

月報 俳句 ジャーナル  
 GE P P O H A I K U J O U R N A L

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Monthly Newsletter

Vol. 2 No. 4 April 1979

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Dear Member;

SHIGATSU 四月 : "the fourth month"

April, according to the solar-calendar (revolution of the earth around the sun, or Year), is simply the 4th month, SHIGATSU 四月 part of the spring SEASON.

UZUKI 卯月 : "month of blooming deutzia" -- (early summer)

In Japan, April in the lunar calendar ( revolution of the moon around earth or Month) UZUKI 卯月 has special meanings. This is the month of blooming deutzia, a kind of low shrub with a wealth of white flowers which marks early summer. Frequently this hedge-type shrub attracts the very beloved cuckoo or HOTOTOGISU ほととぎす, which sings in a soft voice to announce early summer.

Comparing the two calendars, lunar calendar and solar calendar differs by about one month. It would seem that the ancient people who used the lunar calendar were more naturalistic and romantic, particularly when they expressed the month with the name of a flower, ie. "The month of the Deutzia".

Today haikuists in Japan continue to express their love of the month by using UZUKI 卯月.

M I N A S O K O NO K U S A M O H A N A S A K U U Z U K I K A N A  
 水底の草も花さく卯月かな  
 waterbed 's weeds even start blooming U Z U K I K A N A

BAISHITSU 梅室

Even the weeds at the bottom of the pond bloom, UZUKI has come

(Oh, Uzuki now)

Translated  
 by Kiyoshi Tokutomi

佐高 潔

Kiyoshi & Kiyoko  
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Haiku Journal

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President's Column

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World Congress of Poets

The World Congress of Poets is being held this year in Seoul, Korea from July 2nd to the 7th. It is jointly sponsored by the International Cultural Society of Korea and the Organizing Committee for the Fourth World Congress of Poets. Except for the round trip airline fare and registration fee, all the expenses of the participants will be met by the Organizing Committee during the conference period. The registration fee is \$20.00. Mrs. Kiyoko Tokutomi and myself are planning to attend and would welcome the company of any of the members of our haiku group.

If you are interested, please write to us immediately as we can get you a registration form and make airline reservations. The round trip fare from San Francisco on Korean Airlines will be about \$950. 00.

A Name

Since we are no longer members of the Yukuharu Haiku Society, we need a new name. We are considering the YUKI TEIKEI Haiku Society of The United States and Canada. We hope you like it.

Patricia Machmiller  
President

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Secretary's Column

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A VISIT WITH MR. TERUO YAMAGATA

On Sunday, February 25th, Jerry Ball and myself drove up to Sacramento to keep a short-notice visit with Mr. Yamagata, who was in this country on business. He is a slight built man who defies an estimate of his age. He spoke very clear and understandable English although he apologized for not being able to. We asked a little about his travels to all parts of the world... he does travel quite extensively and speaks several languages. About the difficulty he has in writing English Haiku, he said the language does present problems, punctuation is so different, and Japanese has words to express feelings more readily than English, and shyly expressed he was not very proficient in English. (For anyone who has read his English Haiku, you may find this last difficult to believe.) He showed us a Japanese Haiku book with several haiku in different languages, explaining that there are many foreign people living in Japan who do write and get published there.

About his haiku, he feels that it is imperative to get the image crystal clear and yet simple; at the same time making the image come across in a different way as a fresh and unique haiku. (Does this seem a familiar theme?) When asked about rhyme, he said that he does it but not often, at some time in his haiku, it can add something fresh and different.

Jerry had a haiku using two kigo and he asked if this could ever work well. Mr. Yamagata replied that very rarely can two kigo survive in the same haiku as one will be in conflict with the other, and they will detract from each other. It takes a special circumstance and ability to write a haiku where one kigo can be dominant enough and not lose its strength intended. Not impossible, but not recommended!

He asked if the children in the US write haiku in the early years. In Japan, they usually do not; most haikuists in Japan generally don't start writing seriously until they are older, after their education is finished and they are in their careers. We talked about the problems that arise in the US when bringing anything from the East into it... the philosophy is not taught, only the feelings are missing, the depth that goes along with participating in any Eastern discipline. Haiku, when taught in the US is generally taught as a very simple form, easy for beginners! (As all of you know, this is not the case!) Therefore, much of what is important and meaningful is lost before it begins. Because of this lack of philosophy, there is so much "American Haiku" written... this is one difference between YUKI TEIKEI and other forms.

In the afternoon, Mr. & Mrs. Tokutomi arrived and we all went to a Chinese (what else!) restaurant for dinner, and discussed Japan of today, the price there compared to the US, and families. The feeling of communication was relaxed and easy and we laughed a lot. Time went away so rapidly.

On the way home, Jerry and I went over the day. It was an experience that neither of us would have wanted to miss, and one that a year ago, we would not have had the chance to have.

Bobbie Leiser  
Secretary

### Members' Voices

What happened? My haiku was to appear in Feb. 79 Newsletter. It didn't. Nor in the March one. I'm disappointed. L.S. (We can understand how you feel. This is the first time that our member's haiku did not reach us. To all members: Please use 8½ X 11 white standard paper and type or print our address.)

..... I think it is a truly remarkable service which you perform, and I am sure all members appreciate your efforts. I am thoroughly enjoying my experience with learning to write YUKI TEIKEI haiku - it is most rewarding. K.H. (Thank you for your thoughtfulness. We are happy to hear that you are enjoying your experience with learning to write YUKI TEIKEI haiku.)

The monthly newsletter gets better and better! You are to be congratulated! I think it is very informative, and in more ways than one. Mr. Yamagata's comments are quite helpful. The column marked "Instant Knowledge" is commendable, and reading members haiku and comments is quite valuable to me. J.T. ( Mr. Yamagata will be glad to hear your comments.)

I think just reading the haiku over carefully several times in order to make my choices is sensitizing me to the intuitive leap that is there. M.A.H. (That is the beginning of success in writing haiku.)

Must KIGO always be underlined? All those black lines are very distracting! They seem to cut into the heart of each delicate haiku..... However, when too many KIGO are used, the error could be indicated in this way, cautioning us to be more careful. Please take a vote on this! L.E.C. (We agree with you. We removed the underlines. We must keep in our minds what Mr. Yamagata said about two KIGOs.)

I have been concerned about all the work that these Newsletter have given to you. But, the results of all this concerted effort are magnanimous! J.W.C. (Thank you so much.)

The KIGO for 1979 came too late for me make the March 25th deadline. R.S. (Sorry. We thought we sent the KIGO list for 1979 with January Newsletter. Please check your January Newsletter.)

Sorry to complain, but on the haiku I sent for March, there were two typographical or spelling errors which changed the syllable count in one (so that it was not correct as you printed it) and and the meaning of the other. J.E.L. (Sorry, no excuse.)

I have added another inch to my haiku growth, because you took the time and effort to publish comments from members. E.D. (Thank you very much.)

I was thrilled that the editors and Mr. Yamagata liked one of my haiku in February's issue. That was thrilling indeed! J.E.Y. (Pleasure is ours.)

I'm sorry that until now I have been unable to make monthly contributions. However, I have faithfully read and throughly enjoyed your monthly communications. The instructions for writing haiku are very helpful. Do keep up the good work. I love haiku, find writing it a challenge (as you recognize through my attempts), and look forward to meeting those who share my addiction. C.M. (We will be looking forward to seeing you.)

Please add: (Late arrival)

124. A spring evening  
rowing our boat aimlessly  
shore captured by mist

125. Spring evening dew  
walking barefoot on the grass  
the coolness of it.

126. A crack-crackling sound  
and into the bright springtime  
a tiny cheep cheep

KIGO: Spring evening/night - HARU NO YUU/YOI/YORU

- and others

- (4)(4) 9(3)
1. Walking together...  
a poet and her shadow -  
the spring evening. *Buchaway*
2. Welcoming the day  
a touch of April showers  
upon the prairie. *Buchaway*
- (4)(5) 5(2)
3. Sound of a tractor -  
a vagabond flock of gulls  
try to steal wheat seeds. *K. Hale*
4. Dusk deepens - Spring night  
embraces the lichen fronds  
gently as whispers *K. Hale*
5. Flowering tulip tree  
still life portrait... pink petals  
framed against blue sky
6. The first spring time rain  
coolness drops from branch to branch...  
forgotten earth scent *K2*
7. Hearing the old dog,  
'though he is no longer here-  
brown leaves on spring trees
8. This old rambling house,  
only you for company  
little winter fly *R. Sprig*
9. This spring evening  
baby parakeet chitters  
from a nesting box *E. Falhowski*
10. Returning wild geese  
fly in a waivering V  
over cars changing lanes *E. Falhowski*
11. Dropped almond petals  
clarify the muddy ground  
under the gnarled tree
12. It enters the door  
first spring evening ushered in  
by a whip-poor-will. *O. Tranbarger*
13. From droopy shoulders  
heavy haversack dandles,  
end of Boy Scout camp.
14. We go the same pace  
riding the escalator,  
grandfather and I. *no KIGO Tranbarger*
15. the cathedral spires  
lined with golden afterlight  
of a spring evening *PSM*
16. the cathedral spires  
bathed with gold at the first light  
on Easter morning *2(1)*
17. the child in worn jeans  
laughing with make-believe friends -  
a stray daffodil *10(1)*
18. Early spring evening,  
listening to the frog chorus  
while we are camping.
19. A white, winter world,  
lit by a shining full moon,  
the sound of carolers.
20. All night the wind blew,  
with the rosy light of dawn  
came the first robin. *K 8(1)*
21. a speckled starling  
stuffs impertinent fledgling  
one waits quietly
22. small white butterflies  
meet, mate, and then separate  
over the cabbage
23. high on the barn joist  
naked baby pigeons nod;  
a few pinfeathers *J. Braida*
24. Just a few blossoms  
amidst the derelict cars --  
this warm spring evening...
25. "Catch me if you can!"  
And she runs toward the fresh leaves.  
Done! ... with a giggle...
26. When the blossoms fall  
I remember my childhood --  
the B-29... *J. Ball*
27. Hylas' shrill calling  
from the flooded duneland pool  
fills spring evening
28. Tiny lily bells  
signaling spring's arrival -  
wind rings the changes *M. Elliott*
29. All day heavy fog  
obscuring the whole world - then -  
darkness - bright moon, stars.
30. Early spring evening  
snow began to melt today  
but where are the birds?
31. In the half twilight  
swallows darting from chimney  
silver dragonfly overhead
32. Beginning of spring  
pigeons flying overhead  
for others they sing
33. On this spring evening  
a dream of floating on clouds  
interrupts our talk
34. Chasing puffs of air  
the kitten stalks the garden  
practicing the hunt *B. Stone*
35. The way blossoms fall  
just as the new leaves unfold  
covering the branches
36. fresh sagebrush scents rise  
as sun-fire leaves our prairie  
on this spring evening
37. One syllable words:  
our wood fence is live  
just now so loud no sleep for us  
cats in love not quiet.
38. Spring night in silence,  
not even the breeze whispers  
through abandoned house.
39. Spring evening at dusk.  
One by one, lights in windows  
and smells of supper. *B. Leiser*

40. Early spring evening.  
One by one children run home.  
Street urchin shivers.
41. This spring evening  
we join hands and watch the moon  
cast roving shadows.
42. This night is silent  
as orange blossom perfume  
seeps through the valley
43. My cactus garden  
abloom with crayoned tulips  
two-thirty bus stop.
44. As the spring night falls  
with the scent of new-mown grass,  
windows stay open...  
B. McCoy
45. Rainy ~~April~~ day:  
Beach empty of visitors--  
except for two gulls.  
make a winter haiku B. McCoy
46. Again the pollen  
falls on the just-washed auto;  
April shower starts...
47. See from my window,  
how just one small view of stars  
brightens whole spring night!
48. Poor frozen sparrow!  
wind sweeps last lingering snow  
from your little mound...  
L. Cruciana
49. To discover spring moon  
of such immense proportions  
in my small garden!
50. April day folding  
to voices of the marsh-folk  
and Mickey Mouse watch
51. Though the cherry bough  
withers near my votive oil,  
both smell good, Buddha
52. Busy on my shelf  
the horsefly is nipping at  
roan-leather Issa
53. On this spring evening,  
a breeze somewhere on the lake  
loudens wave by wave
54. A butterfly's wings  
flutter under the arbor  
in the quiet dawn  
J. Currier
55. Blown apple-blossoms  
scatter and float down the cool  
misty hillside dew
56. from loaded pockets  
brothers play at duck and drake  
this first spring evening
57. through the open door  
shouted arguments drift in--  
three boys at marbles
58. walking through the grass  
he crushes the first crocus  
catching its fragrance  
M. Eulberg
59. Just before the dawn --  
So many spring-night voices  
now suddenly still
60. Still fairly chilly  
when the spring evening settles!  
Don't put coats away
61. Plop. Another plop!  
Spring evening by the river...  
Misplaced fishing pole  
J. Wolfe
62. Swallows repairing  
their old nests under the eaves,  
orange blossom fragrance
63. Down the meadow lane:  
a butterfly rests awhile  
on the stallion's back  
R. Stewart
64. Sunlit spring evening,  
calla lilies bend over  
Father Serra's tomb
65. Lost packet of seeds--  
by the wood pile: a blue haze  
of forget-me-nots  
R. Stewart
66. Opening the cage,  
the canary flies away  
through the morning haze
67. Evening shadows fall  
upon the purple mountains:  
azaleas in bloom  
R. Stewart
68. Spring night: shivering--  
crouched beside the old farm pond--  
Grandpa... listening...
69. Bemused expression:  
teenager-- under his arm--  
red Valentine box
70. Cannot sleep .. Spring night  
Whispers to me of long walk  
Remembered kisses.
71. Hazy moon warns me ..  
Have raincoat and boots ready,  
Early morning storm.
72. Beginning of Spring  
brings Birthday candles, cake, gifts,  
birds, buds, lightning, rain.
73. On this Spring night,  
wet lilacs and violets  
smelling faintly pink  
Markoff
74. After the night rain  
a trembling twin of the moon  
lies on the wet street  
Markoff
75. A child throws pebbles  
into the clear lake; I see  
my face run away  
Markoff
76. Moonlight this Spring night  
and secret purple places  
down by the old pond.
77. Spring rain... all day long...  
but with haiku to study  
Supper already!  
T. Murphy
78. In the green meadow  
blue patches of violets  
not seen yesterday
79. Follow the inchworm,  
Inch by inch, by inch, by inch.  
It is not metric.
80. Peonies pop out.  
The bush is all red flowers  
Early in the year.
81. Listen, the plants grow  
Fast on a spring evening  
You can hear the plants growing.
82. On this Spring evening,  
sudden feeling of sadness  
... clouds across the moon
83. At Capistrano  
swallows returning once more,  
this time two days late

84. Sudden start from sleep -  
a yowling from the roof-top,  
cats in love again?
85. Wind picks up seed husks  
by base of old stone bird bath  
full of sand and grass *K16? E. Williams*
86. On cracked bird bath  
blue-jays puff out their feathers  
in this first spring rain
87. Streetlight over pond  
flashes fish and candle pine  
this spring evening *E. Williams same as*
88. In the spring evening  
against the sky's pastel blue  
a streetlight turns gold. *same as*
89. From stained glass windows  
blossoms of light drift on the  
Easter lilies' white. *K. Fickert*
90. A fledgling rebird  
watches his sire scour the ground  
waiting to be fed *4K4(1)*
91. Spring evening music:  
my grandfather's mandolin  
and our old porch swing *J.weeney*
92. Sky covered with kites,  
yet you can see mine clearly--  
tail made of old rags!
93. In the old graveyard,  
a misty moonlight blanket  
warms the frigid stones
94. Crickets chirp at night  
strumming on their steel guitars  
shadows on the wall.
95. April violets  
soft silence of rain falling  
waltzing butterfly.
96. Far away foghorn  
spring rain dims view of the sea  
swaying of willows.
97. On this spring evening  
the old woman sweeps all dust  
under the door mat *E. Dunlop*
98. Quiet spring evening  
until a basket was found -  
eight strange black kittens
99. Daffodils in bloom:  
even the cat's white fur coat  
has a yellow tinge
100. One cool spring night as  
I glanced behind my shoulder  
life's clock almost stopped!
119. Spring is the buzzing  
of the swollen bee struggling  
out of snapdragons. *K17(1)*
120. Loneliness is the  
call of the mourning dove through  
another spring night.
121. Shadowy spring night:  
Loneliness close as the twig  
tapping on the pane. *P. Schuck*
101. Soothing warm orange sun  
slowly hides, heals winter's wounds...  
inspiration comes
102. Silver spring rain drops  
flow through the earth like tears for  
things that could have been
103. The sun is setting  
barely touching the door knob  
thrush returns to nest
104. Hearing the old dog  
'though he is no longer here --  
brown leaves on spring trees
105. The first spring time rain  
coolness drops from branch to branch...  
forgotten earth scent
106. Insect sounds invade  
my house through open window  
this warm spring evening
107. Blanketed with dew  
the tall grass nods at daybreak  
soon to rise refreshed
108. Shoots of hyacinth  
peer from under sodden leaves  
looking for the sun
109. From two icicles  
winter disappears slowly  
into the rain barrel *J. Schuck*
110. In morning meadow,  
foal in impossible pose,  
mare's nose in my hand
111. Sooner or later  
like cherry blossoms falling,  
all living beings *A. Tao*
112. Like an umbrella  
over the desert mountain  
the early spring clouds
113. On the spring desert  
like caterpillars crawling  
trains slowly moving ✓
114. Like a model ship  
Queen Mary haboring still  
on the sea of spring
115. Along the spring sea  
the big rock in Morrow Bay  
beauty with beauty
116. Crimson wine glass -  
two drink from it slowly  
on a spring evening
117. A friend arriving  
whom I had wanted to meet  
on a spring evening
118. Waking from a doze  
I am alone with my book -  
the spring evening gone *to Yamagata*
122. Days and months the same  
Old man refuses to change -  
No new Calendar.
123. In the compost bin  
orphaned rose twigs uncovered  
a new chance in bud.

\* INSTRUCTIONS TO MEMBERS

1. Choose 12 haiku and identify the 3 best haiku by circling the number of the haiku, and comment on the reasons for your selections, if any.
2. Please write three haiku as is indicated in the previous KUKO and send them to us by April 25, 1979.
3. Please do not forget your name on your paper.

1979

## Results of March Evaluation

W. Fitzpatrick *	S. Youngdahl	B. Sweeney	J. Ball
1. --- 2	30. --- 1	58. --- 1	86. --- 5 2
✓ K 2. --- 7 3	31. --- 1	K 59. --- 14 5	✓ K 87. --- 2 2
3. --- 1	K 32. --- 0	60. --- 4	88. --- 0
D. Braida	B. Haas	R. Roseliep	M. Fulberg
4. --- 10 3	33. --- 3 1	61. --- 2	✓ K 89. --- 5 3
5. --- 1	K 34. --- 3 2	62. --- 1	90. --- 6 1
(K) 6. --- 10 2	H. Evans	K 63. --- 10 6	91. --- 2
L. Hornbeck	35. --- 0	D. Wright	J. Jamson
K 7. --- 4	K 36. --- 2	64. --- 3	Y K 92. --- 13 4
8. --- 2	37. --- 0	65. --- 0	93. --- 5 1
9. --- 0	J. Youngblood ✓	K 66. --- 6	94. --- 2
B. Leiser	38. --- 1	I. Wolfe	M. Elliott
K 10. --- 0	39. --- 2	67. --- 0	95. --- 3
11. --- 1	K 40. --- 5 2	(K) 68. --- 0	K 96. --- 3
12. --- 0	S. Stone	69. --- 2	97. --- 0
H. Dalton	41. --- 7 4	H. Dalton	Y Yamagata
13 --- 1 ✓	Y K 42. --- 7 ✓	Y K 70. --- 7 1	98. --- 3
14. --- 0	M. Henn	71. --- 3	99. --- 4
Y K 15. --- 9 4	✓ K 43. --- 7	72. --- 1	K 100. --- 2
P. Scher	44. --- 1	E. Gilliam	Y indicates selection of
16. --- 0	45. --- 1 ✓	(Y) K 73. --- 8	Mr. Teruo Yamagata.
17. --- 1	G. Buckaway	74. --- 1	K indicates selection of
K 18. --- 1 1	46. --- 7	75. --- 1	Editors (one from each
P. Machmiller	K 47. --- 13 4	76. --- 3 1	member).
(Y) K 19. --- 16 3	48. --- 2 1	T. Murphy	* columns indicate best
20. --- 4	E. Falkowski	77. --- 0 *	selections by vote of
L. Cruciana	49. --- 1	78. --- 10 5	members.
21. --- 0 ✓	K 50. --- 8 3	(Y) K 79. --- 3 1	(Y) indicates Mr. Yamagata's
Y K 22. --- 9 1	51. --- 1	J. Currier	three best choices.
23. --- 2	E. Dunlop	80. --- 0	(K) indicates the Editors'
L. Winder	52. --- 0 ✓	K 81. --- 8 4	three best choices.
24. --- 0	53. --- 4 1	82. --- 3 3	
25. --- 3	K 54. --- 5	S. Markoff	
✓ K 26. --- 8 1	K. Fickert	83. --- 0	
G. Adams	55. --- 0	Y 84. --- 5 1	
27. --- 0	56. --- 2 1	✓ (K) 85. --- 7 3	
K 28. --- 3	K 57. --- 9 1		
29. --- 0			

## ERRATA FOR MARCH KUKO 句稿 - underlined words corrected

25. Grandson with a twig  
against the oak tree's rough bark  
"Look, Gramps, I'm grafting!"
88. Skilled touch of gnarled hands  
caressing ancient ridges --  
last years' grafting knife ...
92. Busy with grafting  
the old gardener is bent  
like the branch he holds
94. Returning wild geese,  
shadows pass overhead,  
a welcome honking

(Mr. Teruo Yamagata's Comments - March KUKO)

As Mr. Tokutomi has stressed, we had better avoid triple 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.

## Mr. Teruo Yamagata's Comments - April KUKO

I was so much impressed with No. 19 which expressed vividly the feeling of the beginning of spring. I was also interested in the expression of "east/west avenues" in no. 79.

Members' Comments on March Haiku

- #2. The hope and release brought by the bright summer morning, encouraging the blind person to again venture out and enjoy his freedom. also I like the sight and sound emphasis and "c" alliteration. I do not mind the figure of speech - think it helps. M.E.
- #4. "Bending head to head-/the small boy and old man/" are not only metaphorically juxtaposed, but are also in touch with that unique oneness shared by a small boy and a old man. Here is the notable quality of haiku beauty that almost creates a poetry of speech. You can hear them speaking. You know that there is a special feeling between a small boy and an old man. There are implications of time, warmth, and sharing. Lovely human haiku. J.W.C.
- #6. The humor that is befitting haiku is wry and ironic, almost cruel here; but the cruelty is a truism of Nature, in spite of Wordsworth's disclaimer that "Nature never did betray the heart that loved her." R.R.
- #15. This haiku presents the perfect feeling of Spring, and its contrast to winter, both in nature and in the human condition - the tender branch on the gnarled tree, and the implied comparison to the old man and his young grandson. It has everything --- excellent! J.E.L.
- #18. I like the spontaniety of this. R.S.
- #19. I like the whole idea of this one. J.C.S. Excellent. It rings true--so true, the reader can almost hear the "long shudder" after the long, cold winter season when the amusement park was closed. here is a "mechanical creation" that helps to usher in the renewed creation that is Spring!.
- #26. The haiku poet must stand alone against the winter snow... but perhaps one friend...? J.T.B.
- #34. Beauty and truth. P.S.
- #40. There is a subtle implication here. The wolves often go in savage packs- here a "lone" wolf seeks a "friend" I like the word "patter" it has a gentleness to go with "quietly" and since I like alliteration the use of "l" and "s" appeals. M.E.
- #41. A picture is sharp, clear and fresh, while the poet's eye/mouth (senses) are firm - yet subtle. E.M.G.
- #47. I like it because a great loneliness, a sad inevitability is conveyed in the picture of the crow flying away as well as in the picture of the abandoned wheelbarrow. I get the feeling that the crow is flying away from empty fields, fields which once were tended by the hand which pushed the wheelbarrow. B.C. #47 would be my first choice but there is no KIGO. I would think it is an autumn evening by the image presented; the crow, the abandoned wheelbarrow gathering shadow. Not spring but a very good haiku. R.S.
- #48. I like the subtlety of this. R.S. Canada
- #53. Nature's indifferent, insensate stone is in this instance a harming device for a human being(the boy) and a protective shelter for one of its own members (the snake). Fine contrast. R.R.
- #59. A clear picture, I become the child. R.S. Canada A memory out of childhood. S.Y. I like #59 best because the verb forms paint a vivid picture: wind-dried, clutching, stares. K.J.F.
- #63. #63 has the freshness of a blast of winter air into a stuffy room through a door opened for a stranger. E.A.F.
- #66. My first choice is #66. A whole novel in 17 syllables - frustration, heart-ache, loss and tragedy with depth of understanding. M.A.Y.
- #70. Shows one of the many small Starts in Nature. S.Y.
- #78. I like the picture and feel of this one. J.C.S. I like the contrast between the shadow and the sheen of the colt's coat. I also like the doubleness of the colt chasing his shadow. B.M.
- #79. #79 is marred by the word "sudden" which doesn't go with "bathes" and "drowns". K.J.F.
- #81. Beautifully simple. L.E.C. Peace and pleasure of sailing connoted by "once in a while" and "sunset." E.D.
- #83. Beautifully imaginative; like #81, haiku at its best. L.E.C.
- #84. This haiku has a special appeal to me because in Saskatchewan weeds I cannot name seem to flourish in the uncultivated prairie. C.M.B.
- #85. #85 is absolutely terrific as I can feel the coolness and emptiness of that attic.
- #86. #86 deftly combines nature and emotion. K.J.F.
- #87. #87 is excellent (even publishable) with #78 and #85. I hope they will improve them. I.W.
- #92. Man and Nature are alike in that they both bend; then comes the sharp contrast: the gardener bends from aging, the branch bends to give new life to another life in its own order (the tree). R.R.
- #93. Not sure why I like this, I just like it . Maybe I feel the day and boat waiting for me and would like to take advantage of them. T.M.
- #99. I particularly liked #99 - one can visualize the "master's hands" in grafting process, and the descriptive of the hands impressive. K.H.