



HSA

Frogpond



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Credits:

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HAIKU NEWS

1980 NOMINATIONS REPORT

Virginia Brady Young has reported the following:

| | |
|---|----------|
| President: Hiroaki Sato | 49 votes |
| Vice-president: Alan Gettis | 47 votes |
| Treas.-sub/mem secretary, Mildred Fineberg | 47 votes |
| Editor/recording secretary, Lilli Tanzer | 49 votes |

There was one write-in suggesting either Yasko Karaki or Tony Suraci for Treasurer-sub/mem sect'y.

One member checked "no" for Lilli Tanzer and Mildred Fineberg

CONTESTS

The Harold G. Henderson Award Contest is in progress. The deadline is August 1, 1980, For details please refer to your copy of *HSA Frogpond* Vol III:I. Geraldine C. Little will be the judge.

HSA is conducting a haiku contest for U S and Canadian high school students. All members have received notices. We hope to receive contributions to supplement the award money. If you wish your contribution to be used for this contest, please tag it "For high school contest."

The Hawaii Education Association is conducting its 4th Annual Haiku Contest. In hand deadline, November 1, 1980. Send S.A.S.E. for rules to: HEC – 1649 Kalakaua Avenue, Honolulu, HI 96826.

Corrections:

The honorable mention in the H.G. Henderson contest, to Joyce Walker Currier, was printed incorrectly. It should have read:

*The way of the conche –
blueing in the sea, and
echoing in the wind*

The haiku written by a Fourth Prize winner of the N.Y.C. High School Contest should have read:

*Looking in a pool
Weak, watery reflections
Of my other self*

Miriam Ortiz

HSA BIENNIAL AWARDS

If you have published a haiku book in 1978 or 1979, you may send a copy to the award chairman for consideration: Alfred H. Marks, 20 Bruce Street, New Palz, N.Y. 12561.

●

ANTHOLOGIES

For a volume of verse, in English, to be published by 21st Century Writers, 26-3-22 Dasannapeta, Vizianagram 531202, INDIA. For previously unpublished work (no limit mentioned.) The work may be translated from the Japanese. Include brief biographical data. No deadline mentioned.

For *Haiku of the world, Vol I, North America*. Send 10 haiku typed on 8½ x 11, name and address top left - 6 to be published. Send b & wh. photo: 2" x 1.5"; Autobiography and/or theory on haiku, (150 English words). Self-addressed envelope (no US or Canadian stamps); 3 Int'l. Reply coupons: check made out to Mrs. Darleen Chapman, (\$10. to help defray expenses). Send all to Nabuo Hirasawa, ed. of OUTCH, Nishi, 2-21-32, Kunitachi-Shi, Tokyo, JAPAN. Deadline: June 30, 1980.

From High/Coo Press: *The Haiku Review*. '80 will cost \$2.00 postpaid. Send to High/Coo Press, Route No. 1, Battle Ground IN 47920.

●

MEMBER BOOKS

Foster Jewell — EXHALING GREEN, Sangre de Cristi Press, 1325 Cabrillo Ave., Venice CA 90291. Query publisher for cost.

Raymond Roseliep, THE STILL POINT is \$2.50, not \$3.50 as previously reported. Uzzano Press, 511 Sunset Dr., Menomonie, WI 54751.

Bart Mesotten: A third collection of his haiku and senryu to be published early in May. For details write the author. Refer to your membership updates in *Frogpond*.

●

Raymond Roseliep's article "Cry, Windmill" was first printed in High/Coo Magazine, Feb. '78 No. 7.

1980 CONTRIBUTORY MEMBERS

Herb Barrett, Peggy Heinrich, Joanne A. Krenz, Gloria Maxson, Josephine Pagano, Katherine Pokrzywa, Kazuo Sato, James D. Shaver, Miriam Sinclair, Makoto Ueda, Kenneth S. Waterman, Helene Jaccard Dunkle
Enid Carol Lucas

ADDITIONAL 1980 RENEWALS

Darold Braida, Charles Brickley, Larry R. Cann, Thelma King Clauss, Joyce W. Currier, Charles L. Cutler, Jr., Bernard Einbond, Ross Figgins, Jean Fineberg, Clyde C. Glandon, Camarene Grassman, David Haydon, Gary Hotham, H. Ronan Jameson, Yasko Karaki, Dorita Kerner, Harriet Kimbro, Frances Levenson, Peggy Lyles, Ruby Rae McMurtry, M.P. Patterson, Bill Pauly, Earl L. Robinson, Gavin Rychener, Jun-ichi Sakuma, Selma Stefanile, Carolyn Stevens, Roberta Stewart, Miriam M. Stimson, Florence D. Strother, Deborah A. Shea, N.J. Weldon, Virginia W. Wrenn, Josephine Pagano, Geraldine C. Little, Randy G. Rader
Jess Perlman

Corrections: Carolyn Stevens. Steven F. Walker, Steven Walter.

ADDITIONAL NEW MEMBERS

Gary L. Hines, 6328 Chathan Dr. Ft. Wayne, IN 46812
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Nancy A. Baird, 27 Wendell Place, Clark, NJ 07066
Ken Iriye, c/o Raya Rosenthal, 840 E. 17 St., Brooklyn, N.Y. 11230
Lois Dicosola, 25 Arch Lane, Hicksville, NY 11801
Rosamond Haas, 400 Maynard St., Ann Arbor, MI 48104
Bart Mesotten, Drogenberg 100, B-1900 Overijse, Belgium
Kenneth O'Brien, unlisted address
Charlotte A. Jacob-Hanson, Schneidemuhler Str. 8 D-4800 Bielefeld 1,
WEST GERMANY
H.A. Miller 620 West Elder Street, Fallbrook CA 92028
Edna Mae Nauman, 1249 27 Avenue, Sacramento, CA 95822
Margaret K. Porazzi, 20 Seagate Road, Staten Is. 5 N.Y, 10305
Kenneth S. Waterman, 58 Mountain Ave., Caldwell, NJ 07006
Arizona Zipper, Squire Chase House, Fryeburg, ME 04037

ADDRESS CHANGES

Correction: M.P. Patterson, 2860 Red Bug Lake Dr. Ap't 34, Casselberry, FL 32707
Stephen Wolfe, c/o Franco-Canadian Trading Co., P.O. Box 52-59, Taipei, TAIWAN R.O.C.

MEMBERS' AWARDS

Thelma Murphy was a first-prize winner in the 1979 contest of the Society now known as Yuki Teikei Society. Also, first-prize winner in the 1979 Hawaii Haiku Contest, Hawaii category.

Darold D. Braida, high school teacher, won two awards in a competition sponsored by the Hawaii Education Association; first place in the season word category, and second place in the Hawaii category.



On November 11, 1979 member Alan Pizzarelli was featured on a 3 hour program on WGMU Radio to discuss the history of haiku poetry in English, from Ezra Pound to the present-day poets. After the program Alan received phone calls for over two hours from people inquiring about haiku and HSA.



HAIKU DAY in BELGIUM: This took place on May 10. It is the second such gathering in Belgium.

HAIKU DAY in HOLLAND: The first centralized meeting of poets writing haiku in the Dutch language took place on May 18. The poets gather under the name of "Haiku Kring Nederland." The provisional secretary is Francois Haverschmidt, Iaan 23, 3116 JK SCHIEDAM, HOLLAND.



We have wanted contact with haiku groups in all parts of the world. It is happening! Very shortly, HAIKU magazine in Yugoslavia will devote about one half of an issue to the activities of HSA. (The other groups, too, are anxious for interchange of ideas and information.) Zeljko Funda, one of the HAIKU editors, reports that henceforth the magazine will have rotating editors. He will edit the next issue.



INTERNATIONAL HAIKU FESTIVAL, sponsored by the Haiku Society of Canada, took place in Toronto, Canada. *HSA Frogpond* will report on all of these important gatherings.

HSA 1980 OPEN ANNUAL MEETING

The meeting/reading/party will take place on September 27 at the home of Mildred Fineberg. Please plan to attend, and bring your haiku for the open reading. Brief papers on haiku are also welcome. The gathering will be an all-day affair, starting about 11 AM. To make overnight arrangements, if necessary, please contact Mildred Fineberg at 46 Mt. Tom Road, New Rochelle, N. Y. 10805. Full details will be announced later.

CROAKS

CODE

C = Correspondence invited / = end of line
S = Send to SELECTIONS PANEL # = for panel use

Steve Ainsworth

CS-1 *crows huddle / on the church's cross-spire: /
 Easter sunrise*

CS-2 *the bookmarker / for today's math lesson— /
 his licorice stick*

Jane Andrew

CS-3 *Among buttercups, / lemon sun has fallen— /
 Crickets.*

Herb Barrett

CS-4 *Popocatepetl- / fierce mexican sun . . . /
 smouldering aztec eyes*

CS-5 *Lightning and rain— / Spring enters /
 to thunder's applause*

CS-6 *Morning sunlight / tracking shadows /
 on the clock's face*

Darold D. Braida

CS-7 *Iowa pond / Yet, a plop! / Bashō's frog?*

CS-8 *the path / full of petals— / dusk*

CS-9 *above her; / budding willow branches /
 lift in the wind*

Barbara McCoy

CS-10 *Down the snowy hillside / the sun comes, one
 stone step, / at a time . . .*

CS-11 *Moonlight on the snow; / A dog barks somewhere
 outside / the darkened window.*

CS-12 *Winter night; / An old haiku blooms /
 new meanings . . .*

Edith B. Clark

- CS-13 *A near journey's end / Wise sparkle in
wrinkled frame / Affluent winter*
- CS-14 *Holes in filmy tent / Fuzzed apple limb
measurers. . . / Feathered hunger-flits*
- CS-15 *Sunset-rouge / On firmament cheeks . . . /
Grand display*

James Coppinger

- C-16 TUNE-UPS ALIGNMENTS
*a sparrow's nest in each N / three pair, not
just one*
- CS-17 *Tadpoles line the shore / commas punctuate
the pause / between egg and frog*
- CS-18 *Starlings on the roof / In their mimicked
calls are heard / Meadow Larks unseen*

Richard Crist

- CS-19 *This year / no one is there — / but lilacs
bloom again*
- CS-20 *A knock (imagined?) / at my door in the dark /
we touch . . . it is winter*
- CS-21 *Garrulous jay / answered by a wren / with a
single chirp*

Proxade Davis

- CS-22 *hurricane night / swaying pines / suddenly
the moon*
- CS-23 *frog pops up / sits / squints!*
- CS-24 *burning log / the smell of a forest / up the
chimney*

Joseph Donaldson

- CS-25 *pollen and memories / ride the April winds. /*
- CS-26 *soft winds,— the small mesquite / dances in the
rain . . .*

Patricia Farnes (Afghanistan, 1978)

- CS-27 *In our pristine revolution / Akbar calls
me— / 'Dinner, Mem-sahib?'*

Patricia Farnes

CS-28 *Since the dogs bark devoutly / After prayer
call / I return to sleep—*

CS-29 *Finally I plucked / One portulaca in
heat-stroke / For my bedside*

Sister Mary Thomas Eulberg, OSF

CS-30 *Venetian blind / filters / a string of
sun beads*

CS-31 *widow / choosing a tombstone /
the small, black granite*

CS-32 *even in my dream / bread / has life*

(In Vol. II:3/4, No. 42 should have read as follows:)

CS-33 *the window / wooded with frosty trees /
and a child's nose*

Mildred Fineberg

CS-34 *unsettled feelings / drift in the fog*

CS-35 *birds stir the sleeping cat / divebombing*

CS-36 *from the embers . . . / live sparks*

Clyde Glandon

CS-37 *for a moment / a bright leaf and a
sparrow / sway in the bare bush*

CS-38 *the roar of a jet / fades in the gray
morning . . . / a dream remnant*

CS-39 *my palm / in the soft dust under the
swing . . . / brown grass*

Stephen Gould

CS-40 *Mountain winds; / In pine woods the first
juncos / the first mid-day chill*

CS-41 *One by one— / scrub oak leaves / bury a
dry snake-slough*

CS-42 *Old surveyor's cairn— / creviced from the
flood of wind / this last shrill locust*

jamiel daud hassin

- CS-43 *earth's crust hardened / heavy clouds
volcanic gas / molten marriage love*
- CS-44 *clouds giant turtles crawled / across
bridge falling / marshmallow sundae*
- CS-45 *scarecrow arms broken / cornstalks swaying /
wild is the wind*

Peggy Heinrich

- CS-46 *so many birds — / where were you
yesterday / during the storm?*
- CS-47 *at my typewriter / I ask her to be still /
. . . she will be grown soon*
- CS-48 *From the cracks / in the china honey jar /
glue seeps, golden*

Marshall Hryciuk

- CS-49 *ducks on the cold, small waves /
school past the wharf / a
woodpecker knocking*
- CS-50 *a gull's silhouette / passing across
the facade / of Teperman's Wrecking*
- CS-51 *rain raids / split maple seeds /
a red, covered barbecue / issues a
slow smoke*

Ken Iriye

- CS-52 *Beautiful black crows / shining in the
morning sun / soaring through the sky*
- CS-53 *Graceful white-tailed deer / loping through
my backyard woods / scared by my father*

Charlotte Jacob-Hanson

- CS-54 *Fool I was to pick them, / I remember
the place now / three flowers less*
- CS-55 *Ant paused on peach pit . . . / How to
take this treasure home / To the family*
- CS-56 *Through my window one night / the Moon
and I stared / but oh! I blinked first . . .*

Helen Ronan Jameson

CS-57 *Autumn's first rain; / Only a few leaves
quiver — / That one . . . then . . .*

CS-58 *A pressed rose in Shakespeare; / Petals
fall when moved to new / Silent sessions.*

CS-59 *In Lassen's shadow / sulphur streams
and fumaroles; / Tehema whispers still.*

Catherine L. Janke

CS-60 *Shadowy pines— / on an icy winter night /
a sparrow shivers.*

Jerry Kilbride

CS-61 *swirls of pine branches / seething in the
fierce first snow / —tea kettle boiling*

CS-62 *a solitary crane / whooping beyond the
night gate . . . / the transient moon*

CS-63 *bray of the catbird— / evening treetops
answering: / shrill katydid wings*

Steve Mermelstein (from MOUNTAINS AND WAVES)

CS-64 *The fine sand, / Like prawn roe, / Each
grain— a tiny eye.*

CS-65 *White irises / Wisped into being / By
fast, black brushes.*

CS-66 *The birch trees in late summer / Wave in
the darkened woods, / Dropping their
scrolls of bark.*

Thelma Murphy

CS-67 *The weed-blocked path / and apples left
to the worms / chimneys to the birds*

CS-68 *The sun caught / in the sunflower— the
mist / in the "baby's breath."*

CS-69 *Slightly misted sky; / all the weather that
matters / in the sun heat*

James O'Neil

CS-70 *Quiet room, / birds on the wallpaper / never
sing.*

James O'Neil

- CS-71 *Empty church, / once in a while a / candle
goes out.*
- CS-72 *Watching the / mosquito take his / last meal.*

Jess Perlman

- CS-73 *Anemones, / pink and white yesterday . . . /
The morning frost.*
- CS-74 *Trees, grown tall and fat, / leave the
moon no need for clouds / to hide behind.*
- CS-75 *The tiny sweet gum, / leafless branches
dripping, / buffets the storm winds.*

Gloria Maxson

- CS-76 *The sound of a bell / in the plush of
summer dusk / soft indentations.*
- CS-77 *Chapel Carillons / sweet in morning
ambience / even the false note.*
- CS-78 *The backyard party — / my jolly neighbor
dancing / In a monster's mask.*

Earl L. Robinson

- CS-79 *gathering rain-clouds, / rumbling echoes of
lightning, / protest my sadness.*

Alan Pizzarelli

- CS-80 *Work done / the garbage man drives off /
in a Cadillac ("senryu"-per A.P.)*
- CS-81 *Sundown / each firefly / has its own blink*
- CS-82 *Blizzard . . . / resting my shovel / awhile*

Katherine Pokrzya

- CS-83 *Stopped dead in my tracks: / a cottontail
leaping / ahead on my path.*
- CS-84 *Under mid-day sun: / a gray cat licking
herself, / one leg aloft.*

Raymond Roseliep

- S-85 *bald eagle / downed. / wren song a nuisance*
S-86 *on her cake / one hundred candles; / the*
bearded iris
S-87 *but for "kroh-gogogok" / the snowy owl / is*
the white field

Gavin Rychener

- CS-88 *Snow flakes / brushing my cheeks / coat*
collar up
CS-89 *Under the gum box / at supermarket /*
grasshopper resting
CS-90 *A crow in the air / gives scare to the*
farmer. / Puts out scarecrow

Joan Couzens Sauer

- CS-91 *Short solitude, / relaxing with my*
"Frogpond", / children home early.
CS-92 *Caught in the moon glow, / the tiny*
sandpipers / chasing the ocean.
CS-93 *Cold Atlantic, / riding the waves today, /*
only rain drops.

Miriam Sinclair

- CS-94 *Autumn evening— / only the gentle song /*
of the tea kettle . . .
CS-95 *Ashen sky, / cold wind; / the mourners*
CS-96 *moonlight on the sand / and crabs /*
running . . . digging . . .

Daniel Silvia

- CS-97 *the old man / checking telephone slots—*
winter evening
CS-98 *October / crumpled on the floor . . . /*
faintly a cricket
CS-99 *through earphones / a first word heard— /*
the deaf child's eyes

Ruby Spriggs

CS-100 *Sleepless winter night / only sound, a
dripping tap / dripping tap dripping tap . . .*

CS-111 *The first snowfall . . . / memories
overflowing / this empty armchair*

CS-102 *New from a deep mist / day slowly reveals
itself, / tree by tree by l*

e

a

v e s

Roberta Stewart

CS-103 *Fields of yellow mustard / waving in the
sun, / the redtail's shadow*

CS-104 *The yearling sticks his neck / through
the fence fails: / wild raspberries*

CS-105 *Down the dark street, passing an open
doorway: a woman weeping*

Harry Weissman

CS-106 *Grazing horse drives off / pesky
flies / skin twitching, tail
flying*

CS-107 *Mother laughs with joy / as tiny
fingers / seize her hair*

CS-108 *Dried leaves swirling in / wind-dance
with their long shadows / at sunset*

Paul O. Williams

CS-109 *deer by the highway: / one upthrust antler /
rots in its velvet*

CS-110 *sun through icicles— / the south side
of the house warms— / wooden clicks, rustles*

CS-111 *a dull red sunset— / across the new
puddles / twigs of ice grow.*

Marlene M. Wills

- CS-112 *icy rain / drawing the man / within*
CS-113 *alone— / bessie's last /gin song*
CS-114 *pick-up truck / guns on the window*
 rack / the heat

Stephen Wolfe

- CS-115 *elegant kimono / on the limping shrine /*
 of her years
CS-116 *trees / rocked / by first frost*
CS-117 *roses / ravaged by rain, / petals, puddles*

Soburo Yamashita

- C-118 *Stare at frozen light. / After vanished*
 lit inside, / through bedroom window.
C-119 *From stalk to home, / starlings crowded*
 on haycocks. / At Christmas twilight.
C-120 *Direct blow from / Windy City Chicago /*
 north gust hits window.

Ruth Yarrow

- CS-121 *Snowy ravine: / the beech's blue shadow*
 spills / uphill
CS-122 *Spring breeze: / Clinging to the*
 wet sidewalk / Maple wings quiver
CS-123 *Bitter wind: / old hen clutches her*
 fence / feathers blown open

CROAKS

ONE-IMAGE HAIKU

Marlene M. Wills

Most Western haiku are comprised of two images. This technique – one kind of *rensō*, or association of ideas – often suggests mysterious relationships between or among things. The following are excellent examples:

*a phoebe's cry . . .
the blue shadows
on the dinner plates*

Anita Virgil¹

*pregnant again
the fluttering of moths
against the window*

Janice Bostok²

*Muttering thunder . . .
the bottom of the river
scattered with clams*

Robert Speiss

*60 stories
of glass:
the summer moon*

Michael McClintock³

These haiku do not tell us how to feel but rather invite our participation. Each is what Alan Watts calls “wordless,” that is, the poem “drops the subject almost as it takes it up.”⁴

This technique, however, has been championed so often that other kinds of haiku are not readily appreciated. One-image haiku, for instance, has been questioned by those who model their haiku exclusively on Bashō's

Withered-branch on crow's settling-keri autumn-nightfall 5

Robert Speiss, in trying to point out the invalidity of one-image haiku, has stated that a crow on a branch is a “single image having two components” and cannot stand alone.⁶ As it was not Bashō's intent that the crow image be seen as a separate poem, this example hardly justifies Speiss' thesis. One must look to poems which intentionally employ one image with two components:

Temple-bell-on settling sleep butterfly kana Buson

Whereas Bashō intensified the mood and deepened the significance of his crow haiku by including autumn nightfall as a backdrop (one questions its validity as an image), Buson allows his image to stand alone. We are not concerned about the season or time, but rather feel the butterfly's acceptance of a place to settle.

Bashō, also, wrote single image with two components haiku:

*Looking carefully,—
A shepherd's purse is blooming
Under the fence.* 7

By dropping the superfluous opening comment, and assuming all haiku poets look with care, the structure — flower under the fence — is the same as crow on a branch. And in the following single image haiku one of the components is newly missing:

Roadside mallow as-for horse by was-eaten-keri

In yet another haiku by Bashō, two “components,” though separated by *ya* (often translated as a colon), form a single image:

Cuckoo voice stretch-across : water's top

An excellent example of Western two component haiku is Virginia Brady Young's

A hippo shedding the river 8

Through a few words we experience the relationship between hippo and river. Two other fine examples:

*Sunset dying
on the end of a rusty
beer can . . .*

Gary Hotham

*spring breeze
puffs through the skeleton
of a bird*

Raymond Roseliep⁹

There is another kind of haiku which could be called pure one-image haiku. The Japanese masters often employed this technique:

| | |
|---|-------|
| <i>Autumn deep neighbor as-for what (acc.) do person zo</i> | Bashō |
| <i>Spring-sea all-day-long undulating undulating kana</i> | Buson |
| <i>Big-firefly waver-waver thus pass-through-keri</i> | Issa |
| <i>Dragonfly's face as-for mostly eyeball kana</i> | Shiki |

Westerners, too, have written pure one-image haiku which effectively express Watt's definition of a good haiku as “. . . a pebble thrown into the pool of the listener's mind, evoking associations out of the richness of his own memory.”

*an empty elevator
opens
closes*

Jack Cain

A second image or even a seasonal reference would have destroyed this and the following haiku by Cor van den Heuvel:

the shadow in the folded napkin 10

Each is a powerful example of wordlessness; each, in Watts' words, "has the whole universe inside it."

Though haiku is a three hundred year old modern art often anticipating concepts of the Minimalists of the 20th century, the Japanese poets were obliged to stop just short of such purity. Consider Bashō – in the land of cherry blossoms – writing

*sakura**

He came close. But because of the seventeen syllable convention he was obliged to write

Many -many things bring to mind cherries kana

Today's critics and poets would frown on such an unnecessary comment. But what Bashō was unable to do, Cor van den Heuvel did:

tundra

Like *sakura*, *tundra* is a beautiful sound. However, while *sakura* is an immediately beautiful image, *tundra* is not. As crow on a withered branch enlarged "poetic beauty" for the Japanese, so *tundra* should for us.

Tundra, published in 1963, has an effect not unlike Minimal Art of the 1960's which discarded the painterly paint of the Action Painters, the colorful color of the Op Painters and the popular culture of the Pop Painters and in the process rediscovered shape. Those artists (Stella, Newman, Kelly, Judd, etc.) and van den Heuvel have given us what Watts has described as "a silence of the mind in which one does not 'think about' the poem (painting) but actually feels the sensation which it evokes – all the more strongly for having said so little."

One-image haiku are not necessarily short:

*Their way
of filling the whole night:
round eyes of the owl*

Foster Jewell¹¹

*spotting an antelope—
that long moment
before he jumps*

Elizabeth Lamb¹³

*looking deeper
and deeper into it:
the great beech*

John Wills¹²

*Emerging hot and rosy
from their skins—
beets!*

Anita Virgil

Crow/autumn nightfall was not Bashō's only style. He was a true poet sensitive not only to images around him but to creative expression. Contemporary Westerners should be even more aware. After all, there is not THE haiku: but EACH haiku. And it is this very fact that has kept haiku alive in Japan for three hundred years and enabled other cultures to experience and create it.

The crow silently flew off 14

Hosai

*a cherry (tree); cherry blossoms)

First published by Janice Bostok *Tweed* Volume 7 nos. 1&2
(Sept./Dec. 1978)

NOTES

- 1 This and all other Western haiku, unless otherwise specified, appear in Cor van den Heuvel's *The Haiku Anthology*, Doubleday/Anchor, New York, 1974.
- 2 *Haiku Magazine*, Vol. 6, Nos. 1 & 2.
- 3 *New World Haiku*, Vol. 1, No. 1.
- 4 This and all other of Watts' quotes taken from the chapter, "Zen in the Arts," *The Way of Zen*, Pantheon Books, Inc., New York, 1957.
- 5 This and all other literal translations are Harold Henderson's in *An Introduction to Haiku*, Doubleday & Company, Inc., 1958.
- 6 *Modern Haiku*, Vol. 7, No. 4.
- 7 R.H. Blyth, *Haiku*, Vol. 2, Hokuseido Press, Japan, 1952.
Reader's Digest, The Reader's Digest Association, Inc., Pleasantville, New York, February, 1977.
- 9 *Step on the rain*, The Rook Press, Derry, Penn., 1977.
- 10 *Cicada*, Vol. 1, No. 3.
- 11 *Cicada*, Vol. 1, No 1.
- 12 *Cicada*, Vol. 1, No. 3.
- 13 *in this blaze of sun*, From Here Press, Paterson, N.J., 1975.
- 14 *HSA Frogpond*, Haiku Society of America, Inc., New York, 1978. Translation by Stephen Wolfe.

CROAKS

AN APPRECIATION: Haiku Selected for Shikishi

by Randy Brooks

Haiku Selected for Shikishi translated and published by the Haiku Society of America is an exciting invitation to explore contemporary Japanese haiku. First of all, I want to note the freshness of these haiku and their translations. It's exciting to read such powerful contemporary haiku. I've always suspected Blyth's and Yasuda's neglect of contemporary Japanese haiku, and now I feel assured by the diversity, the personality, and the accuracy of these excellent haiku. I have also been reassured that the final word of "do" and "don't" for Japanese haiku has yet to be explained. These haiku consist of personal expression, pun, metaphor, simile, and personification; all of which are supposedly not to be included in serious haiku. The consistent elements of these haiku are: their absolute concreteness; their expression of a significant moment of lived life; their strong emotions; and their individuality.

Reading through *Haiku Selected for Shikishi*, I get no sense of tiredness nor worn out themes such as we see in some derivative English haiku. There are no cherry blossoms, scarecrows, or dragonflies. These haiku are drawn from contemporary life; they speak of the atomic bomb consciousness. Their perspective includes skyscrapers as well as the moon, snowfall, daily clothes and sake. These are not haiku written in response to other haiku; they have a stamp of originality.

Three of the haiku deal with children. Iida Ryūta's is precious:

An infant asleep, hands open, like roses

It is the simile "like roses" which *makes* this haiku work. In contrast to the infant's daily activeness, the infant is motionless, asleep. The calm fascination and awe of the onlooker is suggested by the comparison of the open hands to roses. The simile also gives a strong visual image of the exact position of the infant's open hands. The pinkness of the baby hands is vivid, and the fact of their motionlessness allows the viewer to examine them closely as one might admire a fresh rose.

Ishihara Yatsuka's haiku presents a very different confrontation with a child. His haiku focuses on a sort of recurring nightmare of the atomic bomb blast:

The atomic bomb site: a child disappears in heat haze

The extraordinary awareness and appreciation of the peach blossoms comes from the ordinary mind of habitual chores such as doing the laundry. The activities of the mind of the poet are contrasted. In doing the daily laundry, the mind corresponds by being a daily mind. Then there is a concentration and recognition of peach blossoms exactly as they are. There is a joyous acceptance of the peach blossoms, and yet they are also as ordinary as “daily clothes.” The worlds of “daily mind” and “peach blossoms” are unified – they are actually the same world.

Takaha Shūgyō’s haiku also presents the suchness of things. From his perspective, trees remind him of parsley:

From a skyscraper, fresh green as much as parsley

Even from his skyscraper view, it is the freshness of the greenery which attracts instead of the miniaturized city. The trees look small as parsley on a plate. There is a sort of playful joy in this unusual analogy, but the immediately, we are reminded of those who disappeared in the atomic “heat haze.” The sad somber tone of this haiku comes across strongly as the poet probably remembers his lost friends, loved ones, or relatives. The tension between the past and the present suggests that life’s tragedies are continuous. The past haunts the present; our consciousness is formed by a fusion of the past and present.

Katō Shūson’s haiku also focuses on remembering the atomic bomb blast. He tries to understand the *human* experience, as terrifying as it was:

In an atomic bomb picture mouths open, I too open my mouth: cold

The poet enacts the open-mouthed expression of the victims in the photo. He imagines their agony, and he feels the chilling coldness of their deaths. The reader goes through this same process via Shūson’s haiku. As in Michael McClintock’s dead cat haiku, the open mouth suggests a painful death. They die crying out in pain and agony. Shūson’s haiku is even more gruesome when one considers the possibility that the victims pictured could have been slightly alive when the picture was taken. Haiku, like human experience, is not always beautiful. For the poet and the reader, there is something urgent and necessary about confronting these open-mouthed atomic bomb victims.

Hosomi Ayako’s excellent haiku expresses the suchness of things as they are. The ordinary and extraordinary are locked together:

In daily clothes, a daily mind: peach blossoms

comparison is totally natural. The image is not contrived, but rather springs to mind quite vividly. As with the “like roses” simile, Shūgyō’s

comparison makes the image more concrete than a direct description. The simile is also much more suggestive than mere description.

Needless to say, I am very impressed and encouraged by these contemporary Japanese haiku. The selection committee and the anonymous translator are to be commended.



INVITED OPINIONS

ABOUT HAIKU

by Bart Mesotten, president
Haikoe-Centrum, Belgium

*Klaar staan met woorden,
belettend dat invallen
verloren vallen.*

*Having words ready
and preventing ideas
from going to waste.*

Talking about haiku one often forgets that we are dealing with a form of literature; of poetry. Well then: literature is made with words.

I do not write at length about the so-called "haiku-moment", because everyone who reads this text knows what such a moment is: a sudden discovering in surrounding nature, or in man, which is, however, of such a kind that it appeals immediately; seems important and valuable; worth holding. But it only can be captured in words, because we are in literature.

A haiku poet stands as if his arms are continuously outstretched to catch, with care, all things falling from the sky, because he knows the falling things are worth retaining. He wants to prevent them from falling into the field or among the high grass or corn, never to be found.

One could counter that, for example, a learned scientist or philosopher is also always alert to record sudden thoughts in order not to lose them. That is so. But his work is not done with the intent to create art. On the other hand, the haiku poet's intention is to create a brief poetic work of art.

This formulation indicates that the haiku-poet is *always* alert, and ready to use words. Haiku treats unexpected thoughts, unexpected events, views, etc. Because of the firm and very short haiku form, it is useful for all kinds of sudden haiku-thoughts, events, views. The jotting down itself can result in a haiku, whereas another author of longer poems must first get to work searching for a fitting construction for his "inspiration."

An additional word about the form of haiku. We notice that in Japan and in western haiku an attempt is made to break with the firm 5/7/5 form, by utilizing more or fewer syllables and other verse structure. But we here are only starting to write haiku. We are convinced that the possibilities of the "classical" form are not yet exhausted in Dutch. In our opinion it is better not to change that form yet.

On the other hand, I should like to point out that one does not pay enough attention to the form-possibilities. In Japanese there are many ways to arrive at "poetical" tension. Among these are the kanji-signs in which many "connotations" and associations are hidden, with roots to sometimes very different signs and meanings. These are of course heard simultaneously, thereby increasing the tension; the emotional power. Such a thing hardly exists in western languages. That is why we must try to compensate for the lack, with other poetic language usages. Sound, sound/color, alliteration, metaphor, resonance, atmosphere, etc. must be considered while writing a haiku. Therefore it is regrettable (at least in our view) that some of the haiku in the West (even in *Frogpond!* Sorry!) are so summary and brief that there hardly is any possibility left to obtain richness with words. One requires a minimal length of time to build with words for structure, tension, resonance. Haiku is more than communication of abstract contents. The contents must be implicit in the form itself. Therefore seventeen syllables are a minimum.



The following section of *Selected Haiku Bibliography* is a reprint from *Mededelingen*, publication of the HAIKOE CENTRUM. Bart Mesotten, a member of HSA, is the editor of *Mededelingen*, and Karel Hellemans is the compiler of the *Bibliography*. The remainder of this remarkable compilation will appear in the next issue of *Frogpond*. We are deeply grateful for the opportunity to reprint.

GERUBRICEERDE SELEKTIEVE HAIKOE-BIBLIOGRAFIE

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To be continued

WATERSOUNDS PANEL

WHAT I LOOK FOR in voting "This is a Haiku"

L.A. Davidson (February, 1980)

In choosing haiku, I disregard authors and read first for the total experience, selecting those that evoke a response from my experience or imagination, and discarding those that are obviously not haiku (statements, prose, epigrams.) Later I read the rest repeatedly, choosing others I respond to with further exposure.

For me, a haiku must be a poem and not a bit of prose, but the most important thing is an open-ended quality that evokes more than the words say. I believe what the late Professor Harold G. Henderson stressed, that a haiku is an emotional rather than an intellectual experience.

Since reading is half of it, haiku that are not right for me, may work for others of different background. I think poems can be haiku without being excellent haiku. Certainly the classic Japanese haiku writers and

good contemporary writers have outstanding as well as mediocre haiku. Cor van den Heuvel's term "satisfactory haiku" would be my threshold for choosing a Croak for Watersounds. I do not think that not being chosen for Watersounds means a Croak is necessarily not a haiku; it means merely that these particular panelists at this time in their experience find it not quite satisfactory. Often the wording alone makes it prose, or states, rather than evokes, the intended response. This is where comments to the writer would be helpful, were there forty-eight hours in a panelist's day.

I don't consciously consider form or length, beyond the necessity for a haiku being a very brief poem. Good haiku have been written in one, two, three, four lines, vertically and horizontally, and even in concrete form. Leaving words out to create a truncated image is as undesirable as padding to a five-seven-five length. Since the English syllable is simply not equivalent to a Japanese one-sound unit, I find indefensible an arbitrary rule that grew out of mutual misunderstandings of each other's language by both Japanese and English poets. I prefer a smooth sound to a staccato one, but the content of the haiku should govern its form. Clear language, perceptions convincingly from firsthand experience, refreshingly new perceptions of old subjects, carefully thought-out punctuation to convey accurately the poet's intentions, and the tension of images juxtaposed to form metaphor — all are important.

While doubtful that a satisfactory list of season words could be compiled to cover the English haiku world, I do think reference to season desirable. For me, haiku is that "perception of nature with a link to human nature," the latter being of great importance.

Though poems submitted to CROAKS are supposed to be haiku, little, if any, attention seems paid to differentiating between senryu and haiku. Only recently have I become aware of Japanese haiku as basically witty. Had I done so earlier, I would surely have marked for Watersounds in the February *Frogpond*, Marlene Wills'

pig and I spring rain

Kyoko Selden (March, 1980)

I evaluate a haiku by whether it is good poetry. A good poem, to me, not only views and expresses in a striking and unforgettable way, but is musically successful. How the poem is worded rather than what it is about often influences my selection. I find it disappointing when a poem is typically haiku-like; when it makes me feel it has already been said, unless it offers a special effect; or when it wastes words.

WATERSOUNDS

SELECTIONS PANEL

| | |
|--------------------|--------------------|
| L. A. Davidson | Raymond Roseliep |
| David Lloyd | Hiroaki Sato |
| Foster Jewell | Kyoko Selden |
| Tadashi Kondo | Cor van den Heuvel |
| Alfred Marks | John Wills |
| Michael McClintock | Rod Willmot |
| Alan Pizzarelli | Stephen Wolfe |
| Leon Zolbrod | |

Michael McClintock, David Lloyd, and John Wills' votes were not available.

CHECKED AS HAIKU

(chosen from the Feb. '80 CROAKS)

Gary Hotham — 31

*letting
the dog out —
the stars out*

Davidson, Jewell, Kondo, Sato, Wolfe

James O'Neil — 64

*About to shave,
suddenly in the mirror,
my father's face.*

Davidson, Marks, Kondo, Roseliep, Sato

Marlene M. Wills — 94

Seed catalog in the mail box cold drizzle

Kondo, Sato, Selden, Willmot

Bob Boldman — 10

*lakeside:
my face
shaping the wind*

Davidson, Kondo, Roseliep, Selden

Joyce Walker Currier — 16

*fading saffron sky --
old scarecrow and the corn stalks
taller in the field*

Davidson, Kondo, Jewell, Zolbrod

Marion Mattes — 52

*Just being
hurts these winter bones*

Davidson, Jewell, Roseliep, Sato

Ruby Rae Mc Murtry — 55

*spreading so far
on the kitchen floor
spoonful of sugar*

Davidson, Marks, Kondo, Sato

Gloria Maxson — 56

*Pent up in old flesh —
his hands in constant movement
fumble for a latch.*

Davidson, Jewell, Zolbrod, Wolfe

Lilli Tanzer — 82

*The vine declines my horizontal guide
twists upward on itself*

Kondo, Jewell, Roseliep, Wolfe



Herb Barrett — 8

*In the traffic jam —
a flight of pigeons
by-pass the freeway*

Roseliep, Sato, Wolfe

Catherine L. Janke – 36

*Warm summer shower –
delighted children romping
on the slippery grass*

Kondo, Sato, Zolbrod

Gloria Maxon – 58

*Chatter and chortle,
as midnight reunites him
with a long-dead wife.*

Davidson, Kondo, Wolfe

James O'Neil – 62

*People sit alone,
their coats hanging together,
doctor's waiting room.*

Marks, Roseliep, Wolfe

Ruth Yarrow – 98

*Shafts
of winter sun
reach the bare oak*

Kondo, Selden, Wolfe

We are listing only numbers for one and two-vote haiku. Please send s.a.s.e. to the editor if you wish to know who voted for your haiku.

Two votes: 4, 6,7, 17, 18, 19, 30, 38, 39, 42, 48, 49, 54, 57, 66, 67, 71, 76, 79, 83, 86, 90, 96.

One vote: 3, 5, 12, 13, 14, 20, 22, 24, 25, 26, 27, 28, 32, 33, 34, 35, 37, 40, 41, 43, 45, 46, 50, 51, 53, 63, 65, 72, 74, 81, 84, 87, 88, 89, 91, 92, 93, 95.

Late votes: Cor van den Heuvel – 32, 67, 93

In response to Marion J. Richardson, Vol. II:3,4.

From Earl L. Robinson: I think Ms. Richardson's suggestion is a good one. I would like to add to it my suggestion that panelists, in stating "what I look for in voting This is Haiku," include their ideas on why certain contributions are *not* haiku. If they feel reluctant because it might bruise a tender ego, I offer my enclosed entry for such negative appraisal. (See CROAKS, pg. 12).



REPORT FROM GERMANY

FIRST NATIONAL HAIKU BIENNIAL

September 29 and 30, 1979, Bottrop, West Germany

by Sabine Peters-Sommerkamp (Hamburg).

translated by Frauke Regan

For the occasion of the *First National Haiku Biennial* a group of approximately twenty authors assembled to discuss various aspects of a German-language haiku, and to read from their own works. They had been invited by Mr. Arthur K. Fuehrer who was appointed by the local Community College to preside over the meeting. After the initial introductions the discussion covered the place of Japanese haiku within German poetry; its relationship to the German, and its adaptability.

A definite clarification of these issues had become particularly necessary since the publication of the first *Anthology of the German Haiku* (Sapporo 1978), a collection of poems presented in broadly varying interpretations. Lacking, however, in authoritative stylistic valuation, the need for a standardized poetical form became apparent. Uncertainty about the "validity" of their own basically lyrical approach was obvious among the particular authors present, as well as among many other haijin. All of these had used this book as a provisional orientation guide. Consequently the discussion focused primarily on the degree of poetical assimilation to the traditional Japanese haiku. Here, as in the following poems, three basic (occasionally overlapping) positions emerged; partial assimilation, assimilation in form and content, and assimilation in content alone.

A partial assimilation was favored by Mr. Juergen Volkert-Marten and Mr. Peter Coryllis, who pointed out that the Japanese "feel", the intellectual distillation of the haiku, leads the way to a new short form of German poetry. The idea was not to simply imitate the three-line verse but to elaborate on its format and by so doing avoid the danger of a strictly mechanical orientation. He suggested that one perceive the haiku in German as a poetical aphorism with as few syllables as possible.

I, who endorses a German equivalent close in format and content, replied that the word "aphorism" could indicate a subjective valuation. Important should be the objective, universal yet specific, quality of this short genre whose essential point is its centralized image. The overall value of this "nature-reflective" image which releases a sudden recognition in the reader should not be viewed as specifically Japanese but rather as being transferable, as its impact is aimed at man's subconscious. Similar consideration should be given to the number of syllables. Despite structural differences in the two languages a constant exists in both East and West: the length of one single breath equals 17 syllables.

Mr. Hans Stilett agreed with this point of view. In pointing out the importance of verabal sparseness he also emphasized the power of expression of each single word. He mentioned that through the study of other cultures the rediscovery of "lost values" pointed towards the significance of form and concept. He was attempting to achieve this assimilation through an iambic-trochaic rhythm and by writing with flush right margins. A merging of strict form with the intensity and vigor of expression would be ideal. Structural limitation would only hinder the mediocre mind; to the genuine artist it presented an additional challenge, and esthetic charm. As he has so much to express he finds the structure to be an enrichment which prevents the poem from disintegrating.

Mr. Harald K. Huelsman was opposed to a structural adaptation. For one thing he felt it impossible to impose so-called rules upon any language constructed so differently and, secondly, he said that no fundamental guidelines existed. Contained in the word "fundamental" was a difference between European and Asiatic thought. There has always been something "fundamental" in German culture; this attitude however was foreign to the Japanese. Besides, there appeared to be a tendency towards a more flexible form in modern Japanese haiku poetry.

In their summaries the members agreed on the use of brevity, condensed content, verbal imagery and the transmission of concealed meaning as obligatory criteria for a German-language haiku.

The theoretical part of the biennial was followed by two sessions of readings. Supplemented by musical presentations, the first five authors read and, the next morning, six other lyric poets read from their works. This was the first public reading of German haiku poetry to a large audience.



The opening reading was by Mr. Voelkert-Marten (Gelsenkirchen), who read poems from *No Time for Dreams* (1975), *Pious Reality* (1976), *Possibility of Unmasking* (1976), *Hope Like Snow* (1978), none of which he considers to be haiku but, rather, expressive short texts or aphorisms:

*A man like I
does not die from one bullet wound.
He dies slowly like a tree,
Whose bark is steadily violated.*

Mrs. Antonie Striebel (Memmingerberg) also sees her poems, which are often related to Korean brush paintings, as short texts or haiku-influenced poems:

*Cherryblossoms pass —
yet the quince,
white blossoms it bears and the bird.*

In addition to poems about sculptures by her late husband, Bruno Krell, Mrs. Erna Hinz-Vonthron (Essen) read several haiku from *Abundance of Life*:

*In the tree's shadow
I spoke with my childhood —
distantly a bird sang.*

Title-wise, and leaning toward Japanese-type metaphor in haiku, Mrs. Marianne Junghans (Krefeld) read from her book arranged as small love stories – *Lanterns on the Arches of a Bridge*:

*Flock of cranes over the mountain—
they know of route and destination.
Where are we going?*

Mr. Ingo Caesaro (Kronach), representative of a writer's collective, introduced some of his haiku which he sees as "pictorial leftovers", used in the positive sense of the word. These are images complete in themselves which cannot be incorporated into the context of his other works:

*The carps feed
by full moon, nightlong —
already the moon wanes.*

The meeting ended with excerpts from my *58 Haiku and Words are . . .*. The poems in the first book strictly adhere, in form and content, to the Japanese haiku; in the latter, however, the seasonal reference of the *kigo* is usually dispensed with and only the lyrical presentation of the intense image is the prime concern:

*Dreams are lightforce
in darkened rooms
without windows.*

Note: In German, this is in 5/7/5.

This first exchange of thoughts, theoretical and lyrical, stressed on the one hand the role of the haiku as an important literary building-block in the cultural interchange with the far East. On the other hand, it pointed to a direction of development which began in America as early as the mid-sixties: The beginning of a specifically English-language haiku poetry.

In the effort for a German-language haiku we could note the words of Harold G. Henderson

"When it comes to establishing standards for haiku written in English . . . it does seem likely that our poets will eventually establish norms of their own."

TROPES IN CLASSICAL JAPANESE HAIKU, II

by Aleksandar Nejgebauer

Translated by Aleksander Nejgebauer, Professor of World Literature at Novi Sad University in Yugoslavia, and Zeljko Funda, Professor of Comparative Literature, now a teacher in Varazdin, Yugoslavia.

1. ABSENCE OF TROPES

Bashō's famous haiku on a frog:

*Furuike ya
kawazu tobikomu
mizu no oto*

has been translated and interpreted differently. Literally, i.e. imitating most closely (by means of the target language) the structure of the source form it reads:

*An old pond:
frog jump-in
water sound.*

tr. H.G. Henderson

On the surface (before the frog has jumped into the water) there are no tropes here: the text consists of minimal statements of fact. But as the numerous translations and papers dealing with this haiku show, its "underwater" metaphorical potential is inexhaustible. The poet has not stated: "The frog is like a man: a funny amphibian (water – our original element: the unconscious; land: the ego) croaking at the sky (the super-ego) and its occasional jumps into the surmised depths of the world's being merely produce an instantaneous little noise, a little stir on the surface of eternity. Yet, these may be precious moments no matter how imperfect and transient." However, he has given rise to this and many other thoughts and emotions to be experienced and partly expressed. The frog is consequently a universal *potential metaphor* – not merely a "sunken" one according to Henry Wells' "sunken image" in his study *Poetic Imagery*, (New York 1924). Bashō's frog rather corresponds to Wells' categories of "radical" and "expansive" image.

The strength of haiku lines without poetic tropes is in proportion to their metaphorical potential which is not made explicit just as their intellectual/discursive potential is not made explicit.

2. EPITHET

The attributively used part of a compound is frequently a constant epithet with traditional associations (the floating world: *uklyo*, spring rain: *harusame*, short summer night: *mijikayo*, shining (autumn) moon: *meigetsu*, autumn wind: *akikaze*).

Even more frequently the attribute narrows down the category of the noun by a feature not necessarily an epithet, which has only implicit (but inevitably) an emblematic or metaphoric component.

*A white chrysanthemum:
the eye never finds
a speck of dust.*

Bashō

*Yellow and white
chrysanthemums – other names
are not fit to be heard.*

Ransetsu

*Yellow and white;
chrysanthemums – if only
there were red ones, too!*

Shiki

Epithets in the sense of subjective attribution are rare:

*Look! a peony –
a silvery cat;
a golden butterfly*

Buson

*Like the rest,,
this snail too has
a valiant look!*

Issa

*Bright winter morning –
Coals in high spirits:
crackle, crackle.*

Issa

3. SIMILE

Similes are rather rare, and strictly metaphorical similes are very few indeed.

*A monk – like bindweed
keeps dying.
A fir – Buddha's law!*

Bashō

Some similes are presented as impressions which represent a subjective truth (using the formula "as if" or "seems to").

*The swallow's flight
follows the river's flow
as if it floated.*

Saimaro

*To a pepper pod
add a pair of wings –
a red dragonfly!*

Bashō

"As if"-type impressions are characteristic, in which the second constituent of the comparison is not stated:

*Cold rain
the monkey, too, seems to want
a cape.*

Bashō

or does not exist separately from the first:

*Pebbles on the bottom
seem to move
in the clear water.*

Sōseki

Potential similes which are potential metaphors at the same time, are the most numerous. Basically these are all details of the natural environment which may be felt (by those willing) as analogous to human existence. e.g.

*You see the bottom,
you see a fish –
deep autumn water.*

Buson

4. METONYMY AND SYNECDOCHE

Warren in *Theory of Literature* acutely develops and generalizes D.S. Mirsky's remark on the poetry of Walt Whitman ("endless metonymic images, examples, specimens of elements comprising a democratic constructiveness"):

"For all his love of lists, he is not really a pleuralist or personalist but a pantheistic monist; and the total effect of his catalogues is not complexity but simplicity."

At the cultural and aesthetic level, this generalization can be carried to its conclusion by stating that in his use of figures of style Whitman also broke away from the European dualistic tradition as a manifestation of a world of inequality, hatred and conflict. Japanese haiku, with its general metonymic bent also expresses a monistic view of the world, but in contradistinction to Whitman it does not have to accumulate details to create an inventory of significant phenomena of life, because this inventory is given and implied in the hierarchical cultural tradition.

At the same time the monist vision makes relative the difference between metonymy and synecdoche (the latter being an internal substitution of parts of objects and relations between these parts).

In addition to typical explicit examples of metonymy:

*Spring rain —
Talking as they walk away
a cape and an umbrella.*

*Before the chrysanthemum
the scissors hesitate
for a moment.*

Buson

implicit metonymy exists in every Japanese haiku as an image of closeness based upon the sense of unity of the individual and the world. e.g.

*The turnip-picker
shows me the way
with turnip in hand.*

Issa

The correlation of the parts of the whole: man/earth, plant/other people is self-evident (if there is a certain body of shared ideas).

5. PERSONIFICATION

Japanese examples of personification in haiku poetry are mainly humorous ("the Lord Horse," "Lady cat," "His Highness the Cat's Whiskers"), perhaps because of the dualistic nature of serious personification. An exception is found in Buson's haiku

*Demons are planting rice
in the long rays
of the evening sun.*

although there is an element of grotesque here in addition to the fantastic and mysterious.

6. METAPHOR

Metaphors of the "European" type, i.e. explicit ones are rare in Japanese haiku but can be found occasionally ("Kettles of Hell," "seed of Hell," "night voices"). All of the above examples are Issa's. He is also fond of games of literal and metaphorical identification:

*There in the corner
even the tarnished dolls
are man and wife.*

Issa

*When I die,
be the guardian of my grave,
o, grasshopper!*

Issa

Far more numerous are objectively present yet hidden metaphors. Thus, the dew: *tsuyu* has traditional associations: "dewdrops," and "dewdrop world," i.e. lovely but transient.

*White dew
on a bramble bush:
a drop on each thorn.*

Buson

*This dewdrop world:
It may be a dewdrop —
and yet . . . and yet . . .*

Issa

*This short dewdrop world life —
and in that dewdrop:
so much strife!*

Issa

The cuckoo: hototogisu is a "momento mori":

*The cuckoo's cry –
drawing a cross
with the skylark's flight.*

Kyorai

*Cherry blossom, cuckoo,
Moon, snow – already
the year's end.*

Sampu

*For ears
solid with sermons –
the cuckoo's voice.*

Shiki

Shiki's hidden metaphor "red chrysanthemum" is modernist by virtue of individualism – a reference to his tuberculosis. Generally speaking, the entire body of Japanese classical haiku (apart from other Japanese poetry within the entire cultural heritage) consists of metonymic material but it also contains in its totality, a metaphorical potential – a constant possibility of analogic identification with the essence of human physical and spiritual life. The fact that this potential mostly remains suppressed and does not appear on the surface is to be interpreted in terms of the Japanese poets' monistic vision of the world. Their vision is not passive; on the contrary, it is maintained under a high tension of contradictions whose conflict (and utterance) has been suppressed.

Finally, if the figurativeness of Japanese haiku is considered in terms of "poetic imagery" (instead of traditional categories of tropes, partly abandoned in the West today, and used here in view of their terminological distinctiveness, not exactness) we shall see that sensuous particularity has made poems in the haiku form (and its tradition, too) an extraordinary treasury of imagery. Consequently the fragmentariness and bareness of expression in Japanese haiku conceal, in spite of comparatively explicit tropes, a wealth of implicit and potential figurativeness which requires a mental effort on the part of the reader, but which rewards him in proportionate abundance.

haiku translated by Aleksander Nejgebauer only

TRANSLATIONS/DERIVATIONS

TAKAHAMA KYOSKI (1876-1959)

Editor of *Hototogisu* (Cuckoo), and advocate of 5-7-5

| | | | | |
|-------|---------|------|----------------|-------|
| Hebi | nigete | ware | wo | mishi |
| Snake | fleeing | me | follows object | seen |

| | | | | |
|-----|----|--------------|----|---------|
| me | no | kusa | ni | nokoru |
| eye | of | grass, weeds | in | remains |

Literal translation:

**snake fled me (object precedes) seen eye of grass
in remains**

Derivation:

**The snake
has
fled
but
his
eye
with
me
inside
lingers
in
the
grass**

Alfred H. Marks

This haiku was chosen by Alfred H. Marks
calligraphy by Kyoko Selden

蛇は
逃げ
た
が
我
の
目
は
草
の
中
に
残
る

KAWABATA BŌSHA (1900-1941)

Painter/poet with Zen background

| | | | |
|-----------------|--------------|---------------|-----------|
| Kareta | azami | shintō | no |
| Withered, dried | thistle | heart, mind | of |

| | | |
|-------------|------------|---------------|
| hana | moe | nikeri |
| flower | burned | has (!) |

Literal translation:

dried thistle heart/mind of flower burn (perfective suffix)

Derivation:

This
withered
thistle
burning
on
in
my
mind
a
living
flower

Alfred H. Marks

朽
れ
あ
ま
い
心
の
あ
ら
び
に
け
る

This haiku was chosen by Alfred H. Marks
calligraphy by Kyoko Selden

hebi nigete ware o mishi me no kusa ni nokoru

- hebi** -- n., snake
nigete -- v., to run away, escape; "escape(s)" or "escaped and"
ware -- n., an old or literary first person pronoun; *ware o*:
me -- the object of the verb, *mishi*
mishi -- past tense of the verb, *miru*, to look at, see, watch, etc.
me -- n., eye or eyes
no -- particle that identifies the sentence subject, which is in this case *me*
kusa -- n., grass
ni -- at, in, on, etc.
nokoru -- v., to remain, be left, etc.

A snake escaped, and its eyes that looked at me remain in the grass

Hiroaki Sato

hebi nigete ware o mishi me no kusa ni nokoru

| | | |
|--------|---|----------------------------|
| hebi | — | snake |
| nigete | — | having fled, fled and |
| ware | — | I |
| o | — | accusative |
| mishi | — | which saw |
| me | — | eyes |
| no | — | nominative |
| kusa | — | grass (here, summer grass) |
| ni | — | locative |
| nokoru | — | remain |

Direct translation:

snake having fled eyes that saw me remain in the grass

Derivation:

snake fled
eyes that saw me fixed
still in the grass

Kyoko Selden

Hebi nigete / ware-o mishi me-no / kusa-ni nokoru

| | | |
|--------|----|---|
| hebi | — | noun, snake; season-word for summer |
| nigete | — | gerundial form of intransitive verb, <i>shimo-ichidan</i> class, <i>ni-geru</i> , to flee, to escape (stem, <i>ni-</i> plus <i>renyōkei</i> , or conjunctive form, <i>-ge-</i> , and the auxiliary particle, <i>-te</i> , which imparts a continuative function to the verb; “escaping” |
| ware | — | pronoun, formal designation for the first person, I; oneself; me |
| -o | — | accusative or objective particle, or postposition, bound to the preceding element |
| mi | — | <i>renyōkei</i> form of intransitive verb, <i>kami-ichidan</i> class, <i>mi-ru</i> , to see |
| -shi | -- | here, <i>rentaikei</i> , or attributive, form of <i>-ki</i> , a perfective verbal suffix that follows the <i>renyōkei</i> ; <i>mi-shi</i> , have seen |
| me | — | noun, eye; eyes |
| -no | — | possessive particle, or postposition, bound to the preceding element; here, also a <i>kireji</i> , or “cutting-word” |
| kusa | — | noun, grass, with additional sense of weeds, bush; brush |
| ni | -- | directional particle, or postposition, to; toward; at; in, bound to the preceding element |
| nokoru | -- | <i>shūshikei</i> , or conclusive, form of intransitive verb, <i>yodan</i> class, to remain; to stay behind |

Literal translation:

Snake fleeing / eyes that have seen me / in the grass remain.

More literary translation:

After the snake's gone
Those eyes that had stared at me
Remain in the grass.

Leon Zolbrod

KAWABATA BŌSHA

kare azami shintō no hana moenikeri

- kare — v., to wither, die; here used to modify the word that follows
azami -- n., thistle
shintō — n., heart, head, mind; this word is associated with a remark supposed to have been uttered by a Zen monk when he was condemned to death by fire; “Shintō o mekkyaku sureba hi mo mata suzushi,” or something like, “Annihilate your mind, and even the fire feels cool.” It isn’t clear, of course, that Bōsha had the remark in mind in writing the haiku
- no — of
hana — n., flower, blossom
moenikeri — the verb, moyu, to burn, plus two particles that add to the overtone

A withered thistle, with its head, its flower, burning

Hiroaki Sato

kare-azumi shintō no hana moenikeri

| | | |
|------------|----|---|
| kare-azami | -- | dry thistle |
| shintō | -- | heart (<i>shin</i> , heart + <i>tō</i> , head, tip) |
| no | -- | genitive |
| hana | -- | flower |
| moenikeri | -- | is/was burning |
| moyu | -- | to burn |
| nikeri | -- | compound auxiliary verb of recognition often after a verb of natural transition from <i>ni</i> (auxiliary verb of completion) and <i>keri</i> (auxiliary verb of awareness used when realizing something with a sense of wonder by observation or on report, often called an auxiliary verb of emotion) |

Direct translation:

dry thistle flower of the heart is burning

Derivation:

dead thistle
in my heart flowers
burn on

- kare** – *renyōkei*, or conjunctive form of intransitive verb, *shimo-ichidan* class, *ka-ru* (classical form, *ka-ru*), to wither, to dry up, to be spent
- azami** – noun, thistle; season word for late spring or summer
- shintō** – noun, heart; pit of the stomach; pit of the throat
- no** – possessive particle, or postposition, bound to the preceding
- hana** – noun, flower; blossom; bloom
- moe** – *renyōkei* form of intransitive verb, *shimo-ichidan* class, *mo-eru* (classical form, *mo-yu*), to be burnt; to burn; to be on fire; to blaze
- ni** – *renyōkei* form of auxiliary verb, *nu*, here indicating emphasis in combination with the following element, *-keri*
- keri** – classical verbal suffix indicating past tense; here combined with *ni*-; also, *kireji*, or “cutting word”

Literal translation: **Withered thistle / flower of my heart / has gone**

up in flames.

More literary translation:

Withered thistle –

It's as if part of my heart

Has gone up in flames.

Comment: *Shintō* is a Sino-Japanese expression, with overtones of Chinese poetry, as in a couplet by Li Shan-fu (Sino Japanese, Li-san-ho, T'ang dynasty), “Now there are no worldly things to bother my heart; / Again a poetic mood returns, and I seek to express it.” *Jinjū sara-ni naku, shintō okoru / mata shijō arite, shō soto-ni kuru.* (from *Jigen; Dai-Kanwa jiten* gives the lines in reverse order; verse found in *Ch'uan T'ang shih*, or *Zen-Toshi; Jigen* correct).

The modern Japanese haiku poet, like his earlier counterpart, has continued to look to Chinese poetry for inspiration. The English haiku poet, likewise, may attune his or her poetic sensibilities to the roots of English lyricism, both ancient and modern.

Leon Zolbrod

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.

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. University 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.

NEW BOOKS

JAPANESE LINKED POETRY, Earl Miner. Princeton U. Press, Princeton, NJ.

A ZEN WAVE: Basho's Haiku and Zen, Robert Aitken. John Weatherhill, Inc.

HAIKU, Claire Pratt, from the 1965 edition. This is the first haiku book ever to appear in Canada. Available for \$3.50, ppd. from the Haiku Society of Canada, 627 Broadview Avenue, Toronto, Ontario, M4K 2N9, Canada.

CURRENT PERIODICALS

CICADA. Eric W. Amann, ed. 627 Broadview Ave., Toronto Ont. M4K 2N9, Canada. Quarterly.

DRAGONFLY, a quarterly of haiku. Lorraine Ellis Harr, ed. 4102 NE 130 Pl., Portland, Oregon 97230.

HIGH/COO. R. & S. Brooks, ed. Rt. 1, Battle Ground IN 47920
Quarterly.

JANUS-SCTH. Rhoda deLong Jewell, ed. 1325 Cabrillo Ave., Venice, CA 90291.
Quarterly.

MODERN HAIKU. Robert Spiess, ed. P.O. Box 1752, Madison, WI 53701. Triannual.

OUTCH. Nubuo Hirasawa, ed. Nishi-2-21-32, Junitachi-shi, Tokyo 186, Japan.
Quarterly.

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

TWEED. Janice M. Bostok, ed. Box 304, Murwillumbah, NSW 2484, Australia.
Quarterly.

WINDLESS ORCHARD. Robert Novak, ed. Dept. of English and Linguistics, Indiana-Purdue Univ., Ft. Wayne, IN 46805. Quarterly, incl. art calendar.

Editors: Please keep us up to date.

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SARIFA