

俳句 ジャーナル 月報

HAIKU

JOURNAL

GEPPPO

Editors
Kiyoshi & Kiyoko
Tokutomi

徳富 潔
九代子

President
Patricia Machmiller

Advisor
Edwin A. Falkowski

Monthly Newsletter

Vol. 2 No. 3 March 1979

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Dear Member:

This newsletter is being prepared for you during the balmy period of spring breeze 春風駘落の候 SHUNPU TAITO NO KO. In California, at this time of the year, everything has started growing and spring bulbs are in bloom.

This is a time of "spring fever" with the lethargy, the euphoria, the sense of happiness and well being which accompanies the first, very warm, sleeveless days of spring.

Natsume, Soseki 夏目漱石
(1867-1916), a Japanese noble of the turn of this century described this season with these words in 草枕 KUSAMAKURA (Pillow of Grass):

"Cats forget to chase mice and man forgets owing money."

This is a time of the year when students are inclined to "cut class", "play hookey", and tom cats prowl.

両方に髭があるなり猫の恋

RYOHO NI
HIGE GA ARU NARI
NEKO NO KOI

Both sides
have whiskered mustaches
cats in love

Soseki Natsume

NATSUME SŌSEKI (pseudonym of NATSUME KINOSUKE) (1867-1916), is by general consent the outstanding figure of modern Japanese literature. He was graduated from the English literature department of Tokyo university in 1893 and from 1900 to 1903 studied in England.

The influence of English literature is most conspicuous in his earliest published works, the satirical *Wagahai wa Neko de Aru* ("I Am a Cat," 1905) and *The Tower of London* (1905), but it can be traced through most of his later writings as well. To this knowledge of European literature Natsume brought an unusual understanding of Japanese *haiku* (see JAPANESE LITERATURE) and Chinese poetry, in both of which he excelled. His writings, indeed, represent one of the rare successful blendings of western novelistic techniques with Japanese traditions.

Natsume's reputation as a novelist was firmly established with *Botchan* (1906; Eng. trans., in part, by Watson, in *D. Keene, Modern Japanese Literature*, 1956) and *Kusamakura* (1907). In 1908 he left his post at Tokyo university, where he had been teaching English since 1903, in order to devote himself entirely to his novels, which were published serially in the *Asahi* newspaper. *Mon* ("The Gate," 1910) contains a first enunciation of Natsume's concern with egoism in human relations, a theme that was treated with increasing profundity and incisiveness in each of his successive novels and finally resolved in his principle of *sokuten kyoshi*, "to follow Heaven and depart from the self." *Kokoro* (1914; Eng. trans. by E. McClellan, 1957) and *Meian* ("Darkness and Light," unfinished at his death in 1916), perhaps Natsume's finest novels, deal largely with this same theme.

Natsume also wrote literary criticism, diaries and works, such as *My Individualism* (1915), in which he stated his philosophy. He died on Dec. 9, 1916, leaving behind many devoted disciples.

Encyclopaedia Britannica Volume 16, 1960
Page 162 C

We are privileged to introduce and welcome a new member, Dr. Jun-ichi Sakuma 佐熊純一 of Yokohama, Japan. Dr. Sakuma is Chief Engineer for Harima Jyu Kogyo, one of Japan's largest heavy industry firms. Members will be delighted to learn that Dr. Sakuma not only reads and writes English but he has acquired what is perhaps one of the largest and most complete collections of haiku publications from Canada and the United States. Dr. Sakuma has expressed an interest in, and will be a valuable addition to our Saijiki 歳時記 Committee.

徳富 潔
九代子

Kiyoshi & Kiyoko
Tokutomi

President's Column

I had the happy experience of conducting three workshops at the International Women's Writing Guild Retreat/Conference held in Menlo Park, Calif. The workshops were particularly delightful because so many talented writers attended; their enthusiasm of the writers and the beauty of Vallombrosa, the conference site, are captured in their haiku:

winter white birches
a faint ray of sun appears
the haiku writer

Hannelore Hahn

Spring clouds brush white words
of ancient secret language
across blue paper sky

Vicki Heland

virgin daffodil
sun permeates petal veils
bowed head, modest bride

Pat Royer

Bursting clover buds --
the hum of the lawnmower
closer and closer

Pat McClure

Spring fog, like halo
Softens sharp edges of trees
Points of needles blur

Lee Baker

sunlight diluted
filters through a sieve of clouds
in a winter sky

Ethel Booth

snowy northern sky
smells of spring are in the air
splash of mimosa

Helen Hahn

ephemeral light
milky couds spill over banks
fog paints rusted leaf

Marianne MacCuish

the full, wet grayness
lowering to waiting earth
the spring clouds relax

Joanne Hackett

In the spring evening
silver sounds fall through darkness
chimes of the church clock

Margaret Fisher

I hope we hear more from these poets.

Patricia Machmiller

Secretary's Column

February Meeting

February 3rd, 1979

Jerry Ball related the content of the January Board meeting to the rest of the members, concerning the plans for publishing the first section of the SAIJIKI. Volunteers were asked for to help in the reading, correcting, rewriting, proof-reading, typing, etc. of all the KIGO we receive from all the members.

There followed a discussion regarding the importance of the SAIJIKI and why not just use the Japanese version and translate? It is important that the English version be original due to the uniqueness of most of our KIGO in the West. What we really will be striving for is definitions that can be useful to everyone, therefore, it is important that each member sends descriptions and data re. the KIGO in his/her part of the country. In this way, we can all benefit from the differences of seasons we experience. This book will be useful to both the writer and the reader!

Ed Falkowski shared with us a haiku of Beth Martin Haas from the morning Poetry Meeting of the Robert Frost Chapter workshop.

Moon shines on mountains
and Bay, fishing boats sharply
signal homecoming

Questions he raised: is bay needed, as water is implied? is sharply needed? what is the signal? In all haiku, three elements are needed: earth, man, sky, what, when, where, time, space, matter, ...fire, air, earth/water. The three elements of each of these groups are integrated and will be found in good haiku. No solution nor change was made in the original haiku, but some of the suggestions were noted. Possibility of using some noise as the signal, that echoes against the mountains, need for KIGO, eg. Autumn moon. (Editor's note: The word "moon" is an autumn KIGO because the moon is most impressive during the autumn season. Therefore, there is no necessity to use "autumn moon". However, referring to the moons of other seasons, it is necessary to specify "winter moon", "spring moon", and "Summer moon".)

With a copy of this month's haiku exercise, we all tried rewriting. This was valuable in that we could really look at and study a haiku in terms of its value

in form, something that is easy to do each month when we get the haiku of the month from the rest of the members. This is something we hope you are doing when you send back your votes with the reasons why you like certain haiku.

Here are three revisions:

Leaving the warm hearth
but turning to look once more...
final spark dying.
Ben Sweeney

A shower of sparks
as the fireplace coals collapse...
my spell is broken
Jerry Ball

In dark of the hearth
my memories still ablaze
with the fallen log
Lillian Giskin

Some remarks about the two haiku as written on the exercise:

Avoid unneeded words
clarify what and where (when is clear... collapsed)
more emotion or impact
eliminating rhyming
why sit for two hours? clarify
two time periods...ablaze to collapsed
progression leads to more "punch".

A film strip on haiku was shown by Jerry Ball entitled: INSCAPE: THE REALM OF HAIKU. The essence was very Zen oriented, just as haiku is, and the pictures were every bit as beautiful as haiku can be.

Just to let you all know that these meetings are not all serious work. Ed Falkowski has offered to reward one haikuist at next month's meeting who can write a good haiku using only one syllable words...to be voted on by the group. In reality, this has valuable learning possibilities, as it gets the writer to write in simplistic terms while still maintaining the traditional form. Why don't you try it too? It is not as easy as it sounds!

Bobbie Leiser

Members' Voices (Editors comments - inside the parentheses)

I could have cried when I received February's newsletter as my haiku had several spelling errors.... J.E.Y. (Sorry, no excuse. We will try our best.)

I seem to have been all wrong in my judging and comments! I'll have to study some more..... I enjoy this but don't think I've quite caught on yet. Please don't give up on me! M.A.H. (No, we will never give up on you. You are doing vrry well. Your haiku #69 was very good.)

The calligraphy is delightful: I appreciate the work entailed. E.D. (Thank you. We will continue it.)

Each month the newsletters seem to become better. My thanks for all the caring work that you and your wife have put into these important documents. D.A.W. It is a privilege to take in these lessons. I feel I am learning and thankful for the Society. T.M. (Thank you. These words are most encouraging.)

I don't want to forget... THANK YOU SO MUCH for your translation on my haiku for our tournament. The work is extremely nice and the members of my handball club are excited about having a "real Japanese Haiku" as the official emblem on our tournament T-shirt. I'll be sure to get each of you one of the T-shirts. Thanks again. J.T.B. (We are glad to hear it. We hope your club won the tournament.)

I think the most useful part of the last newsletter was where Secretary explained how and why to improve the poorly written haiku. I hope more of this will be done in the future so that we can all learn what a good haiku is. D.D.B (Bobbie will be happy to learn it. We will keep it in mind.)

三月 - SANGATSU - 句稿

March KUKO

KIGO: Grafting - TSUGIKI - and others

- 1. Emerald ranges
Remaining snow still glistens
Ah, a robin's song
- 2. Bright summer morning
The only sound ... a tapping
cane crosses the street 9/1-4, K
- 3. Singing iceskates cross
the mirror of river ice
breaths of laughter rise
- 10/3 4. bending head to head - Braid
the small boy and old man
graft a pear sapling common
- 5. three bright yellow carp...
bend the bamboo low over
the small blind boy's hut
- 10/2-K 6. spading the garden;
each end going its own way Braid 8/1-K
a severed earthworm
- 7. Now to graft my tree
before the month is over.
Let's see, page fourteen.
- 8. White winter clouds move
freely beneath the blue sky
Birds sway together.
- 9. Ruddy Duck swims by.
As nature guide points gloved hand
across inlet pond.
- 10. I find grafting tools
lost among dust of garage
and abandoned webs.
- 11. Can you imagine?
Walnuts from that old black bark...
Such nutty grafting!
- 0 12. From Bench in old park
he watches city crew grafting. Leiser
Sunlight spears fresh tear.
- 13. In the grape arbor
The first fruit of grafted vines;
September fragrance
- 14. Most peculiar graft
A partridge and a pear tree;
Holiday flavor
- 9/4-K 15. Grafting carefully:
A tender branch on gnarled tree; Dutton
Farmer and grandson common
- 16. On the nectarine
from grafting peach apricot
yellow warbler sings.
- 17. Wind sounds through the trees
sparkling raindrops are falling
birds cling together.
- 18. Within the spring rain
out of the upstairs window
a doll moon gazing.
- 16/3-(4)K 19. the merry-go-round 1/0
starts up with a long shudder ---
beginning of spring Machmill
- 4/10 20. twigs trimmed for grafting
their smooth, clear ovals exposed 2/0
like children's faces
- 21. This tiny flowers...
grafting all capus to new:
unaccommodated
- 22. In their bamboo cage
young doves with ruffled feathers
re-arrange spring breeze Cauciana
- 23. Surrounded by pines
this small lake reflects no leaves:
lingering daylight
- 24. Grafting water sprouts
across the holly's bark wound;
young Grandson watches
- 25. Grandson with a twig
against the oak tree's rough bark
"Look, Gramps, I'm grafting!"
- 26. Wind-blown snow slanting
against Shiki's haiku stone-- Wilder
footprints--to and from
- 27. Grafting cherry tree
man seeks display beyond white*
deep rose** pink - - blue tint***
*Shirotaye **Yedonishiki ***Kwanzan
- 28. Carmel sea otters
surface on back rock in paw logical
crack shellfish for lunch
- 29. Earth drinks first spring rain
little shows one clue on porch
dipper of water
- 30. Alas, no green thumb.
Did fine job grafting thread, cloth...
New sleeves for old dress.
- 31. Electric blanket
Bring dreams of early summer.
Cold floor say..not yet.
- 32. Wearing warm sweater
Man reads new seed catalog...
Smiles like spring evening.
- 33. Grafting new scion
to trunk of established root
silent mutation
- 3/2-K 34. Lingering sunset Hages
winter shadows haunt window
votive candle dims.
- 35. Transplant here and there,
But grafting in the new life seas
Seasons brings new buds.
- 36. A question mark* eats
On green leaves where blossom bells
Are swayed by the breeze.
*A question mark is a butterfly
- 37. Chikadee sitting
In holly tree, eats berries ---
Green leaves, his cover.
- 38. While grafting pear trees
a tired farmer mop his brow... young blood
small gopher watches }
- 39. Lonesome winter wind
blusters through snow-covered farm...
empty fantasies

40. *5/2-K* The lone wolf patters quietly through sparkling snow... looking for a friend *Youngblood*
41. *7/4* The taste of pine boughs In the melting ice water Of a forest stream *Stone* *10/6-K*
42. *7/0-4-K* On the muddy road A sparrow bathes in puddles... How the droplets fly! *Stone*
43. *7/0-K* Old, raw knuckled hands grafting tender plum saplings such a gentle touch *mean to my thought*
44. *1/0* One kite looks lonely I am looking for some string will you fly with me? *Heinn* *4/4-K*
45. Eight-foot drifts of snow and more predicted--would you guess an early spring
46. *7/0* My old grandfather - ankle-deep in garden mud - grafting rosebushes. *Heinn*
47. *13/4-K* A crow on the wind; an abandoned wheelbarrow gathering shadows. *Heinn* *K160?*
48. Fragrance of ice-flows over and over again seeding the river. *7/1-K, Y*
49. This young grafted tree gleams with fresh wax on the dull bark of the reedy branch
50. *8/3-K* In cow tracks dotting the miry field - rain water and hoof prints of sky *E. Falchowski*
51. February gloom hangs deepest in the spoiled fruit of the pomegranate *8/0-K, Y*
52. Watching his grand-dad grafting the twice grafted tree: "will it grow popcorn?"
53. I stub my bare toe; a black snake slips noiselessly beneath the same stone
54. With their long shadows two rows of seagulls scissor the debris filled dam
55. Exploring the spring a small black beetle feast on gums of a grafting.
56. The March wind hiding behind the house corner runs out chasing the leaves. *10/5*
57. *9/1-K* A forsythia branch blooming in a tall jar brings the sun indoors. *Kichert*
58. After the grafting, a pink tree with one white bloom winter memory!
59. *14/5-K* Through his wind-dried tears, clutching a broken kite string, he stares at the sky *8/4-K*
60. *4/0* Buzzing and buzzing-- horseflies on the kitchen screen: supertime concert! *3/3*
61. Grafting reds with golds the woman tells the children how the dawn unfolds *rhyme*
62. The sky takes the kite away from birds and the boy with the broken string
63. My mother stock-still before the balloon I put on my father's grave *Rosaliep*
64. Dawn of Spring-- a patch of thick moss where a snail rides its slick path just so...
65. On this old, high path, red sand, rocks, twigs--all are dry but not these spring hills!
66. Young wife leaves aged spouse under early plum blossoms... nor can they touch her. *Skright*
67. Too many apples grafted on one crowded tree result: "applesauce!"
68. In Eden's garden -- newly grafted apple tree by an expert hand
69. Enough of March, with shrieking wind so raucous! Soon -- a whispering...
70. The remaining snow - Dusty streaks across the fields; Rivers to the sea. *Dalton*
71. Along the north wall The remaining snow lingers; The crocuses wait.
72. February thaw- The remaining snow trickles... White cherry blossoms.
73. Beside dry pond bed old rusted tin cup lies full of remaining snow *Gillian*
74. Second blooms and spread in sun on favorite tree - only by grafting
75. Sunbeams in and out pick out white sail beside path of light of dark waves
76. What sudden new blooms among the bushes and rocks - count the Easter eggs!
77. Yearly renewal; Grandma out at her transplants, Grandpa, his grafting.
78. His ears folded back the colt chasing his shadow -- the sheen of his coat *Murphy*
79. Sudden March sunrise bathes the east / west avenues--drowns out the street lights.
80. A warm spring shower; viewing last year's grafting, and promise of blossoms...
81. Far across the sand once in a while the ocean lifts a sunset sail *Currier*
82. The night mist raises, leaving the Joshua tree the darkness of it *←*
83. Winter sky hammered to Heaven with silver nails by a Carpenter

84. Shaking off the snow,
bastard weeds which have no name
twisting toward the sun
85. In a cold attic,
naked in her unmade bed, *Markoff*
an eyeless doll stares
86. "Hide and seek!" they said,
then they left him *Markoff* sit
spring rain on his cheeks ...
87. ... lone raindrop traces
a pathway on my window:
ending of springtime ... *Ball* 3/0
88. Skilled touch of gnarled hands
caressing ancient rides --
last years' grafting knife ... *Ball* 4/0
89. grafting the cut stem
the horticulturist kneels... *Felberg* 4/0-K
Duches to Winesap
90. violets pushing
through grass underneath the pine
safe from the mower
91. balmy spring morning
I scurry into closets
to chase the moth's track
92. Busy with grafting
the old gardner is bent *Lamson*
like the branch he holds
93. Lingering daylight
silhouettes the old sailboat
bobbing at anchor
94. Retuning wild geese,
shadows pass overhead,
a welcome honking
95. Half red and half white
hawthorn grafted years ago
perfumes the still air
96. In the sugar bush
a cow licks sticky tree trunks
testing maple sap
97. In duneland hollows
every willow quickens
pussies crowd each stem
98. A graft on the tree
made with no hesitation
the rain clouds gather
99. Grafting twig on stalk
with skillful shrunken fingers
of an old ISSEI } *Yamagata*
100. Secret of success
forever concealed with ~~the end~~ *in*
grafting master's hands

INSTRUCTIONS TO MEMBERS

- Choose 10 haiku which you consider to be the best example of 有季定型俳句 YUKI TEIKEI HAIKU.
- Identify the 3 best haiku by circling the number of the haiku, and comment on the reasons for your selections, if any.
- Please write one 俳句 haiku with the given 季語 KIGO 春の夕/宵/夜 Spring evening or night - this is called 課題句 KADAIKU - along with two others from the month with your own choice of 季語 KIGO - this is called 自由課題句 JIYU(free) KADAI KU.
- Please use 8½ X 11 white paper as is shown in the January 句稿 KUKO.
- Please do not forget your name on your paper.
- Deadline: 25th of March, 1979.
- When submitting your 俳句, please enclose your SASE to receive your Newsletter.

Instant Knowledge

芭蕉

Do you know how many names BASHO had?

According to Professor Shigehiko Toyama, one of the leading haiku critics in Japan, BASHO MATSUO 松尾芭蕉 had eight names.

When he was a child, he was called KINSAKU 金作, HANSHICHI 半七, TOSHICHIRO 藤七郎, and TADAYEMON 忠右衛門. After he was grown up, he changed his name to JINSHICHIRO 甚七郎, and then called himself SOBO 宗房.

His first haiku name was SOBO 宗房. Then he changed to TOSEI 桃青 and ended up with his famous name BASHO 芭蕉.

BASHO also used KINGEKKEN 釣月軒, HAKUSENDO 泊船堂, YOYOKEN 天天軒, and ZAKYOAN 坐興庵, as his haiku name.

Results of February Evaluation

S. Youngdahl	*	J. Lamson	*	L. Hornbeck	*	G. Adams	*
K 1. --- 0		30. --- 0		K 60. --- 5	1	88. --- 2	
2. --- 0		<u>Y K 31. --- 8</u>		61. --- 4	1	89. --- 0	
3. --- 0		32. --- 3	1	62. --- 0		K 90. --- 2	
E. Kemp		M. Richardson		T. Fowler		E. Amann	
K 4. --- 0		33. --- 1	1	63. --- 6	2	<u>Y (K) 91. --- 12</u>	<u>4</u>
5. --- 2		34. --- 0		(Y) K 64. --- 6	3	<u>92. --- 8</u>	<u>2</u>
6. --- 0		K 35. --- 2		65. --- 0		93. --- 4	
E. Wolfe		E. Falkowski		J. Ball		S. Stone	
K 7. --- 1		<u>36. --- 9</u>	<u>1</u>	66. --- 1		<u>Y K 94. --- 9</u>	<u>1</u>
8. --- 0		37. --- 1		K 67. --- 5	3	95. --- 0	
9. --- 3		K 38. --- 5		68. --- 2		96. --- 2	
T. Murphy		J. Currier		M. Henn		B. Leiser	
10. --- 0		<u>Y (K) 39. --- 11</u>	<u>2</u>	K 69. --- 2	2	K 97. --- 5	2
K 11. --- 1		40. --- 7	1	70. --- 2	1	98. --- 6	
12. --- 3		41. --- 1	1	71. --- 0		99. --- 2	
L. Winder		K. Hale		P. Machmiller		B. Sweeney	
K 13. --- 6	1	42. --- 1		<u>(K) 72. --- 11</u>	<u>6</u>	100. --- 2	1
14. --- 5		Y K 43. --- 1		73. --- 3	3	K 101. --- 7	1
		44. --- 1		<u>74. --- 8</u>	<u>3</u>	102. --- 4	
<u>Y</u> K. Fickert		No Name		M. Elliott		R. Stewart	
<u>15. --- 11</u>	<u>1</u>	45. --- 0		K 75. --- 1		<u>103. --- 9</u>	<u>4</u>
16. --- 0		K 46. --- 5		76. --- 3	2	<u>104. --- 12</u>	<u>4</u>
K 17. --- 7	3	47. --- 1		77. --- 2		Y K 105. --- 4	
B. Haas		I. Wolfe		P. Schuck		T. Yamagata	
18. --- 1		48. --- 1		78. --- 2	1	106. --- 1	
K 19. --- 3	1	K 49. --- 2	1	K 79. --- 4	3	107. --- 1	
20. --- 1		50. --- 2		80. --- 4	1	K 108. --- 6	4
J. Youngblood		C. Buckaway		81. --- 0		M. Richardson	
Y K 21. --- 2		K 51. --- 7	4	M. Lyon		K 109. --- 2	
22. --- 1		52. --- 4	1	K 82. --- 3	1	110. --- 0	
23. --- 1		53. --- 5	2	83. --- 2	1	111. --- 2	1
R. Roseliep		P. Schur		84. --- 1			
24. --- 1		K 54. --- 0		M. Eulberg			
25. --- 4	1	55. --- 0		85. --- 0			
(Y) K 26. --- 5	1	56. --- 0		86. --- 1			
No Name		E. Dunlop		Y K 87. --- 3			
27. --- 2	1	<u>57. --- 9</u>					
28. --- 4	3	58. --- 4					
K 29. --- 4	1	K 59. --- 3					

ERRATA OF FEBRUARY KUKO

4. --- wide open terrain
for three day cross-country trip
in remaining snow ---
7. Remaining snow melts --
clears path for walk in pine woods...
Bright red snow flowers
22. Pink setting sun peeks
through cumulus clouds and winks
at the quarter moon
39. Very Cautiously...
the Siamese's paw dimples
the remaining snow

Y indicates selection of Mr. Teruo Yamagata.

K indicates selection of Editors (one from each member).

* columns indicate best selections by vote of members.

Mr. Teruo Yamagata's Comments

Number 64 reminds me of ISSA 一茶 who was one of the old and best haikuists in Japan. He composed many haiku full of warmth and sympathy about the poor and weak.

As Mr. Tokutomi has stressed, we had better avoid KIGO in one haiku. Even in case of using double KIGO, we should be very careful. Please note that one of them must be the principal KIGO.

Members' Comments on February Haiku

- #13. A clear and stirring picture held in three lines also an interesting effect when read in sequence. E.M.G.
- #17. The metaphor in #17 is daring, but it sounds natural, unforced. As the Masters of old did on occasion, we too should feel free to experiment with a metaphor now and then. I like also touch of Nature upon Nature--the bird's shadow on the snow, both of which are passing away: the erosion of Time. R.R.
- #19. Like the movement and use of two senses - sight/sound also - alliteration(1) the picture of old mission good. M.E.
- #26. I like #26 because it is unusual and dramatic. K.F.
- #28. Season words that are smoothly used and fit right in natural flow of speech -- nice contrast. T.M. The word east tells that it is sunny side -- very descriptive. H.L.E.
- #39. I hesitated in the selection of #39 at first because second line appeared, on reading, to be 8 syllables, but perhaps if "the" were deleted from second line before "Siamese's" and this word corrected to read "Siamese cat's paw...(since the name or word Siamese is both singular and plural), and "remaing" corrected to read "remaining" snow, the Haiku would read more smoothly. It is beautiful Haiku, and has such an intriguing imagery - one can see the light paw prints of a Siamese cat as it daintily places a paw at a time in the snow before stepping forward! K.H.
- #40. Like movement, contrast - "S" in snow and sparrow(2 main words) Specific use of bird's specis - sparrow - not bird.
- #51. With the warmth of a chinook wind, signs of winter disappear, just as warmth of feeling affect man psychologically. B.M.H.,
- #52. How many times have I sat at "Almost supper time" trying to concentrate and write haiku? And "the blizzard roaring/into my haiku." It is a haiku of frustration...but very real and vivid...after all, life is not always CHERRY Blossoms! J.W.C.
- #53. In this haiku I like the transformation of a visual image into a pleasant smell. One can smell the snow... and the moon seems to make it smell more fragrant! J.T.B.
- #60. It leaves me with the feeling of so many things to be found in the Springtime, both living and inanimate. B.L.
- #63. I have chosen #63 as the 1st. The imagery is so vivid I can see the tramp. I'm sorry I didn't do it myself. W.E.F.
- #64. I have been that child. In this haiku there is hope in the 3rd line word "yet." Very sensitive haiku. J.W.C.
- #69. The picture is clear and vivid. The third line gives a reaction that one can easily identify with-- the break in the snow on the iron railing. L.S.W.
#69 had the most arrested quality. E.A.F.
- #72. The bleakness of the scene, the old woman and her climb toward the grave - great connection between the scene of nature and the human condition. J.E.L. *Sam*
- #73. Simplicity of thought without artificial exaggeration. L.E.C. "burst" and "bright" picture the emotional joy of the first line. E.D. *Dunlop*
- #74. This is my first place haiku!. So much is said with with the images of the 'separate patches' of 'remaining snow' !! Beautiful! J.T.B. *Sam* Again, I think this one says so much, in so few words of statement. The snow was probably all one blanket, as were their lives. Now both are separate. J.E.L. *Sam*
- #76. I like 76 best because of the concreteness of the images it evokes. K.J.F.
- #79. Although this haiku has two KIGO words, the pleasure of "apron brimming with daisies" would make anyone run "headlong from winter". E.D.
- #80. 1st place. Vivid picture. I feel same thankfulness when I open the refrigerator door. S.Y.
- #82. This is a beautifully sketched picture - Only the sketchy outline, but it says so much. J.E.L.
- #91. #91 and #92 seem very, very good -- beyond explanation. And though I did not ring #93, but voted it, it marvelously gives the coldest, most abandoned and devastating impression I have ever read in so few words. Must have been doctor Aman's, in Canada; had to be a doctor or autopsyist. I.W.
- #100. Everyone has a different idea about punctuation, but #100 certainly could, and should, reverse, by putting a comma after the first line and the two dashes after the second line! I.W.
- #101. This is a delightful haiku-- evokes an immediate response. The third line, as it should, drives it home! There is not one word of padding--all are needed. the flow is very good. L.S.W.
- #103. The author of #103 also handles the escape of Time with memorable images. Both bird(wild duck) and man (in the steamer) will soon disappear, as the season itself will, over the horizon. R.R.
- #104. Haiku #104 is very graphic and cause one to see much more than is said. H.L.E
- #108. Very good. The whole effect is one of solemnity-- prayer, sacred, and snow. The reader is, at once, emotionally caught in the poet's haiku moment. L.S.W.