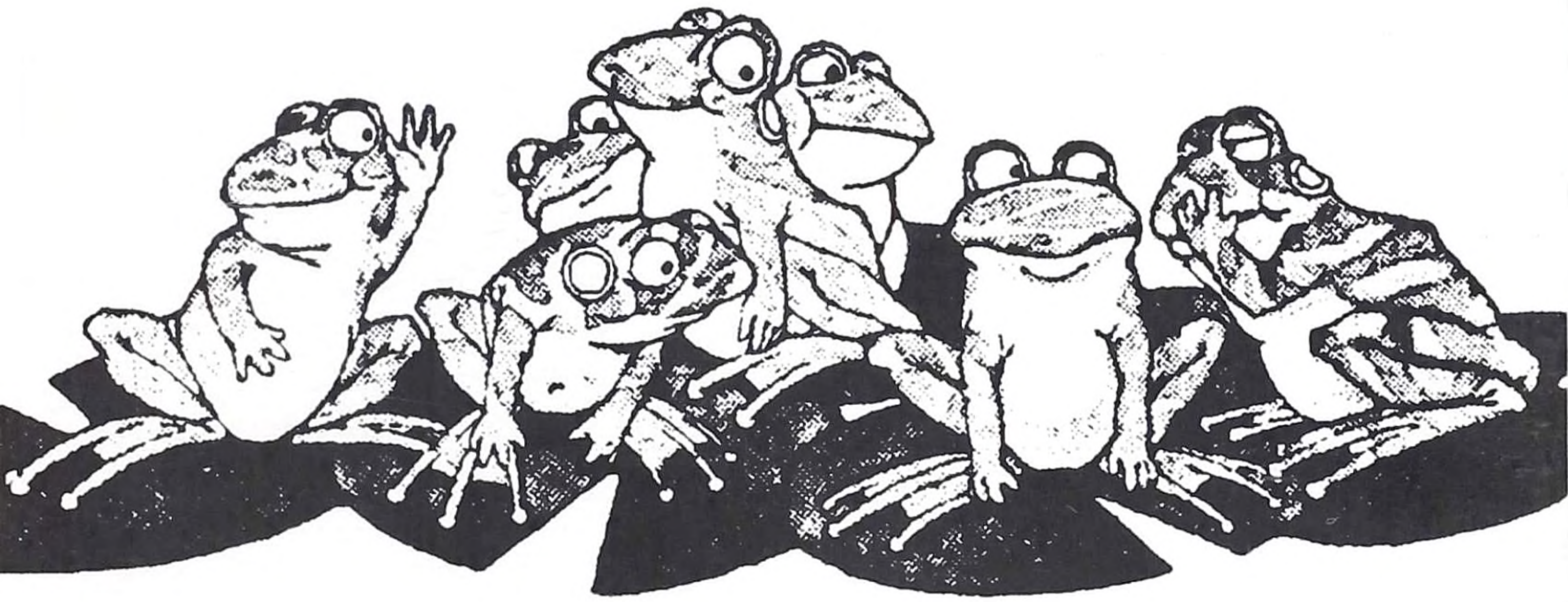


HSA
Frogpond





Volume III Number I
February, 1980

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HAIKU SOCIETY OF AMERICA, Inc.
333 East 47th Street, N.Y.C., N.Y. 10017

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and all panel members

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Please send all Frogpond mail to the editor; all subscription/membership mail to the treasurer/sub./mem. sec'y. All other mail should go to the president, at his home address

HSA FROGPOND

February, May, August, November
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on a calendar year
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HSA 1979 FINANCIAL REPORT – SUMMARY

1978 Debts to Yasko Karaki, \$200. Emiko Manning, \$143.32 Lilli Tanzer, \$325.

1978 Bank Balance, December 31 \$ 99.59

1979 INCOME

Subscriptions/Memberships 1,894.77

(\$227. received and expended in 1978)

HSA Frogpond Single Issues 71.90

Henderson Contest Entry Fees 135.00

Contributions 1,871.98

TOTAL \$4,073.24

EXPENDITURES

*Administrative Costs (stationary and supplies,
postage, publicity, xeroxing, telephone,
transportation, funding applications) \$1,129.87

Filing fee for 1978 (Law Department) 10.00

Magazine copyright fees (Library of Congress) 30.00

Shikishi booklet printing and distribution 338.33

August Bulletin (xerox and distribution) 85.12

HSA Frogpond production and distribution – 3 issues
(editorial correspondence, typesetting, printing,
supplies, postage) 1,844.11

Lecturer – HSA Annual Program 150.00

Henderson Contest Award 100.00

Merit Book Awards 110.00

High School Contest Prizes 200.00

Bank service charges 42.43

TOTAL \$4,039.86

INCOME \$ 4,073.24

EXPENSES 4,039.86

BALANCE \$ 33.38

*All president's expenses (\$500.) were absorbed by Hiroaki Sato in the form of a donation, including the cost of publishing HAIKU SELECTED FOR SHIKISHI.

All subscription/membership secretarial expenses (\$449.15) were absorbed by L.A. Davidson in the form of a donation.

Treasurer's and editor's expenses were partially covered, as donations.

Emiko Manning absorbed the 1978 debt to her.

Lilli Tanzer cancelled the 1978 debt to her

These expenses and donations are incorporated in the above report.

The books are open to all members. For a more detailed report send S.A.S.E. to the treasurer.

Respectfully submitted, Mildred Fineberg

1979 DONORS TO HSA

HSA thanks you for your aid in making our various activities possible.

Jan Bostok, Richard Crist, L.A. Davidson, Proxade Davis, Joseph Donaldson, Mildred Fineberg, L.F. Gronich, Alice Halliday, Bob Hodge Jr., Elizabeth S. Lamb, F. Bruce Lamb, Gloria Maxson, Jim Nichols, Tadao Okazaki, James O'Neil, Jess Perlman, Marion J. Richardson, Earl Robinson, Hiroaki Sato, Kazuo Sato, James D. Shaver, Miriam Sinclair, Roberta Stewart, Anthony Suraci, Lilli Tanzer, Anna Vakar, R. Anthony Welch, Leon M. Zolbrod. There were twenty-three donations from persons in the Japan Trade Center, New York City.

NEW MEMBERSHIP CATEGORIES

Regular membership: \$10. (overseas \$15, via air \$18.)

Contributor	50.00
Patron	100.00
Benefactor	1000.00

Needless to say, HSA will be happy to receive your contributions in any amounts.



BY-LAWS

Thirty-nine members returned by-laws amendment proposals. Thirty-three voted "Yes" for all. The remainder carried mixed votes.

HAIKU SOCIETY OF AMERICA, Inc. Amended December 1979,
Non-profit, tax exempt. to read as follows:
Donations are tax deductible

ARTICLE I

The organization shall be known as the HAIKU SOCIETY OF AMERICA, Inc.

ARTICLE II

The purpose of the organization is to promote the appreciation and the writing of HAIKU.

ARTICLE III

The SOCIETY shall publish a magazine four times a year, if money is available.

ARTICLE IV

MEMBERSHIP

- 1 – Membership shall consist of all persons paying established yearly dues. Each member shall receive:
 - a – A copy of the by-laws
 - b – A membership list, updated in the publication
 - c – A general HSA information sheet
 - d – The periodic issues of the HSA publication, with timely announcements of HSA contests

Members shall receive notices of meetings; be entitled to vote for officers; vote on BY-LAWS revisions or amendments; be eligible to serve as officers, and on committees.

- 2 – Honorary membership may be recommended by any member. The Executive Committee shall pass on such recommendations.
- 3 – Members may nominate candidates for the merit book awards, by writing to the chairperson of the Awards Committee.

ARTICLE V

OFFICERS

Section 1. The officers shall consist of a president, vice-president, subscription/membership secretary, treasurer, editor/recording secretary.

Section 2. Officers shall assume office in January for a term of one year, and may run again in consecutive years.

Section 3. The Executive Committee shall consist of the officers.

ARTICLE VI

DUTIES OF OFFICERS

Section 1. The president shall assume general supervision of the HSA; preside at all regular and executive committee meetings; appoint committee chairpersons (for the Henderson Contest, Merit Book Awards, Nominating committee, etc.); assume responsibility for publicity and public relations correspondence.

Section 2. The vice-president shall work with the president in handling the HSA responsibilities described above. The vice-president shall perform the duties of the president in his absence.

Section 3. The subscription/membership secretary shall maintain an up-to-date membership file; prepare listings of renewals, new members, and address changes for each issue of the HSA publication.

Section 4. The treasurer shall receive all HSA funds, keep detailed account books, and prepare all government reports.

Section 5. The editor/recording secretary shall take minutes at regular and executive committee meetings; design, edit, and produce the HSA publication — following the guidelines voted on by the membership in December 1977. The editor may enlist the aid of associate editors.

Any changes in the agreed-upon and established nature of the publication must again be subject to a vote by the entire membership.

Section 6. All major decisions by any officer shall be discussed by the executive committee and, if necessary, taken to the membership for a consensus of opinion, before implementation.

ARTICLE VII

DUES

Section 1. Dues shall be determined by the executive committee before the calendar year begins.

Section 2. Dues are payable as of the beginning of the calendar year. The deadline, for UNINTERRUPTED mailings, shall be January 31. (This means, in effect, that there will be no free mailings.)

ARTICLE VIII

MEETINGS

Section 1. The HAIKU SOCIETY OF AMERICA, Inc. shall meet annually. The president shall convene a business meeting to include officer and committee reports. The program shall be open to the public and publicized through all available media. A full report of the annual meeting shall be published in the first HSA publication following the meeting.

Section 2. Executive committee meetings shall be called by the president. Any officer may request the president to convene an executive committee meeting.

Section 3. Meetings shall be governed by Robert's Rules of Order.

ARTICLE IX

COMMITTEES

Section 1. Standing committees shall consist of:

- a -- A nominating committee to draw up the slate of officers.
- b -- Awards committees to invite contest judges and present special awards.

ARTICLE X

AMENDMENTS

Section 1. Amendments may be introduced by the executive committee, or by petition of any ten members, sent to the president. Within four months ballots containing the proposed change must be sent to the entire membership, and be counted at an executive committee meeting. A two-thirds vote of those responding in favor of an amendment shall ratify it.

Section 2. The complete text of a ratified amendment, or the revised by-laws, must be published in the HSA magazine. Unless otherwise provided in the text of the amendment, it shall take effect immediately upon ratification.



Members please note:

Please send all funds, renewals, and address changes to the treasurer/sub/mem secretary, at her home address; all editorial correspondence to the editor, at her home address; all other correspondence to the pertinent officers at their home addresses.

The 1980 sub/mem dues
sub/mem secretary, in American dollars.

Canadian members may use postal money orders or U.S. bank drafts,
in U.S. dollars

Single issues may be purchased for \$2.75, subject to price increase. Please remit to Haiku Society of America, Inc. c/o the treasurer, at that officer's address. Please inform whether a xerox copy of an out-of-print issue would be acceptable.

1980 HSA OFFICERS

President -- Hiroaki Sato, 326 West 22 Street, N.Y.C., N.Y. 10011

Vice-president -- Alan Gettis, 75 Hazel Street, Dumont, N.J. 07628

Treasurer and Subscription/Membership secretary -- Mildred Fineberg,
46 Mt. Tom Road, New Rochelle, N.Y. 10805

Editor/Recording secretary -- Lilli Tanzer, RD 7 Box 265 Hopewell Jct.,
New York 12533

HAIKU NEWS

HAROLD G. HENDERSON MEMORIAL AWARD FOR 1980

The annual Harold G. Henderson Award of \$100.00 will be given to the haiku judged best in an open competition sponsored by the Haiku Society of America. The judge will be announced later.

RULES

1. Send only one entry a person (up to three haiku an entry) with a fee of one dollar.
2. Type or neatly print each entry haiku on two 3 x 5 cards with the poet's name and address on one card. No name or address on the other card.
3. Mail entry by 1 August 1980 to Hiroaki Sato, 326 West 22 Street, New York, New York 10011.
4. The winner will be notified by early September 1980, and the winning haiku will be printed in the following issue of the HSA magazine, *Frogpond*.

An S.A.S.E., addressed to Hiroaki Sato, will bring you a list of the winners.



HSA BIENNIAL AWARDS

Alfred H. Marks will be the chairman of the HSA Biennial Merit Book Awards committee. The awards will be for haiku books published during 1978-80 inclusive. Any member wishing to recommend a book to the committee may do so by writing to the chairman at 10 Bruce St., New Paltz, N.Y. 12561.

HAIKU NEWS

High/Coo Press announces the initiation of an annual publication, HAIKU REVIEW '79: A Directory of Haiku Books and Articles in Print. The goal is to synthesize the great diversity of publications dealing with haiku and haiku-related poetry. No particular schools or editors will be favored. HAIKU REVIEW will sell for \$1.50 postpaid, to High/Coo Press, Route 1, Battle Ground, IN 47920.

HAIKU REVIEW will include 1) a listing of all haiku books in print, 2) a listing of current haiku magazines, 3) a listing of articles on haiku and haiku writers, 4) out-of-print want ads.

CANADIAN HAIKU ANTHOLOGY

Editor, George Swede. \$5.95, Three Trees Press, P.O. 70, Sta. "V" Toronto, Ontario M1R 3A4 CANADA.

ANTHOLOGY OF WORLD HAIKU, 1978 -- published in 1979 by KUBOTA, Sapporo, Kita, Nishi, JAPAN. This anthology contains an article by member Yasko Karaki, and 20 haiku by member Sol Markoff.

HAIKU SOCIETY OF CANADA

News from Betty Drevniok, the new president of HSC. May 20, 1980 will be the opening day of an exhibition relating to haiku. There will be a haiku reading on that day, all to take place at the Harborfront Gallery in Toronto, Canada. The exhibit will include haiku books of historical interest, current books and periodicals (including HSA Frogpond), calligraphy, haiga, etc.

Makoto Ueda, in his book KAWAZU TOBIKOMU (Meiji Shoin Publishing Co., Tokyo, Japan 1979) quotes Raymond Roseliep's essay, "Cry, Windmill" -- first printed in *HSA Frogpond*, 1978. He states, "In one sense he (Roseliep) has discovered the essence of haiku by saying that it is metaphor." (translation by Nobuo Hirasawa)

Raymond Roseliep is one of twelve poets to win this year's competition held by *Poetry in Public Places*. The prize-winning poems will be presented on 2020 public buses in New York State. Ray's haiku sequence THE MORNING-GLORY is scheduled to appear in November 1980.

NEW BOOKS BY MEMBERS

J. David Andrews. Reprint, OH, MY COMET, SHINE
based on poems by Mirtala Bentov. \$5. ppd. USA.
J.D. Andrews P.O. Box 4641, Baltimore MD 21212
Overseas – add postage

Gary Hotham, AGAINST THE LINOLEUM, Yiqralo Press, '79.
Holograph edition, \$2. from Gary Hotham 507
Montgomery St., Laurel, MD 20810

Jess Perlman, POEMS PAST EIGHTY, \$3.50. Published by Dragon's
Teeth Press, El Dorado National Forest, Georgetown, CA 95634.

Raymond Roseliep, THE STILL POINT, \$3.50 from R. Schuler-Uzzano
Press, 511 Sunset Dr., Menomonie, WI 54751

CORRECTIONS, spelling

Frederick Gasser

Donald *Edwards* Harding

Saburo Yamashita

Frank K. Robinson

Randy Brooks (and High/Coo Press)

Route no. 1, *Battle Ground*, IN 47920

ADDRESS CHANGES

Robert T. Dobrowolski, P.O. Box 1424, Bloomfield, NJ 07003

William E. Grieg, Apt. 2, 4626 West Turtle Creek Dr., Memphis, TN
38116

Tadashi Kondo, 5-17-35 Soshigaya, Setagaya, Tokyo 157

Pearl Rieger, 332 E. 29 St., Apt 36, NYC, NY 10016

R. Anthony Welch, 2204A Doral Ct., Raleigh, NC 27608

John Wills, 215 Central Ave., Detroit Hotel, St. Petersburg, FL.

ADDITIONAL 1979 RENEWALS, as of December 1, 1979

Brett Brady, Frank K. Robinson

Steve Ainsworth, Michael F. Barrett, Janet M. Congero, Dorothy L. Stout, Frank K. Robinson, George W. Skane, Katherine Polrzywa, Donald L. Holroyd, Joseph Donaldson, Edith B. Clark, LeRoy Gorman, Alan Gettis, Daniel Silvia, Sister Mary Thomas Eulberg, Barbara McCoy, Thelma Murphy, Joan C. Sauer, Ruby Spriggs, Kathleen Hartnett, Proxade Davis



ADDITIONAL 1980 RENEWALS, as of December 1, 1979

Jane Andrew, Herb Barrett, James Coppinger, L.A. Davidson, jamiel daud hassin, Sylvia Heimbach, Jerry Kilbride, Marion Jane Mattes, Steve Mermelstein, N.Y. Public Library, Cyril Patterson, Marion J. Richardson, James D. Shaver, Miriam Sinclair, Ivo Thijssen, Anna Vakar (2), University of Wisconsin, Saburo Yamashita.

Stephen Gould, 212 So. 13th E no. 4, Salt Lake City, Utah 84102

Bert Willems, Gemeenteplein 2 bus 7, 3760 Lanaken, Belgium, Europe

Rekha Shah, 4958 Larkspur St., Las Vegas, Nevada 89120

Kay Titus Mormino, 33661 Brigantine Dr., Laguna Niguel CA 92677

Harry Weissman, 231 Brightwater Ct., Brooklyn, N.Y. 11235 37608

Sarah Erwin, 539 East 8th Ave., Naperville, IL 60540



NEW MEMBERS, as of January 20

Marshall Hryciuk, 453 Soudan Ave., Toronto, Ontario, CANADA

Catherine L. Janke, Apt L301, 3459 South 110 St., West Allis, WI 53227

Jerry Kilbride ('79, '80), no. 301, 969 Bush Street, San Francisco, CA 94109

Lou Ordway, 23 Netherwood Ave., Piscataway, NJ 08854

Dr. Daniel J. Rogers, Chr., Dep't. of English, Loras College, Dubuque, IA 52001

Alexis Rotella, 11 Hillcrest Rd., Mt. Lakes, NJ 07046

Harry Weissman, 231 Brightwater Ct., Bklyn, NY 11235

Jeanne A. Krenz, Rt. 6, Box 366, Chapman Lake, Warsaw, IN 46580.

TEACHER CROAKS

HOOKED ON HAIKU

by Charles M. Maxson

My interest in haiku began about twenty years ago when I searched about for an EASY poem for my sixth grade pupils to write for an open house. When I chose haiku as the medium I was living in a fool's paradise — I knew nothing about haiku except that it was Japanese and Japan was part of our Social Studies. YOU ARE RIGHT — I BOMBED! A very polite Japanese momma said to her almost equally polite daughter (supposedly out of hearing range), "But these aren't haiku." This failure prompted me to investigate and learn something about haiku and ways that I might teach about them most effectively. This article is a distillation of some of the ideas and methods used to interest pupils in this poetic form.

I learned that this form of poem could combine sensitive self-expression with sharp, objective observation. I decided that I was going to teach a unit on haiku every year as a class project in creative writing. The new approach, knowledge (some) and, very important, preparation for both myself and the pupils. The response far exceeded my expectations, as I still had some initial misgivings on how such a strictly syllabic form of poem which "didn't rhyme" would be received by middle-graders, but my doubts proved unfounded, and I outline my approach in the actual teaching of the unit.

1) As a preparation for haiku, I first exposed my students to Adelaide Crapsey's five-line cinquains, such as the following sample:

NOVEMBER NIGHT

*Listen. . .
With faint dry sound,
Like steps of passing ghosts,
The leaves, frost-crisped,
 break from the trees
And fall.*

I also read my students some *lanterne*, and any other forms derived from *tanka* and *haiku*, intending at this stage only to elicit response and to capture interest without going into the mechanics of formal study.

2) From this starting point, and to get the pupils thinking in terms of their own eventual writing, I used the technique of “word clusters,” listing words on the board as they were given, with their various associations. For example, the word “moon” elicited:

SILVERY — round — golden
ANCIENT — old — romantic
ASTRONAUT — high — spaceship, etc.

With this imaginative flow of associated ideas going, my students were ready to attempt their own poems in both *cinquain* and *lanterne* forms, using sample poems which were posted on the board to help guide them.

3) Now we began an analysis or examination of the poems, though I was very careful not to over-do this more formal “poetry study,” which most people have such distasteful memories of from their own youthful “lit” classes. We just outlined the ground rules, and any basic techniques absolutely essential to handling this genre effectively.

4) At this time I was ready to present the *haiku* itself, drawing on many references from Harold G. Henderson’s *Haiku in English* and other suitable books from my personal library. But my main presentation “prop” was the use of large, brightly illustrated posters with classical *haiku* by Bashō, Issa, and others. These proved strongly motivational, and the classes became fascinated with this (to them) strange and intriguing form of poem, so brief and seemingly simple. With their attention thus focused, I gave a short, simple definition of *haiku* (and wrote related words of *haikai*, *hokku*, *haiga* on the board). These were the main points made:

- a) Haiku is a three-part nature poem, of Japanese origin.
- b) It is a poem about something happening right now, and so uses the present tense.
- c) It is a poem frequently expressed in a 5-7-5 syllable pattern. (This point on the external form was not stressed but presented mainly to simplify things for learners, in the hope that they will depart from such strictures as skill increases.) In actual practice it may be best to start students on strict rules, always with the understanding of change in the future.
- d) It is a poem using as few words as possible, without “windy” verbal padding. In connection with this point, we got into a good discussion (led by me) about the difference between *talking* about an experience and really *living* it, and from this I made the subtle point about avoiding direct author intrusion, commentary, and any direct philosophizing. I recalled Alan Watts’ comment in *The Way of Zen*: “A good haiku is a pebble thrown into the pool of the listener’s mind, evoking associations out of the richness of his own memory. It invites the listener to participate instead of leaving that person dumb with admiration while the poet shows off.”

*This blue summer sky
tumbles with morning-glories
down the garden wall.*

(Modern Haiku, M. Robinson)

*Wind! and overnight
my gate hinges are rusted
with a fall of leaves!*

(Haiku West, 1/73, G. Maxson – my wife!)

e) It is a poem expressing very graphically just what can be perceived through the five senses. In strengthening such objective awareness, we did some daily exercises that the class enjoyed, drawing on all the senses:

TO TASTE — They described the things in their lunch, or what they thought they would get in the cafeteria.

TO TOUCH — They described the feel of their desks, clothes, bodies, etc.

TO HEAR — They listed all the sounds in the room, from clock to air conditioner to a sneeze — and described them in detail.

TO SMELL — They named and then described all scents in the room — books, paper, pencils, etc. This exploring of the olfactory sense inspired such gems as this:

*When he stands by me,
my teacher smells like chalk-dust;
His face is white, too!*

TO SEE — They listed everything in the right part of the room, in the left of the room, and then described them.

To further awaken the visual sense, so vital to graphic observation, we talked a lot about all colors, and the various moods and things they evoke. Apropos of this, I read that Swedish film-maker, Ingmar Bergman, uses the color red in any film with a spiritual slant, since from childhood he has “visualized the soul as a moist, red membrane” — an unusual and highly-imaginative association! Also, since a sense of design and the underlying and essential structure of things is so vital to any good description of an external phenomenon, we examined the basic outlines of leaves, shells, flowers and anything portable the pupils brought in for our edification. The result was an understanding of the infinite variation of the seemingly common things in the environment that many students had not thought of before. One perceptive and thoughtful boy wondered if there were enough words to take care of all the differences we found.

Throughout this presentation, of course, I quoted freely many haiku with which children could easily identify (this being vital in reaching young students), such as:

*Squatting motionless,
the sun-tanned child and the toad
stare at each other.*

(Haiku in English, '65, HGH)

Along with these modern haiku, I now wrote a few of the works of Bashō and other classicists on the board, having mentioned them in previous lessons. I still continued to use the bright posters, to keep attention centered, and during our discussions of their poems, avoided abstractions having to do with “sense” and “image.” I did this because I felt that these subtle kinds of understanding come through exposure and osmosis, rather than extrapolation, and would only confuse and possibly even alienate them at this point in their study. Mainly, I tried to concentrate on the external and concrete aspects of the form – on “telling it like it is” – a modern slang equivalent to what Alan Watts says the Japanese call “sono-mama” or “the suchness of the moment – just as it is – just so, without comment.”

As our study progressed, to keep interest high, I had my students record their poems on a tape recorder – a television camera in a session might be a good thing if one is available. Either one creates much excitement, for students love to hear (and see) themselves. An art lesson to illustrate their poems, as well as possible, is a rewarding experience and can lead to bringing into the study other forms of culture. The best poems were displayed on the bulletin board. Those poems I felt deserved wider attention were sent to a haiku magazine – in my case, the student section of *Modern Haiku Magazine* where several were published and one won a national competition. Three others received “honorable mention” in a competition sponsored by the statewide organization of the Chaparral Poets of California.

In conclusion, I was constantly impressed by the way in which, with proper presentation, school children can capture the essence of the elusive and subtle haiku form. For the young are basically earthy, realistic, strongly sensual in all their perceptions, and eager to know and question. All of these youthful faculties give them a natural kind of aptitude for the writing of good haiku, I feel. The discipline and awareness demanded by the form should do much to help the students to mature into more sensitive and responsive adults. Teaching units on haiku has given me much pleasure during my years in the field and, I hope, will do the same for you.

CROAKS

C = Correspondence invited

/ = End of line

S = Send to SELECTIONS PANEL

s – for panel use

Announcing a \$10. anonymous award to Cor van den Heuvel for:

*the geese have gone –
in the chilly twilight:
empty milkweed pods*

Gerald Anderson

CS-1 *Lesbos through the mist, / and we
share our lunch with gulls / on
Orion beach*

CS-2 *Large flakes swirl / roadside abandoned
cars – / tracks in the deep snow. . .*

CS-3 *In the grove: / white birch, grey stones,
snow piles / silence on silence*

Jane Andrew

S-4 *The cuckoo sings / on the flowering
plum / shading the locked door*

S-5 *On the sleeping bag, / the mountain moonlit
briar, / scatters*

S-6 *Deep in sunset, / beyond the Arctic Sea, /
sailing kites. . .*

Herb Barrett

CS-7 *In the nightclub – / an air of boredom /
trapped in alcohol*

CS-8 *In the traffic jam -- / a flight of
pigeons / by-pass the freeway*

CS-9 *Hollywood sex goddess – / another
sacrifice / for another cult*

Bob Boldman

CS-10 *lakeside: / my face / shaping the wind*

CS-11 *late evening – / an insect resting /
in the farmer's eye*

CS-12 *nightfall / frozen to the stream; /
a rabbit*

Thelma King Clauss

CS-13 *The wood's floor, so brown / Last
week, is carpeted with / Yellow
leaves today.*

CS-14 *Dancing gypsy girl / In a swirling
scarlet skirt. . . / Flaming October!*

CS-15 *Wild grasses. . . milkweed . . . /
 Bittersweet and tamarac. . . /
 A winter bouquet.*

Joyce Walker Currier

CS-16 *fading saffron sky -- / old scarecrow
and the corn stalks / taller in the
field*

Joseph Donaldson

CS-17 *inside-television news / outside —
a shooting star.*

CS-18 *dark December sky / I watch my breath
becoming / one with mists of night.*

CS-19 *Strong wind at night / rattling
empty cans — / barking of distant dogs.*

Frederick Gasser

CS-20 *Evening cook-out. / A vegetarian /
is driven away.*

CS-21 *Children reaching / the crowfield
are loudly blasted — / path to the pool.*

J. Allen Gladson

CS-22 *Pacific ocean / Pounds against the
north jetty / Again and again.*

Donald E. Harding

CS-23 *The goldenrod patch: / Brown eyes
count steps of the sun / until day is
done.*

CS-24 *The earth and sun / invested in the
grain / of Autumn's harvest.*

CS-25 *Hidden cove / naked bathers splashing /
spot the fishing boat.*

Loke Hilikimani

CS-26 *airboat skimming / the Everglades. . .
a whirr / of heron wings*

CS-27 *junipers bending / towards the sea. . . a
shoreline / of power poles*

Magnus Mack Homestead

CS-28 *Autumn rain falling, -- / A woman
with umbrella lays / Flowers on the
grave.*

CS-29 *An autumn leaf -- / Just one --
tumbling down the street, -- / Strong
winter wind.*

CS-30 *Snowbound cabin: / By the fire /
Two glasses are raised.*

Gary Hotham

CS-31 *letting / the dog out -- / the stars out*

CS-32 *my wife still asleep ' snow piles up /
on the steps*

Helen Ronan Jameson

CS-33 *A green Sunday morning / in back yard's
quiet sunshine;/ persistent church bells.*

CS-34 *His private bridge; / jumping from
stone to stone. / a small boy waves back
to me.*

CS-35 *At end of the last class / The teacher locks
the door to leave; / Books of short
stories.*

Catherine L. Janke

C -36 *Warm summer shower -- / delighted children
romping / on slippery grass.*

C -37 *Swallows in the dusk -- / small harbingers of
nightfall, / circling the barn.*

CS-38 *Hot July morning -- / a sparrow takes a quick
bath / in a lawn sprinkler.*

Carolyn M. Johnson

- CS-39 *Walking amid / "Hudson Valley –
Rocks and Trees" / standing in
Gallery 19*
- CS-40 *Motionless / in mid-pond, upon a rock /
a turtle sits*

Jerry Kilbride

- CS-41 *snow melts on my roof. / flash-like
a plummeting star / an icicle falls. . .*
- CS-42 *high cold winter moon / feeling your
small reflection / warmed in my tea
cup*
- CS-43 *festival bonfires: / past lives seen
in leaping flames, / fortune telling
smoke.*

Stephen C. Levi

- S-44 *Bleeding western sunset / Unalakleet
morning, / Innuite welcome*
- S-45 *Susitna fogbank / grey cloud shrouds
precipices / enfolds caribou*
- S-46 *Oogrook on ice flow / walrus belch in
Pribilofs / salmon stampede streams*

Enid Carol Lucas

- CS-48 *Movable crumb on the glass rim of milk.*
- CS-49 *Even now / daddy's hand still reaches
for mine, / crossing the street.*

Marion Mattes

- CS-50 *Narrow white clouds / glide across a
pale sky. . . / celestial swans*
- CS-51 *Time for harvesting. . . / in this
season of famine / only dreams are ripe*
- CS-52 *Just being / hurts these winter bones*

Ruby Rae McMurtry

- CS-53 *Camp Stewart canoes / skimming the
Guadelupe / echoes in grotto*
- CS-54 *dawn / breaking the silence / cry of a
newborn*
- CS-55 *spreading so far / on the kitchen floor /
spoonful of sugar*

Gloria Maxson

- CS-56 *Pent up in old flesh — / his hands
in constant movement / fumble for a
latch.*
- CS-57 *Yellow fingers scratch / in a bowl of
lemondrops / for a harsher sweet.*
- CS-58 *Chatter and chortle, / as midnight
reunites him / with a long-dead wife.*

Stephen Mermelstein — from WAVES AND MOUNTAINS

- CS-59 *Midautumn milkweed. / A monarch flutters
near — / The first fluctuation of spring!*
- CS-60 *Through city eyes / Skyline dissolves /
Over ocean's edge.*
- CS-61 *Today's sun won't bat an eyelash. / I
stare into the water glass / And think
of a boat creaking at sea.*

James O'Neil

- CS-62 *People sit alone, / their coats hang together, /
doctor's waiting room.*
- CS-63 *Silent strangers, / wait in the pavilion — /
summer rain.*
- CS-64 *About to shave, / suddenly in the mirror, /
my father's face.*

Bill Pauly

- CS-65 *as the boat goes / my eyes anchor / on waves,
on her*
- CS-66 *silver throat / of the rainbow trout — / shut
near snapdragons*
- CS-67 *home through winter fog — / breaking open the
twelve / fortune cookies*

Michael Joseph Phillips

CS-68 *Beaut-brested Rinah, / Legs aesthet lotus
pillars, / Ah, d' Gucci gown –*

CS-69 *Oriental dreams, / Ming & Dianne's hands
on me; / Paradise a trois –*

CS-70 *Warm summer rain; / A street of
Curtesans; / The god-dess month.*

Deborah A. Shea

CS-71 *September sun / reflected off the ocean /
. . . a green dragonfly.*

CS-72 *Winter rain / pelts the window pane /
– icicles on the line.*

Ruby Spriggs

CS-73 *Scattering. . . / as the felled elm
thunders down; / dry leaves and birds'
nests.*

CS-74 *Blown spume on the lake, / cloud wisps
join and separate / these two dragonflies*

CS-75 *The summer lake / from this hill,
through these grasses, / a beetle's
eye view.*

Dorothy L. Stout

CS-76 *Dusk at Ashinoko / quiet water /
undulating Torii.*

CS-77 *Kamakura matsuri / little Buddhas / in
snow huts.*

CS-78 *fluffy white figure-clouds / blue sky /
and green / for my grass pillow.*

Tony Suraci

C-79 *Last shovel of dirt / leveled out on
the grave – / cherry blossoms falling*

C -80 *Yes, Cherry Blossoms – / I see you've
come back again— / but she hasn't. . .*

C -81 *Wedge of geese / disappearing into
the crescent moon -- / snow flurries*

Lilli Tanzer

CS-82 *The vine declines my horizontal guide / twists
upward on itself*

Agnes Wathall

CS-83 *Gulls plummet / out of their crazy flight /
to sit on water.*

CS-84 *Dead black elms -- / the climbing ivy /
shrouding them.*

CS-85 *Two daws / cocking heads on a stone cross /
survey the heathered hills.*

Harry Weissman

CS-86 *Bending in the breeze / the flowers bow
and curtsy / to the stately oak*

CS-87 *Pigeon's feather falls / twisting, twirling
to the ground. . . of no further use*

CS-88 *Blade of grass stooping / under the burden of
rain drop / on its weary back*

Anthony Welch

CS-89 *Tall as weeds / sunflowers / rush
toward autumn*

Paul O. Williams

CS-90 *the summer lawn – / trumpets of bindweed
bloom / uttering white*

CS-91 *July ends: / a curled lily petal, / a dying
cricket*

CS-92 *roadside spraying: / for the sumacs / an
August autumn*

Marlene M. Wills

CS-93 *autumn evening the epileptic finds his own cure*

CS-94 *seed catalog in the mailbox cold drizzle*

Saburo Yamashita

- S-95 *Few students walking, / hidden in dense mist
at dawning. / Campus in silence.*
- S-96 *Absent-mindedly, / I squat still from morn 'til
eve. / Beholding leaves fall.*
- S-97 *Leaves fallen soon, / boughs, branches scraping
the sky. / Longing for snowing.*

Ruth Yarrow

- CS-98 *Shafts / of winter sun / reach the bare oak*
- CS-99 *Rain pelting on snow / Small boy hurls sticks /
into the torrent*
- CS-100 *Sudden flutter / above this river of cars. . . /
Kestrel!*

NO CODE

Alexis Rotella

- * *A grey sky -- / Voices of mushroom pickers /
With brown paper bags.*
- * *Frost tonight: / Old woman covers her rose
stubs / With coffee cans.*
- * *Pyracantha draped / over the high cedar fence. . .
blue, blue sky.*

Sobi-Shi

- * *his bamboo brush keeps / Sobi-Shi's mare
entering / the woods forever*
- * *Sobi-Shi cools / the stolen melon / in the
baptismal font*
- * *from Sobi-Shi's day / the lark's unresolved
chord / in his dream resolved*

WATERSOUNDS PANEL What I look for in voting "This is a haiku"

Cor van den Heuvel

When I first got involved with the Haiku Society, one of Bill Higginson's favorite replies to the question "What is a haiku?" was to say "read every one of the haiku in Harold Henderson's *Introduction* one hundred times (or was it a thousand?), going carefully word-for-word over the transliterations with their literal translations, and you will begin to know what a haiku is."

I still have a long way to go, but in the meantime I rely on the definition Bill worked out with Professor Henderson and Anita Virgil for the Society: a "poem recording the essence of a moment keenly perceived, in which Nature is linked to human nature." Note, they say perceived not conceived — there must be a sensory image, not a conception or idea about it, and it must be recorded in words that present it palpably, with immediacy, or the reader will be unable to keenly perceive the essence of the moment it supposedly presented to the poet.

Even with the definition and a bit of experience with haiku, one still has the problem of deciding: is this a *keen* perception? has the poet really recorded the *essence* of the moment? is this a haiku? This may not be too hard when one comes across an outstanding haiku such as Marlene Wills' *at dusk hot water from the hose* or Michael McClintock's *dead cat. . . / open-mouthed / to the pouring rain*; nor is it so difficult to decide that such an obvious failure as the following is *not* a haiku: *Sprinklers spray makes a / wet arc powder its under / arm with a rainbow*. (Sallie McCormick Adams, *Croaks* Vol. 1, No. 4)

It's when you reach the borderline that it becomes especially tough. When the perception is just keen enough to have some meaning for you and enough of the essence has been captured so that you say, yes this has the feel of a haiku moment; yet the choice of words is such that you still feel perhaps the poet could have made the poem more immediate, more of a haiku, if he or she had tried just a little harder.

This is when one most wonders do I really have any idea what a haiku is, or is my "judgment" only a subjective preference. As haiku readers and writers, we train ourselves to see much in "little," but what if we look too long at one or three unimaginative lines and through our own imagination create something out of nothing?

This becomes an even greater problem when we are trying to write our own haiku. Because we often know what image we are trying to put into words, we may tend to see it in words that don't even begin to create it for others.

On the other hand, if we don't give enough attention to our reading of a haiku, we may miss something fine that is really implicit in the words. We may fail the haiku. I should point out that I don't ordinarily, especially for the purpose of *Watersounds*, call a failed or even mediocre "haiku" a haiku — a haiku is a successful haiku. As Robert Frost once said about the word "poet," haiku is a term of praise.

Three works by Frank M. Chapman that appeared in *Croaks* Vol. 1, No. 3 have caused me to reconsider these problems. I don't know why, but two of them appeared in *Croaks* a second time, in Vol. 2, No. 1. When I saw them again, I remembered having read them earlier. Realizing they had stayed in my mind for positive reasons — for something in the images that I related to — I now looked at them more closely.

The first was: *In the dry grass/ A faded newspaper/ Rustling in the summer wind.* The first time around the "paper" reminded me of several haiku, from Issa's letter blown into a grove to Jack Cain's newspaper drifting in snow, and I'm not sure I gave the poem a chance to "do its work." Now I tried to read it without letting other haiku get in the way. I admired the correspondence (linking) between the dry grass, Nature, and the faded newspaper, human nature, and they spoke more clearly to me about the summer wind and the passage of time. The image became alive, the textures and sounds, the faded printing, the sigh of the wind, coalesced into a haiku moment.

The second was: *Red apples./ Even the stems/ Are red.* In my first reading I was taken by the particularity of the stems, but felt the whole was too much like a general statement about apples. The apples did not exist in a concrete image — were they on a tree, in a bowl, at the supermarket? I also think Anita Virgil's *not seeing/ the room is white/ until that red apple* may have got in the way. Coming back to it, the apple's stem (I found I only looked at one at a time) got redder and redder, now hanging on a tree reflecting an autumn sunset, now sitting in a bowl and being only its own red — and I decided if it could give me such nice moments, it must be a haiku.

So I voted for both of them the second time, but my votes got to Lilli late and were not recorded in the last issue. (It is interesting that others on the panel also voted for them, who — with one exception — had not when they first appeared.)

Now, after trying to examine what happened, I'm still not sure about these two "three-liners." I think they are borderline cases — I still lean to calling the "newspaper" a haiku, but I also still feel its imagery is a bit hackneyed, not only from its use in previous haiku, but in other literary genre as well. It just makes it. On the other hand, I think now that the red stems just miss, but I'm not at all sure. I suspect that Chap-

man could have done more with those stems, and that what I've found in them after thinking about them a number of times is more than what the words themselves have in them.

The third piece by Chapman — not repeated a second time in *Croaks* — which concerns me here is: *Holes in my wash rag./ Starting the journey north/ In spring rain.* This I feel a little more definite (but not much) about saying, no this is not a haiku — but, paradoxically, I feel it contains much fresher, more original imagery than either of the others. Or perhaps I should say potential imagery. The holes in the wash rag, the journey, and the spring rain hold such great possibilities that I'm genuinely dismayed that the poem does not seem to work as a haiku.

The second line is the problem, I think. We don't really know what kind of *complete* image we should have for that wash rag. This is similar to the problem about the apples. Do we see the poet/reader packing the wash rag in a suitcase, as he gets ready to leave an apartment somewhere in the south? Or is he starting on a hiking trip north and he notices he's failed to pack the rag and it's hanging on a bush in the spring rain? The connection has not been made between the wash rag and "starting the journey." At least not imagistically. It almost seems it might be more of a haiku if we had only "holes in my wash rag — spring rain," but that a "journey north" *promises* a lot more depth. The confusion caused by the second line's indefiniteness destroys the potential immediacy of the rain and rag. Yet I continue to be haunted by the evocation of renewal and hope that comes from that worn wash rag in the spring rain at the beginning of a journey north.

Among other things, it tells me — as do the others, that I myself have a long journey yet to go in my pursuit of this elusive art: haiku.



Alfred Marks (November 2, 1979)

Haiku is to the Japanese a witty poetic statement (the wit can be quite profound) that is roughly 5-7-5 in Japanese syllables, governed by the canons of Japanese poetry as they have developed in the many centuries of its existence. I would be content to look at the English haiku in the same way, to the extent that is possible with English syllables, but I find myself more willing than the Japanese to accept as haiku poems that come forth as variations on the haiku form described above, in the spirit of variation on a theme. I have difficulty with so-called haiku that follow canons of poetry in English — e.g. free verse, compressed into "minimal" form, quatrain stanza.

Leon Zolbrod (November 14, 1979)

. . . As for what I look for when confronted with a haiku and voting that it is one, I must admit that I've been a bit formalistic. This is probably the pedagogue in me. After all, when you're on a panel of "experts," most people expect you to sound like one. Recognizing my stodginess, however, I have tried to keep an open eye for what is surprising and unconventional, as long as it goes beyond mere babble and doodle — that is the as-yet-unshaped raw material of a poem.

Especially in the February 1979 issue of *HSA Frogpond* I think that my eye was unusually open, for some reason. For instance, there is Sydell Rosenberg's verse, *Too big a morsel? / A city pigeon circling / an English muffin* on page 15. It certainly lacks a 5-7-5 syllabic pattern, which is the first thing I look for, believing that this should be home base and suspecting that we can go a lot further toward establishing this as a new and useful meter in English. Likewise, Sydell's verse is lacking in an obvious season word, which is one of the technical features of Japanese haiku that keep this form of poetry down to earth, rooted in nature and in the here and now. Of course, "pigeon" in Sydell's verse may be seen as a season word for winter, but other readers may insist it refers to other times of the year, and we are still lacking catalogues of season words in English. (Won't someone try to make a good one?)

Nevertheless, Sydell's verse has an underlying crispness. There is a clear image of a bird acting like a hog, so to speak, and the poet has reacted with both feeling and cleverness. I find both humour and pathos in asking a human question, "Isn't that too much, bird?" I also find wit, whether intended or not, in imagining what I take to be a New York pigeon with a taste for foreign food. In retrospect, this poem still seems pretty good to me.

I checked Sydell's verse, *Rain, / how different the sounds / on autumn leaves* (page 15). The use of language still strikes me as being fresh and capable of projecting a sense of vitality and awareness to the moods of nature in the changing seasons. It still has a charming and somewhat hypnotic effect on me, and I like it.

Returning to the point about emphasizing form and the use of season words (I might also stress the idea of a break in the sense to convey an impression of two things being juxtaposed), I think that we must do everything possible to help young people in the schools, whose teachers are asking them to compose haiku as an exercise in the basic principles of poetry. Ideally, we should have many models that teachers and pupils alike may turn to in order to apprehend the underlying essentials of the poetic use of language.

Tadashi Kondo (November 20, 1979)

I look at three aspects, for six points:

I. LINGUISTIC ASPECTS

- 1 – phrasing; haiku is a phrasal expression, and the nominalization (or naming) of a concept is especially essential.

II. RHETORICAL ASPECT

- 2 – line arrangement
- 3 – metaphor, simile, personification, synecdoche, etc.

III. AESTHETIC ASPECT

- 4 – originality in the theme, material, and approach
- 5 – personality; reflection of one's way of life
- 6 – symbolic value about life in general

These are basic points I look for in a haiku. I should remember, however, that these six points can only be found from an analytical point of view but that haiku experiences, both in the making and appreciation, are always synthetic. The value of each point is not absolute, but relative to the whole energy of a haiku.

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Rod Willmot (November 30, 1979)

In the *language* of a haiku, I look for clarity, spareness, accuracy, freshness: a sense that every word is essential, and that the poem is *the* only way of expressing its particular experience. Innovation is welcome – and often necessary.

In the *construction* of a haiku, I look for a combination of formal balance between the parts of the poem, with dynamic progression from the first word to the last. Haiku that are amorphous, arthritic and overstuffed are usually that way because the poet (a) is grovelling at the altar of a foreign tradition, the 5-7-5 abracadabra, and (b) is willfully ignoring the literary capabilities of the English language.

In the *content* of a haiku, or rather in what it does to me, I look for two things: authenticity and importance. Authenticity in the sense that the perception narrated in the poem really occurred, and that it is a perception of the poet's own life in his environment. Importance in the sense that when I read the poem it goes Boom, Zing or Whoosh in my head, as opposed to tinkle, flip and snore. (Well, that's how I try to test my *own* poems.)

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	

Lloyd, McClintock, Pizzarelli, Wills
votes were not available at press time.

There were late votes – see additional numbers below.

CHECKED AS HAIKU (from the November 1979 CROAKS)

Clyde C. Glandon – 56

*sunset on the pond –
the edge of the ice sharpens
into dark water*

Davidson, Jewell, Marks, Sato, Willmot

Gloria Maxson – 109

*The last flurry –
a loss of leaves,
a gain of sky.*

Davidson, Jewell, Sato, Selden, Wolfe



L.A. Davidson – 34

*where I stood then,
a young girl laughs with eyes closed
falling petals*

Jewell, Marks, van den Heuvel, Zolbrod

Bob Boldman – 10

*late february
someone is dancing upstairs
tapping on the silence*

Davidson, Jewell, Marks

Joyce Walker Currier – 32

*Mother's parakeet
waiting for daylight
under a cover*

Jewell, Marks, van den Heuvel

David R. Eastwood – 40

*after the parade:
the new colonel clacks his stick
along fence pickets*

Davidson, Jewell, Marks

Frederick Gasser – 50

*Last day of school;
children fold old lessons
into aeroplanes.*

Davidson, Jewell, Marks

Barbara McCoy – 101

*The empty, white bowl
my dead mother left
fills with spring sunlight.*

Davidson, Marks, van den Heuvel

Sister Mary Marguerite – 105

*The old moon
casts an old shadow –
the man halts*

Davidson, Roseliep, Sato

Ruby Rae Mc Murtry – 107

*raindrops
on leaded window pane
doubling*

Davidson, Sato, Willmot

Marlene M. Wills – 155, 156

smoke from a neighbor's chimney loneliness

Davidson, Sato, van den Heuvel

pig and I spring rain

Sato, van den Heuvel, Willmot



Bob Boldman – 11, 12

*the neon cross
pointing up and away
from Fifth Street*

Jewell, Marks

*only reflection
the moon in the stream
and the mind*

Jewell, Marks

Darold Braida – 17

*misty moonlight;
twining the dinner-bell post
wisteria*

Marks, van den Heuvel

J. Allen Gladson -- 55

*Early spring morning;
The red headed woodpecker
Tapping out a meal.*

Davidson, Marks

Clyde C. Glandon -- 57

*cool April wind:
curve of the kite string
curve of the cloud*

Davidson, Marks

W.E. Greig -- 62, 63

*O white dragonfly --
I have found your boy
Chiyo-Ni!*

Davidson, Roseliep

*My crocus
Did nothing today
But open widely*

Jewell, Roseliep

Donald E. Harding -- 65

*A crow flaps
and the barbwire
thrums up*

Davidson, van den Heuvel

Loke Hilikimani -- 72

*through flanking trees
sunlight
moving along the highway*

Davidson, Jewell

Donald L. Holroyd – 76

*Autumn sunlight
on yellow chrysanthemums
warming the whole room*

Davidson, Jewell

Peggy Willis Lyles – 96, 97

*Four generations
under the scuppernong vine. . .
shadows overlap*

Davidson, Marks

*New Year's dawn:
on dry sand at the tidemark,
shells and parts of shells*

Davidson, Marks

Barbara McCoy – 100

*The twisted, old woman
leans on her cane gazing
at the bonsai trees. . .*

Davidson, Marks

Ruby Rae Mc Murtry – 103

*smooth sea
rippling rainbow colored
the oil spill*

Davidson, Sato

Sister Mary Marguerite – 106

*nuns walk in twos
ducks file
singly*

Roseliep, Sato

Gloria Maxson – 108

*These fallen leaves,
curled and lying on their sides
with capsized keels.*

Davidson, Sato

Bill Pauly – 122

*dry mistletoe. . .
footprints leading
from her door*

Davidson, Roseliep

Roberta Stewart – 135, 136, 137

*Tinkle of ice cubes
in summer twilight,
mother's bamboo fan*

Davidson, Marks

*Old garden,
leaves of the ailanthus
white with bird droppings*

Marks, Willmot

*The long climb,
taste of spring water
from a hollow stone*

Davidson, Marks

Cor van den Heuvel – 144, 145

*a brain
in a laboratory pan –
sound of rain*

Roseliep, Willmot

twilight – ripples wash across the deck of the toy sailboat

Davidson, Marks

Marlene M. Wills – 157

outhouse beside the creek the heat

Sato, van den Heuvel

Stephen Wolfe – 158

morning snow falls

smoke rises

Sato, Willmot

Virginia W. Wrenn – 161

Stopping beside you;

I saw you dancing softly,

On ripples in pool.

Davidson, Marks

Lilli Tanzer – 167

man-marked bird

feeding, scattering seeds . . .

unknowing

Marks, Roseliep

Additional votes –

Tadashi Kondo: 38, 17, 57, 81, 96, 119, 122, 123, 124, 136, 137, 139
144, 156, 167.

Leon Zolbrod: 36, 40, 47, 53, 54, 55, 75, 87, 88, 91, 92, 96, 104,
110, 112, 127, 143, 152, 161, 163.

Kyoko Selden: 23, 35, 57, 62, 83, 124, 139, 146.

Stephen Wolfe: 23, 35, 37, 38, 83, 97, 106, 117, 122, 125, 139, 145,
146.

●

ONE VOTE – 1, 3, 8, 16, 22, 23, 24, 31, 33, 36, 38, 41, 42, 43, 47,
48, 58, 60, 64, 69, 75, 77, 79, 83, 85, 86, 165, 166

An S.A.S.E. to the editor will bring you the name of the panelist who
voted for your haiku.

AMERICAN AND JAPANESE HAIKU

Camden, New Jersey: 10 September 1979

by Hiroaki Sato

I'd like to talk about the discrepancy that has come to exist between the Japanese and American perceptions of haiku. Haiku, as some of you may know, is that brief poetic form consisting, in its original classic form, of seventeen syllables, which, if translated straightforwardly into English, usually come to less than twelve words. It is, incidentally, the only poetic form that Japan has exported to the United States successfully.

About this American import from Japan, the first thing a Japanese notices is that it is serious *and* heavily oriented towards Zen — that sect of Buddhism characterized as intuitive by some, as illogical by others. As Kazuo Satō, a student of haiku in English, has recently pointed out, there are 300,000 to 500,000 writers of haiku in Japan today, but few of them share the American interest in Zen. Partly because a far smaller number of people write haiku here, a preponderant concern with Zen among writers and observers of haiku in the United States is easy to document. Eric Amann, in his 1969 book called *The Wordless Poem: A Study of Zen in Haiku*, says simply that a "haiku is . . . a manifestation of Zen." Joan Giroux, in her book published in 1974, *The Haiku Form*, says, "No complete discussion of haiku is possible without mentioning Zen." In *The Haiku Anthology*, published in the same year, its editor, Cor van den Heuvel, says that a haiku "is *now* in one of those timeless moments when it flashes forth an unspoken message of the oneness of existence." Last year, the Zen master Robert Aitken published a book called *A Zen Wave*, in which he sets forth Zen interpretations of Bashō's haiku. Bashō (1644-94) is the poet known to have raised the haiku to the level of "poetry," which is to say in this case, something a modern man can appreciate.

As the Zen master Aitken notes at the outset of *A Zen Wave*, there is "thin evidence" that Zen was "anything more than an element" in Bashō's life. He is right, and the same is true of most of the Japanese haiku poets, ancient and modern, old and new. Why then the American preoccupation with Zen in looking at haiku? The answer lies, I think, in the brevity of the form. When confronted with such a short poetic form, one is compelled to explain, and the common Zen analogy of enlightenment with the flash of lightning is handy and pleasing. The

attempt to see a profundity peculiar to Japanese in haiku goes back to the earliest Western students of Japanese culture. Around the turn of the century, Basil Hall Chamberlain, for example, called haiku the "Japanese poetical epigram." Somewhat later, Ezra Pound, in explaining Imagism, defined a haiku-like image "an intellectual and emotional complex in an instant of time." That and other observations of Pound's during his Imagist period in the 1910s are strikingly similar to the definitions of haiku by American poets today. By the 1920s, Westerners' Zennish interpretations of haiku and other Japanese cultural phenomena reached a point where one Japanese poet, Takamura Kōtarō (1883-1956), was irritated enough to write a satirical poem with the lines, "With your wooly hands / you may tug at me / and try to seat me on the Great Road to cheap instant Enlightenment, / but I'll have to excuse myself." Of course, a fair share of the effort to sell the idea that Japan is Zen was made by the Japanese themselves, Daisetz Suzuki among them. Suzuki's treatise, "Zen and Haiku," though probably written in the '50s, has this typical remark: "a *haiku* does not express ideas but. . . puts forward images reflecting intuitions. These images are not figurative representations made use of by the poetic mind, but. . . intuitions themselves."

What is haiku to the Japanese? Here, I'd like to look at the one haiku on which Ezra Pound built Imagism in general, the notion of "superposition" in particular:

The fallen blossom flies back to its branch:
A butterfly

The translation, quoted by Pound in two lines, is given in three lines and in slightly different form by his imagist friend, F.S. Flint, so Pound evidently changed the translation to suit his purpose. But the Japanese original, attributed to Arakida Moritake (1473-1549), is quite another matter:

rakka eda ni kaeru to mireba kochō kana

which may be translated:

A fallen blossom returned to its branch, I thought —
it was a butterfly!

There are two elements that make the haiku typically haiku-y or, to use a somewhat more technical term, *haikai*, which means "playful," "humorous." One of the elements is the literary affectation of mistaking a fallen blossom for a butterfly, and the other is the twist on the saying, "A fallen blossom doesn't return to its branch." We can imagine

Arakida's friends hearing the haiku and exclaiming with delight, "He did it again! A clever fellow!"

During Arakida's time and long after that, a variety of such affectations were used by haiku poets. Among the more common was one of projecting oneself as someone eccentric enough to enjoy poverty. The following piece by Buson (1716-83) exemplifies the idea:

I buy scallions and go home through leafless trees

Buson, who was also an accomplished painter and therefore often called an impressionist among haiku poets, is not presenting the contrast between the green of the scallions and the gray of the winter woods. Rather, he is saying that he, or whoever the speaker of the poem, is playful enough to get out in the cold of the winter, buy lowly scallions, come home through a denuded forest, and still enjoy himself. I'm not sure that I can adequately explain this particular brand of affectation, but the attitude survives among those of the Japanese haiku writers today who go about donning a special cap and special kimono. Without being aware of that affectation, the point of the following, strikingly "modern" haiku by Bashō, which he wrote when he had slept in a wretched place may be somewhat obscured:

Fleas, lice – a horse pisses right by my pillow

Bashō isn't exactly saying he was disgusted, but that he was amused.

Verbal twists also take many forms. Punning was most common in the early periods, though; puns are generally lost on the modern reader and as a result tend to be dismissed as "unpoetic." One type of verbal twist that tends not to be regarded as such, and which therefore tends to be considered poetic rather than humorous, is the practice of re-stating what has been said in a tanka, which consists of 31 syllables, in a line of a Chinese poem, or what have you. Bashō's piece:

A cuckoo flies away, and in its direction, a single island

is a rewrite of the famous tanka by Fujiwara no Sanesada (1130-91):

A cuckoo called, and I looked in that direction: there,
only the daybreak moon was left

The effect of this type of rewrite is also something I can't explain very well, but it may be discerned to a degree by imagining a fussy stylist's rewrite of a long-winded official announcement prepared by a deputy assistant secretary of defense or a fall catalogue entry created by an ambitious associate professor.

In a broader sense, the use of daily diction, as opposed to the poetic diction restricted to the court, may be considered another verbal twist. Take the most famous haiku of all time:

An old pond: a frog jumps in — the sound of water

This had obviously enough of Zen even to the Japanese to provoke quite a variety of Zen reactions before the modern period of haiku began. Still, it is likely that to Bashō, who wrote it, part of the humor of that haiku lay in ignoring the court-approved phrase, “yellow rose,” and choosing instead a mucky, smelly “old pond.”

The Japanese haiku has changed a good deal since Bashō and Buson. It has become subjective, personal and, let’s say, poetic. In this century, a great many schools have sprouted and faded, advocating philosophical, socialist, surrealist, modernist, humanist, and other approaches. I’m sure there has been at least one school that stressed Zen, although, if so, it hasn’t become the predominant voice. May I also note that Japan’s authoritative *Dictionary of Haiku* defines the essence of haiku as “humorous sentiment.”

My conclusion, however, is not that American poets misunderstood haiku. Rather, it is that one culture takes from another what it wants to. Arakida’s fallen blossom was there for anyone to take, and Ezra Pound took it. It was his business to superpose a butterfly on it. Besides, what we’re talking about is a poetic form, and one can’t go that wrong in such a short poetic form as haiku. Theories and approaches aside, things said and described in haiku form tend to acquire a certain tone, a certain lightness. To end this talk, I’d like to quote a haiku by Nicholas Virgilio, who has enabled me to be here today:

Lily:
out of the water. . .
out of itself.

NATSUME SEIBI

(1749-1816)

shiro-botan kuzuren to shite futsuka miru

uo kûte kuchi namagusashi hiru no yuki

Natsume Seibi was a rich merchant.
Issa was one of his proteges.

PANEL

Hiroaki Sato Kyoko Selden
 Stephen Wolfe

The two haiku were chosen by Hiroaki Sato

Calligraphy by Kyoko Selden

shiro-botan kuzuren to shite futsuka miru

shiro – adj., white

botan – n., peony or white peonies

kuruzen to shite – kuzuru, v., to collapse, crumble, fall apart, etc.;
the form means “about to crumble, etc.,” “at the
point of crumbling, etc.”; what’s about to crumble
or fall apart is the **botan**; the locution suggests
some masculine tone, some sense of urgency

futsuka -- two days

miru – v., to see, look, watch; transitive or intransitive;
the implied subject is “I”

White peonies about to collapse – I’ve watched them for
two days

Hiroaki Sato

shiro-botan kuzuren to shite futsuka miru

shiro-botan — white tree peony
kuzuren to shite — about to fall apart, collapse; on the verge of over-
blossoming
kuzuren:— will fall apart
to shite: — being about to; from **to suru**, is about to
futsuka — two days
miru — see

direct translation:

white tree peony about to collapse two days (I) see

derivation:

white peony
about to yield to its own fullness
two days, still seen

Kyoko Selden

shiro-botan kuzuren to shite futsuka miru

shiro – white

botan – peony

kuzuren to shite – collapsing, breaking apart, etc.

futsuka – two days

miru – to see, to watch

Literal:

white peony

falling apart

two days watching

Derivation(s)

Spent two days

watching the white peony

fall any second

white peony

ripe to fall;

two days watching

Stephen Wolfe

uo kūto kuchi namagusashi hiru no yuki

uo -- n., fish

kūte -- kū, v., to eat, feed on something; the form means "eat or ate and etc.," "having eaten," "as a result of eating"; the implied subject is "I"

kuchi -- n., mouth

namagusashi -- adj., raw-smelling; a pause after this

hiru -- n., noon, midday

no -- of

yuki -- n., snow

Having eaten fish my mouth smells raw in the midday snow

Hiroaki Sato

uo kû te kuchi namagusashi hiru no yuki

uo – fish

kûte – eating, having eaten; from kû, to eat

kuchi – mouth

namagusashi – raw-smelling (like fish, meat, fowl, blood, human flesh); corrupt (like a monk who eats meat), vulgar

hiru – day, noon, midday

no – of (belonging to what precedes)

yuki – snow

direct translation:

having eaten fish mouth smells raw snow of noonday

derivation:

eating fish

aftertaste of flesh in the mouth

noonday snow

Kyoko Selden

uo kûte kuchi namagusashi hiru no yuki

uo — fish

kûte — eating

kuchi — mouth

namagusashi — smelling of fish

hiru — afternoon

no — of

yuki — snow

literal translation:

eating fish

mouth smells fish

snow of the afternoon

derivation:

fish eaten

and on my breath;

afternoon snow

Stephen Wolfe

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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