somei-Yoshino or Oshima.

**locate Kanei-ji temple on top of Ueno mountain (a small mountain like a hill) with stone lanterns, a wooden pagoda and the main temple buildings with a huge bell hanging and swaying as it is being struck by a priest.

**visualize the slope going down along the Shinobazu Pond which is also surrounded by cherry trees, as far as Asakusa which is a basin, once under the sea.

**visualize Senso-ji temple in the center of Asakusa district, where the main road is always crowded with people, both from the Tokyo area and the countryside, who come to pay a visit to the temple, as well as for shopping.

**visualize the Basho-an in front of which Basho is standing and gazing at the flower clouds, wondering exactly from where the toll of the temple bell is coming.

CORRECTION

The May issue carried the second section of Cor van den Heuvel's article "Haiku becoming". The second and third paragraphs on page 13 should have read as follows:

The suchness of the brook is right there in the word. Actually I crossed the brook three times, once at each word, as I went through the "forest" of pages. For when I came to the word "same", I realized it was the brook "understood" and exclaimed in delight and surprise.

When I came to the third word, I actually whooped with joy in the wonder of brooks and their turning—and in the wonder and turnings of the human mind.

●
Unity! It's there! Step in, it'll wet your feet!

WATERSOUNDS PANEL COMMENTS

L.A. DAVIDSON. "I suspect the fault is mine. I've read carefully six times, at different times. There are haiku here that would move me if written differently. Apologies . . .

DAVID LLOYD — "HAIKU"

A. Experts, widely published writers, and others all have their ideas of what is an acceptable haiku. Basics change with what writers and editors do, so my own comments are clearly my own. However, after ten years in this area, I do have a sense of standards to measure my own haiku and to apply, when asked, to others.

B. For me, the following points are needed:

1. A clear, or implied —yet strong— seasonal image.
2. Some sense of form rather than "just prose." The forms are variable, but are part of the haiku, from one-liners to 5/7/5 to shorter/longer/shorter, and so on. For me, some sense of form seems very satisfying. The chaos of some modern poets seems just that: chaos.
3. Either some sense of tension, or some sense of deepening, is part of the haiku tradition. Compared or contrasted elements seem more satisfying in that depth often comes from them; the reader is more involved, possibly. Deepening, of course, is also a part of the haiku tradition. When one line, or element, adds to another, and another, the reader may also sense there is even more she or can add.
4. For me, a very specific, single moment is more satisfying than vague, over-intellectualized, and general haiku attempts.

5. Experiment is needed and necessary. Yet, for me, a deep awareness of the haiku tradition seems necessary first—just as improvisation on a piano tends to come after basics are understood. Consequently, I read. One would hope that any writer interested in haiku would read widely. The haiku seems deceptively simple. It is, in my opinion, deep and complex! Consistently, I feel my own work is really only beginning—there is so much to learn from Harold Henderson, Makoto Ueda, Kenneth Yasuda, Eric Amann, R. H. Blyth, Sister Giroux, and from each haiku magazine and editor and writer, and many others. Thus each person who submits for publication owes it to himself or herself to learn from others.

By the way, I'm sure I too have violated the advice above. Perfection is probably impossible. Yet some sense of standards seems more valuable than none at all; at least, it can be a point of departure.

ALFRED H. MARKS. "The 'submissions to April 15' which I was asked to comment on were weak by every standard I judge haiku by, which may say more about my standards than the quality of the poems. When I compare them with the submissions of the people in the Society back in 1969, they do not do well at all, though those people did not share my standards either.

Back then everybody seemed to have a strong grounding in Henderson's *HAIKU IN ENGLISH* and *INTRODUCTION TO HAIKU* at least, along with extensive reading in various Blythe volumes and whatever haiku periodicals were coming out at the time. I see little such preparation. Our principal argument then was about whether you dared to use 5-7-5 or whether you dared not to use it. The impression I get from reading these is that no one now would think of using it.

Without a rhythmic standard the poems are decidedly unrhythmical. They are often "driblets of prose," as an old professor friend would have called them—hardly poetry at all. Frequently they are not even good prose: misspellings, dangling modifiers, redundancies. Some of them can be judged as poetry, though many use archaic diction, show a surfeit of definite and indefinite articles, and are confused by conflicting adjectives and adverbs.

All the poets are to be encouraged: to read more haiku in Japanese and English, to be more ruthless with their own compositions—throw away nine *HAIKU* of every ten you write; then when you have selected ten, throw away nine of those. Perhaps they will understand that if I have checked only 11 of the 107 poems in the list, I am subjecting their poems to the same ruthless standards I use with my own—which may go to show even ruthlessness is not enough."

ALAN PIZZARELLI: "Nothing here in Frogpond 2 (CROAKS). Not even a pollywog much less a frog. Just some newts . . . To be a haiku the poem MUST be a good one. This is why there are so few HAIKU in all of the genre's magazines yearly. If a poet writes twenty haiku a year that's prolific, very prolific. Therefore my expectations are for few per publication under the name of haiku."

ROD WILLMOT "Interesting to note that some poets have the spirit, but no sense of form, while others have formal facility but no spirit—nothing that makes me want to read their cleverness. Then there are the ones who have both; a lot of their poems come very close indeed. You may note that all of the poems I've chosen convey—by my reading, at least—something of the dark side of life. I detest sentimental optimism anywhere, and it is rife in North American haiku."



WATERSOUNDS

No poems from the May issue received a 2/3 vote. Out of a total of 107 poems, one received five votes, two received four votes, fifteen received three votes; twenty-five received two votes, and thirty-six received one vote. Space limitation does not permit printing all of the above. Below are those receiving five, four and three votes each. If you wish to learn if your poems received any votes, and by whom, please send SASE to the editor. We repeat that panel choices are purely subjective and do not represent HSA judgements. The panelists are experienced writers, poets, translators, and you must weigh their opinions for yourselves. We do not include editors in this panel because you may judge their opinions by reading their magazines.

Selections panel

L.A. Davidson	Alan Pizzarelli
David Lloyd	Raymond Rosellep
Elizabeth S. Lamb	Hiroaki Sato
Foster Jewell	Kyoko Selden
Tadashi Kondo	Cor van den Heuvel
Alfred Marks	John Wills
Michael McClintock	Stephen Wolfe

Leon Zolbrod

Kondo, McClintock and Zolbrod votes were not available by press time.

CHECKED AS HAIKU

Lilli Tanzer

*still night
dropsounds*

Davidson, Lamb, Roseliep, Sato, Selden

David Lloyd

●
*The warm breeze:
it goes to the very heart
of the snowman*

Lamb, Roseliep, van den Heuvel, Wills

Tadao Okazaki

*Parting with itself
A white bird takes off
The ultramarine*

Davidson, Roseliep, Selden, Willmot

Raymond Roseliep

*not even birds know
the weight of maple seed
on the wind*

Lamb, Lloyd, Wills, Selden

Roberta Stewart

*Holding tight
to the brass ring:
the feeble-minded boy*

Jewell, Lloyd, Marks, Wolfe

Proxade Davis

●
*Spring;
in grove of young pines
one budding old oak*

Lamb, Marks, Sato

Yasko Karaki

*Mustards greens on sale
with yellow flowers on them*

Lamb, Lloyd, Wills

*A persimmon flower
fell on the ground
with a bee in it*

Lamb, Lloyd, Wolfe

Raymond Roseliep

*making love;
the oxeye
daisy*

Lamb, Lloyd, Sato

*the undertaker
pulls
a few weeds*

Lamb, Lloyd, Sato

*the old beauty
tidies her rose bed
for winter sleep*

Jewell, Lloyd, Marks

Roberta Stewart

*Freezing winter night
water sounds
from the China pot*

Lamb, Davidson, Roseliep

Tony Suraci

*In the winter wind
the jogger looks at his haiku
floating on the pond*

Davidson, Lamb, Lloyd

*The boy's reflection
wavers in the autumn puddle—
unfilled grave*

Lamb, Lloyd, Rosellep

*The youngest child
jumps over the open grave—
morning glories*

Lamb, Lloyd, Rosellep

Stephen Wolfe

*The last leaf struggles
to free itself
from the boned branch*

Lamb, Rosellep, Sato

*Cosmos
entangled
in the wind*

Lamb, Jewell, Selden

David Lloyd

*With its death
comes the smells of February:
the snowman*

Lamb, Rosellep, Wills

Sister Mary Marguerite

*She mounts
his marble stairway
her reply too late*

Sato, Selden, Willmot

Roberta Stewart

*Turkey buzzards
circling . . .
crackle of mesa grass*

Davidson, Selden, Willmot

Dave Martin

*Silently
his brown hair stands up
Under water.*

Jewell, Sato, van den Heuvel

*evergreen
tipped North
with snow*

Davidson, Lamb, Lloyd



TADAO OKAZAKI

The fog burns up / The barren by the sea / Wild irises

Lamb, Lloyd

YASKO KARAKI

Baby's breath / last year's bride / is a proud mother

Lloyd, Marks

JOSEPH DONALDSON

*The bed is empty. / Now the Moonlight brings shadow branches / to
the sheet*

Lamb, Lloyd

Summer Rain / the little frogs / leap to meet swift drops.

Lloyd, Marks

Dusk / sudden wind / whirling dry leaves to darkness

Selden, Wolfe

SISTER MARY MARGUERITE

a tinge of frost / nips the grapevines / and the lost football

Lloyd, Roseliep

first / snowfall / rusty skates

Lamb, Roseliep

no boat / on the river tonight / the gulls cry

Lamb, Roseliep

RAYMOND ROSELIEP

you can't tell the swinger / from the swing willowleaf, / katydid

Sato, Wills

waterfall / breaking to mist; / she nurses her child


Lamb, Wolfe

after a dying / he sits out / to keep stars alive

Lamb, Willmot

Father tying his tie / before going out / to watch the sun set
Lamb, Willmot

YASKO KARAKI

Rain on snow / dog's / 

Lamb, Rosellep

THELMA MURPHY

A ground wind / helps the old man / tip his hat
Lamb, Rosellep

SYDELL ROSENBERG

Family asleep / midnight game of solitaire . . . / Snow starting outside
Lamb, Rosellep

RANDY BROOKS

horizon / out of focus / in this snowfall
Lamb, Lloyd

snow on the branches / none / on the rusted oak leaves
Lamb, Lloyd

snowing / just beneath / the trees
Lamb, Lloyd

TONY SURACI

Spring snow; / the old man pauses / as cherry-blossoms fall
Lamb, Lloyd

No stranger looks up / out of the pond; / the full moon
Lamb, Jewell

DANIEL SILVIA

sudden gust- / the well-bucket overturns / spilling moonlight
Lamb, Marks

MARION J. RICHARDSON

Pine forest / and in the stillness / cones dropping
Lamb, Lloyd

DAVE MARTIN

Winter seas / Stack drift wood in broken cords / For lovers' fires
Marks, Rosellep

MILDRED FINEBERG

from sounds-of-living in a room / to living sounds that fill the air
Rosellep, Selden

WATERSOUNDS

The remainder of the May "CROAKS?" received one vote each. Please send SASE if you wish information re your haiku and panelist. (Donaldson, Sister Mary Marguerite, Yasko Karaki, Thelma Murphy, Randy Brooks, Anthony Suraci, Marion Richardson, Proxade Davis, Okazaki).

We will resume printing all WATERSOUNDS votes (when we have only three CROAKS? haiku for each member) in subsequent issues.



MISCELLANEOUS

Emiko Manning, doubling prodigiously as contest secretary, has been receiving very interesting letters and inquiries from teachers and others. Some letters have added fuel to my growing feeling that we must reach the schools, where haiku is being taught ever-increasingly. They ask that we place FROGPOND in every school library, and arrange for talks throughout the country.



Our thanks to all of you who have sent notes indicating pleasure, and appreciation of Frogpond policies. And thanks to Richard Crist and Tadao Okazaki for their valuable comments on design and typography, and to Anna Vakar for noticing some items in Frogpond info. sheet which should be changed. The sheet is being revised, and provisions will be made to free articles for possible earlier publication elsewhere. In the meantime, please DOUBLE-SPACE articles on 8 1/2 x 11, with wide margins, and include a word count.



We are short of space. All criticisms of editor; Frogpond policies; HSA (constructive or otherwise) will be printed unless clearly marked "not for publication". The (most welcome) compliments will be acknowledged privately, and the space given to more urgent items.



Editor's note: Frogpond ITSELF makes no judgements. It simply offers material for reading. However, WATERSOUNDS panelists are asked to make subjective judgements. This is also true for the translators, poets, and those who write essays and articles. ALL, including the invited editors, are writing to show others what they think and feel about haiku. Yes, THE JUDGEMENTS ARE SUBJECTIVE: "This, to me . . ."

TRANSLATIONS/REPRINTS/ETC.

This will be part of an anthology of Japanese poetry from ancient to modern times that Hiroaki Sato is compiling with Burton Watson and J. Thomas Rimer.

*See translations/derivations

CHIYO-JO (1703-75)

WILLOW

A green willow's quiet, wherever you plant it

**To tangle or untangle a willow, it's up to the wind*

The willow flows away and, again, returns to its trunk

AT THE FERRY IN KUWANA

Looking at the willows, one ends up forgetting them

BUTTERFLIES

Butterfly: what's it dreaming of, moving its wings that way?

From time to time, a butterfly fans itself out of the haze

Dandelion: from time to time, it awakens a butterfly from dreams

Butterfly: now in front, now back of a woman along a path

By its own wind, a small butterfly blows itself down

FIREFLIES

Only over the river, darkness flows: fireflies

CLEAR WATER

I forget my lips are rouged, at the clear water

I go on, and the clear water meets me again

I raise my hands, and the clear water has no seams

"TRUTH IS ONE"

Clear water has no front or back

SUMMER MOON

Touching the line from a fishing pole: the summer moon

WINTER BIRDS

** The wind spills plovers, picks them up, and leaves*

Mistaking birds for leaves—lonely, a winter moon

TRANSLATIONS/REPRINTS/ETC.

SOUND IN HAIKU: SOME NOTES

MICHAEL L. SEGERS

When haiku poets gather together or publish a magazine, one expects comment on season words, traditional form, the number of images, and the special perhaps mystical experience in which haiku is rooted. Yet, not to be forgotten is the basic definition of haiku, “a POEM which . . .” As a poem, the haiku shares certain characteristics with other poems. For one, sound, (although most people experience haiku as a silent artifact, sometimes handwritten with illustrations, certainly ineffective when a couple hundred are presented aloud at a haiku reading).

When I was working on sound symbolism some years back, I ran a test with a high school class, giving them two imaginary words—ki and ka—which I told them were from a language of a tribe of South American Indians. I said one word meant large and one meant small. (I predicted they would say ki meant small and ka meant large. Over two-thirds of the class went along with that.) It seems there are some predictable things at work in our response to sound. I hold there are reasons for this.

Concentrating for a few moments on the sound of haiku has at least three values. (1) We deal with an English-language work on its own terms, not on terms from a Japanese tradition. (2) Since the concepts involved are not uniquely applicable to haiku, we consider haiku within the mainstream of English-language poetic craft. (3) We explore a concrete basis for a descriptive analysis of the form of haiku as it is written in English now rather than quibble over an arbitrary prescriptive statement of how haiku should be written henceforth.

I think it best just to get these and show what you see or don't see going on with the sound. This might give us some understanding of our responses to haiku that we read and write. We could pursue this with all of the consonants, but for reasons of space, I will concentrate on the vowels.

SELECTED ENGLISH VOWELS

	Front	————	Back		
High	i		u	i — machine (heat)	
	ɪ			ɪ — hit	
	e	a		æ — hat	
				e — head	
				ə — lemon	
	e		o	u — put	
Low	æ		ɔ	o — low	
			a	ɔ — law	
				a — far	

This chart is my simplification of the vowel triangle. Vowels are classified by where they are produced in the mouth, whether a higher vowel in the upper part of the mouth or low vowel in the lower part, whether in the front of the mouth, the back of the mouth. That's just the anatomy, the exact location in the mouth. Other considerations are how long you hold the vowel. Those in the word *bit*, and in *beet*, are basically the same vowel except that you hold one longer than the other, and this affects response to the vowel, to the sound being made. Also, how tensely you hold your mouth, how loose, and whether the lips are rounded—all of these in some way shape response to the vowel, as well as shaping the vowel. One basic quality of the vowel I'm going to talk about in these poems is the location in the mouth, so I'll give a rundown of more common ones, without diphthongs and other issues. As you say them, you can see and feel where they come from in your mouth. For example, in *HEAR*, *HIT*, *HEAD*, and *HAT*, you can feel them moving down across the front of your mouth. In *PUT*, *LOW*, *LAW*, and *FAR*, you can feel them moving down the back of your mouth. Then if you say the vowels of *heat* and *put* or of *HAT* and *FAR*, you can feel them moving from front to back. If you watch someone say these vowels (or yourself in a mirror), you see the movement in lips, tongue, and jaw. The location of the sound in your mouth colors the sound. Basically as you move to the back of your mouth, the vowels are associated with size and awe. Moreover, the back vowels have a longer duration than the front ones; it does not take so long to say *FAT* as to say *FAR*. This is important in time duration, as in the third poem. I am using this as a tool in working with poetry, just one more way to consider it. The two books listed under *NOTES* would probably be the best beginning for an exploration of this idea.

In JUBILATO AGNO, Christopher Smart wrote "Sound is propagated in the spirit and in all directions."

This poem is the story of the fall of a dogwood petal. Yet the sound moves in the opposite direction. The darker, fuller vowels of the first line, with the repetition of d (associated with death and finality), 1 give the first line a certain heaviness. Just as the first line has four back vowels and one front vowel, 2 the last line has four front vowels and one back, and the d has been replaced by its voiceless cognate t. The three lines are unified, however, by the 1, one of the strongest, loudest, and longest-enduring consonants.

The poem concludes with the word moonlight, an illumination from the leaf-mold. The vowels have moved from the dark caverns of the rear of the mouth to the light at the front, and the poem has moved to moonlight, both setting up an opposite movement to the fall of the leaf.

This poem is much subtler in its use of sound. I suspect that Norway consciously manipulated sound, while Wills did not. Still, there is a complex structure here, a two-part structure divided by the caesura in the second line, and a three-part structure divided into three lines. You can read two different poems: "another bend then at last" (pause) "the moon and all the stars," or "another bend" after which you find "then at last the moon" and after your eyes adjust to the moon "and all the stars." Before the caesura, there are short front vowels: after the caesura, the rounded back vowels suggest a sense of awe (a word with a rounded back vowel, by the way).

This poem illustrates variation in the time duration of vowels. The vowels of RIDGES, OF, and -ING are all of short duration (not to be confused with the traditional labelling of "short" and "long" vowels taught in

*Down to dark leaf-mold
the falling dogwood-petal
carries its moonlight*

Mabelsson Norway

*another bend
then at last the moon
and all the stars*

John Wills

*Ridges of snow
holding
rain*

Virginia Brady Young

school, which has nothing to do with the actual length of the vowel), while the o of SNOW and HOLD-and the diphthong of RAIN (which has a nasal consonant after it, which prolongs the sound), but then must hold snow almost twice as long (two beats). “Hold-” takes about as long as “snow” (two beats), with “-ing” shorter (one beat; it is as long as “Ridges of” because it also has a nasal after the short vowel). The final word/line “rain” is as long as either other line (three beats). Young has set up (subconsciously, she told me) a three beat line and a three-line poem. Two thirds of the poem’s time is spent on the last two words, so that the rain seems almost to burst from the ridges of snow.



Extensions: Do not say to yourself, when writing your next haiku, “A long o means such and such, so I need a word with a long o here.” Do keep in mind that you are writing for ear as well as eye and that you can read with ear as well as eye. These reflections should not limit your experience with haiku but should, I hope, broaden it.³



NOTES

1. In other words, the d sound is a phonaestheme, a submorphemic unit which has a connotative meaning. This particular connotation of the d may be related to its use to form the past tense. For more on phonaesthemes, see Dwight L. Bolinger, *FORM OF ENGLISH: ACCENT, MORPHEME, ORDER* (Harvard University Press, 1965), and Sir Richard Paget, *HUMAN SPEECH* (Routledge & Kegan Paul, 1963).

2. Front vowels are those pronounced in the front of the mouth (the vowels of HEAT, HIT, and HAT, for examples). Back vowels are those pronounced in the back of the mouth (as in PUT, LOW, LAW, and FAR). Rounded vowels are those pronounced with rounded lips (OH).

3. This article is based on a program I presented at the H.S.A. meeting of 24 March 1975. L.A. Davidson transcribed and provided the original notes and I am very grateful to her.

TRANSLATIONS/DERIVATIONS

CHIYO-JO

(1703-75)

結
子

と

角年

心

と

風

の

や

や

芝

心

や

musubō to tokō to kaze no yanagi kana

Chiyo-jo: also known as Chiyo-ni and Kaga no Chiyo-jo means woman (yes! she was a woman) and **ni**, nun (she became a nun in 1754), and Kaga is the name of the area where she was born. She was famous as a poet already in her teens, and her fame was enough to prompt a friend of hers to compile two Kushu or selected hokku for her while she was alive (1764 to 1771), and to tempt some others to attribute some hokku to her. Little else is known of her. This selection is from the 1764 kushu.

koborete wa kaze hiroi yuku chidori kana

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PANEL

Alfred Marks Kyoko Selden

Hiroaki Sato Stephen Wolfe

Leon M. Zolbrod

musubō to tokō to kaze no yanagi kana

Alfred Marks—Derivation

**Now
the
wind
knots
them
and
now
unties
them
again
at
play
with
willows**

The other poem resists all my efforts. “koborete” works well in Japanese, but not in English.

To me both of these verses carry a pleasant touch of whimsy. Yet behind the poet’s capriciousness is a recognition of life’s difficulties and frustrations. The two verses seem similar in that they combine elements of things falling apart and of things coming together again. In each verse the object which is the main topic is seen to abide by its own rules and keep its own kind of balance — willow on the one hand and plover on the other.



I still don’t think I have an established rhythm for handling this translation/derivation exercise, but I’m beginning to enjoy it. I can imagine that over a period of time it might be very valuable both to those of us who try it and to our readers, as well. I for one will be happy to keep it up, even though sometimes I wonder how I can manage to find time for anything else.

Leon Zolbrod:

Editor: I only begin to realize the enormity of what I have asked of the translators. Please accept our deepest gratitude.

CHIYO-JO

musubō to tokō to kaze no yanagi kana

musubō – volitional form of the verb, **musubu**, to tie, make a knot, etc.

to – . . . **to**: whether . . . or

tokō – volitional form of the verb, **toku**, to untie, unravel, etc.

kaze – noun, wind

no – 1) possessive: thus, “willow in (of) of the wind;”

2) particle meaning ‘depending on’

yanagi – noun, willow

kana – see Henderson and others

Two interpretations are possible: 1) A willow in the wind is attractive whether it’s knotted or it isn’t; 2) It depends on the wind whether a willow gets or doesn’t get knotted.

To tangle or untangle a willow, it’s up to the wind

musubō to tokō kaze no yanagi kana

musubō to tokō to – tie or untie

musubu – to tie, knot, shape, close, conclude (hair, sash, string, dream, fruit, flower, ice, relationship, etc.)

toku – to untie, untangle, solve, let go, undo, loosen, free (hair, sash, etc.)

kaze – wind

Kaze no – of the wind, in the wind, up to the wind, like the wind

yanagi – willow, willow strands

kana – light, mildly emotional emphasis concluding a statement

Literal translation: **tie it or loosen it, still 'tis a willow in the wind**

Derivation:

tie me

untie me

I'm a willow at the wind's will

musubō to tokō to kaze no yanagi kana

- musubō** – tie up, knot up, bind, ally, join, etc.
to – to
tokō – untie, undo, unbind, loosen, unfasten, unpack, comb, etc.
to – The repetition of “to” implies a feeling of “I don’t mind whether it’s this or this.”
kaze – wind
no – of
yanagi – willow tree – often denoting a feminine presence
kana – “kireji” – a word to heighten the climactic ending and finish the line.

Literally: **whether to tie or untie
wind’s willow kana**

Derivation: **willing to be knotted
or combed out:
willow of the wind**

- musu** — stem of verb, with meanings such as 1) to form, to make by weaving 2) to take form as a living thing (for example, fruit) 3) to exchange vows with, to promise.
- bō** — inflection, indicating repetition or continuation.
- to** — particle, here carrying a temporal sense, translatable as if or when.
- to** — stem of verb with meanings opposite that of **musu** —, above, including to loosen, to come undone, to unravel.
- kō** — inflection; see **-bo**, above.
- to** — particle, same as **-to**, above.
- kaze** — wind, breeze.
- no** — possessive particle.
- yanagi** — willow.
- kana** — particle, serving as a “cutting word”; defined as an interjection with meanings such as how! what! alas!

Looser translation:

**Coming together/ and then coming apart,
willow in the breeze (-kana)**

Literal translation:

**They're joined together
And then they're broken apart –
Willows in the breeze**

To me there are overtones of loving and then leaving someone in the first nine syllables. Then this image is cleverly broken by mention of first the breeze and then the willow fronds softly moving in it. Although the verse is not primarily about love, overtones of the topic still linger.

Leon Zolbrod

koborete wa kaze hiroi yuku chidori kana

koborate— root verb, **koboru**, to spill, roll or tumble out; the form adds the sense of continuation:
something is done **and**

wa— emphatic, each or every time

kaze— wind

hiroi— root verb, **hirou**, to pick up, lift, etc.; the form connects the verb to the verb that follows,
yuku

yuku— verb, to go, leave, etc.; when combined with a preceding verb, as in this case, it loses some
of its original sense and functions more as an emphatic word

chidori— noun, plover

kana— see Henderson and others

The wind spills plovers / picks them up/ and leaves

koborete wa — each time (plover) spills (from its course, from its flock) : each time (plovers) scatter — repeated action is implied

koboreru — to spill, overflow, run over

kaze — wind

hiroï yuku — pick up and go

hirou — to pick up, gather, find, select, walk

yuku — to go

chidori — plover, small waterside bird(s) forming a flock, with a crossed zigzag gait as though tipsy

kana — light, mildly emotional emphasis concluding a statement

Literal translation: **plovers, they are, who, spilling, go picking up the wind**

Derivation: **wind-spilled, up the wind and off again
scattering flock of plovers**

koborete wa/kaze/hiroi/yuku/chidori/kana

koborete wa – whenever falling, falling behind, overspilling, scattering, dropping, etc.
kaze – wind
hiroi – pick up, gather, find, pick out
yuku – go
chidori – plover
kana – “kireji” – a word to heighten the climactic ending and to finish the line

Literally: **each time scattering
wind pick up and go
plover(s) kana**

Translation: **those trailing behind
pick up the wind;
seabirds.**

- kobo** – verbal stem, meaning to spin, to ream, to
 inflection (renyokei), having a connective function.
-re – particle, expressing 1) supposition or hypothesis 2) a regular consequence,
 “whatever.”
kaze – wind
hiro – verbal stem: to pick up, to gather, to glean.
-i (or, -hi in traditional orthography) inflection (also renyokei), which binds the
 meaning of the verb to the element that follows.
yuku – verb, “to go,” in the form of a participle (rentaikei), making it modify the
 next word.
chidori – plover; migratory shore bird that designates the season as winter. Note: The
 verb, koboru here probably refers to the sort of “broken-field running” or
 suddenly breaking zig-zag movements of the bird.

The deeper structure of this verse may include the roughness of the sea in winter, the inexorable advance of the harshest season of the year, and the resilience, which goes beyond mere courage to the very instinct for survival, and which even the apparently fragile shore bird with its darting movements reveals.

Literal translation: **It falls and then / wind picking it up goes / plover-kana.**

Looser:

**Whenever it falls,
 The wind'll pick it up again –
 Yes, that's a plover**

Leon Zolbrod

LETTERS TO THE EDITOR

What a vital magazine! FROGPOND suddenly clears my blocked sinuses! A huge ball of wax rolled out of each ear and I could finally blow my nose without fainting! I'd love to be on your panel. Everest,

James Kirkup, co-ed. Poetry Nippon, Japan

I am surprised that you are making an interesting experiment in order to find what haiku is. I enjoyed "Haiku Translations/Derivations." In search of your definition, I think your experiment is best. Sincerely,

Atsuo Nakagawa, co-ed. Poetry Nippon, Japan

As my 'rule' is to wait until I have seen a new magazine's second issue before commenting, I now have the pleasant opportunity for writing to you. FROGPOND's novel ('original or striking in conception,' Webster) features add to our fuller understanding and appreciation of haiku. All best wishes,

Bob Spiess, ed., Modern Haiku

FROGPOND is surely the most intelligently conceived literary magazine I've ever seen. I'm impressed with all aspects of your format, particularly the complementary roles played by the "Croaks" and Watersounds sections: that of showing what EVERYONE is attempting in haiku, eminently balanced by that of demonstrating good editorial judgement. The idea of a selections panel is a very good one.

Rod Willmot

"I'm impressed by how open the magazine is to the currents running all through the society. It truly seems that the HSA as a whole is the true editor (& editorial policy-maker). You seem to accept humbly the role of servant of the servants of this exquisite poetry."

Michael L. Segers

Marion J. Richardson

Sometimes a walk can be both pleasurable and fruitful: L.A. Davidson and I enjoyed a stroll through a cherry grove — petals fluttering down like pink snowflakes in the wind. Afterwards we both wrote a few haiku from our observance of the beauty surrounding this walk; however, neither of us knew the other was making mental haiku images until it was mentioned in a telephone conversation. Actually, my friend and I were GINKO (Haiku Strolling) this day and below are a few samples of our momentary observances:

mjr Plum blossoms . . .
their fragrances
in passing by

lad Eying blossoms
picked from the ground—
the guard at the gate

lad Under the trees
ivy blooming
cherry petals

mjr Beyond
the falling cherry petals
roses in bud

SOME HAIKU READING

HSA does not necessarily endorse views expressed in any publications listed.

- | | |
|-------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------|
| AN INTRODUCTION TO HAIKU
Harold G. Henderson | Doubleday Anchor Books
Doubleday & Co., Inc.
Garden City, N.Y. |
| HAIKU IN ENGLISH
Harold G. Henderson | Charles E. Tuttle Co., Inc.
Rutland, Vermont 05701, USA |
| HAIKU HISTORY
R.H. Blyth | Hokuseido, Tokyo, Japan |
| THE HAIKU FORM
Joan Giroux | Charles E. Tuttle Co., Inc. |
| THE JAPANESE HAIKU
Kenneth Yasuda | Charles E. Tuttle Co., Inc. |
| MODERN JAPANESE HAIKU
Makoto Ueda | Univ. of Toronto Press, Canada |
| MATSUO BASHO
Makoto Ueda | Twayne Publishers, N.Y. |
| THE HAIKU ANTHOLOGY
English language haiku by
contemporary American
and Canadian poets—
Cor van den Heuvel | Anchor Press/Doubleday, N.Y. |

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BONSAI. Haiku. Twice yearly, J. Streif, ed. 1350 E. Bethany Home #1, Phoenix, AZ 85014 \$4/yr. U.S. and Canada, \$2.00/copy.

CICADA. Eric W. Amann, ed. 627 Broadview Ave., Toronto Ont. M4k 2N9, Canada. Quarterly. \$8/yr. \$2.50/copy.

DRAGONFLY. A quarterly of haiku. Lorraine Ellis Harr, ed. 4102 NE 130th Pl., Portland, Oregon 97230. \$8/yr., \$1.50/copy.

HAIKU MAGAZINE. Wm. J. Higginson, ed. Box 2702, Paterson, N.J. 07509. Occasional. \$2/copy. No submissions currently accepted.

HIGH/COO. R. & S. Brooks, ed. 26-11 Hilltop Dr., W. Lafayette, IN 47906. Quarterly. \$5/yr. incl. chapbooks, \$1.50 copy + 25¢.

JANUS-SCTH. Rhoda deLong Jewell, ed. 1325 Cabrillo Ave., Venice, CA 90291. Quarterly. \$4/yr. (about 1/4 haiku).

MODERN HAIKU. Robert Spiess, ed. P.O. Box 1752, Madison, WI 53701. Triannual. \$6.50/yr. U.S. \$7.50 elsewhere. \$2.35/copy.

OUTCH. Nobuo Hirasawa, ed. Nishi-2-21-32, Kunitachi-shi, Tokyo 186, Japan. Quarterly. \$10/yr., sample free. (Bilingual Japanese/Eng.).

POETRY NIPPON. c/o Poetry Society of Japan, 5/11 Nagaikecho, Showa-ku, Nagoya 466, Japan. Two double issues a yr. \$7/yr.

TWEED. Janice M. Bostok, ed., Box 304, Murwillumbah, NSW 2484, Australia. Quarterly. Australian \$5/yr. Austr. \$1.50 copy-overseas write for prices.

UGUISU. Matsuo-Allard, ed. 227 Spruce St. #2, Manchester, NH 03103. Monthly irregular. \$3/yr.-50¢/copy. (Exclusively 1-liners, haiku and ichigyoshi).

WINDLESS ORCHARD. Robert Novak, ed. Dept. of English and Linguistics, Indiana-Purdue Univ., Ft. Wayne, IN 46805. Quarterly, incl. art calendar. \$7/yr. regular, \$4/yr. students. \$2 copy. (several pages of haiku).

Editors: Please keep us up to date

