

YUKI TEIKEI HAIKU SOCIETY
August 29 - August 31 1985
Asilomar Conference Grounds
Pacific Grove, California

The purpose of this retreat is bring together haiku writers from all over the world so they can meet, exchange views, explore haiku, and write and share haiku.

Outstanding guests for this conference will be Professor Kazuo Sato of Waseda University in Japan, and Author Edith Shiffert Sawano and her Husband Minoru Sawano, both of Kyoto. Edith is the author of HAIKU MASTER BUSON and many other books of poetry. Professor Sato has written many articles and books and is currently Haiku Editor of MAINICHI DAILY NEWS, the leading English language newspaper in Japan.

TENTATIVE SCHEDULE

THURSDAY, AUGUST 29th

1:00 Rooms are available at this time. Participants may check in to their rooms. Rooms are on a DOUBLE OCCUPANCY basis.

3:30 Informal Ginko available to those who have arrived. Jerry Ball will lead discussion.

5:00 - 5:30 Meditation

5:30 - 7:00 Dinner

7:30 Opening Session: Introductions Jerry Ball
Keynote Address: David Wright

8:30 - 10:00 Writing and Study of Haiku
Panel: Pat Machmiller, Dave Wright

FRIDAY, AUGUST 30th

6:30 - 7:00 Early Meditation

7:00 - 8:30 Breakfast

9:00 - 10:30 Morning Sessions
HAIKU IN ENGLISH Professor Kazuo Sato

10:30 - 12:00 AN AMERICAN POET IN JAPAN Edith Shiffert Sawano
and Minoru Sawano. A Discussion of Experiences and reading of poems in both English and Japanese.

12:00 - 1:30 Lunch

1:30 - 3:00 Afternoon Sessions.
BUDDHISM, TAOISM, AND HAIKU Jerry Ball Instructor in Philosophy
Chabot College, Livermore, CA

3:00 - 4:30 Small Group Discussions Choose One

The Attitude of Composing Haiku

During GINKO

By Seicho Hayashi

Good evening! I have been looking forward to this opportunity for a long time. I am very pleased that I finally have this chance to see you today. This is surely the greatest time in my life, and it could be the first and last time for me to visit the U.S. and see you today.

I am going to talk about "The attitude of composing haiku during GINKO."

The first thing we should do before going for GINKO is to open the SAIJIKI and study the meaning and feeling of all the KIGO for a three month period. For instance, if we are going for GINKO someday in March, we must read and study all the KIGO from February through April. If we do so, we will find that we have many more insights than others and can compose much better haiku than the people who come with little forethought. This is the reason that we always need a good SAIJIKI. It is urged to edit and publish a good English SAIJIKI as soon as possible.

When we have arrived at the place, we should look around carefully and find out what makes the center of the scenery. During GINKO we are going to shrink the whole scenery into one small particular thing until we can concentrate our whole thought to it. In other words, when we arrive at the focal point, we must find what creates that point. Because, the center scenery or center point is always going to attract our eyes and our minds. Even if we could shrink the scenery, it is still not enough. Haiku is 5-7-5 syllable short poem. Our thoughts will not go into 17 syllables, yet. There are too many things which can distract us. We must take our time and look deeply into it. When we look at something attentively, we sometimes notice one intrinsic quality which is whispering to us. That is the subject of the haiku. 1) The subject, and 2) how to express our impressions through the subject and 3) through this procedure, one of the KIGO that we have studied should quite naturally present itself as the focal point of haiku. This is the way a good haiku is into being.

However, this is not always the case. In such instances, we must keep the whole concept in our minds and look within, a little deeper, a little longer. We must wait until something happens to it; the changing of sunlight, a little breeze, a bird or butterfly. Many things will appear and disappear around the focal point. Anything could make the change. We should wait and look deeply, attentive until we notice "the change." Friends may pass one after the other and though distraction surround us, we must not lose our focus. It is important to keep our focus in order to create a good haiku. Haiku in haste is always superficial. Usually, the first impression of something is similar for most people. The result then, is "Common Thought Haiku." We must avoid the "Common Thought Haiku." Haiku must have a deep feeling which impresses others. A good haiku is created with deep thought and the grace of time. Even as your friends walk away, it is most important to just let them go. There is no competition in creation, just nature is there. We must overcome the feeling that we must follow our friends. When we overcome this feeling and let time take its course, then and only then, our creativity flow. Suddenly, a flash! A star in our minds. This is the most important thing. The haiku Spirit or Impression the one that only you can have. The thing which flashes in your mind should be written immediately before it disappears. It must be expressed by plain, unsophisticated and unexaggerated words. Then, the haiku must be unique and have a good impression to the people who read it.

Thank you for listening. I also would like to express my special gratitude to Mr. & Mrs. Tokutomi and staff members who arranged the meeting today.

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Friday, August 30th (continued)

Afternoon Small Group Discussions

A. Discussion of the Haiku of Buson with Edith Shiffert

B. Discussion of Contemporary Haiku in America and Japan with Professor Kazuo Sato.

5:00 - 5:30 Meditation

5:30 - 7:00 Dinner

7:30 - 9:00 Slide Show: AUTUMN IN JAPAN Jerry Ball

SATURDAY, AUGUST 31st

6:30 - 7:00 Meditation

7:00 - 8:30 Breakfast

8:30 - 10:30 General Session -- Writing of Renga
Outline and Rules Provided by Kiyoko Tokutomi

10:30 - 11:30 Check out of Rooms

11:30 - 2:00 Picnic on the Beach and Closing.

Total fee for the Conference is: \$110.00. Make checks payable to Yuki Tekei Haiku Society. This includes both room and meals during your stay at Asilomar and also Conference Expenses. This is payable as follows:

\$25.00	Pre-registration	Payable by June 15th
\$60.00	Guarantee to Asilomar,	Payable by June 15th
\$25.00	Conference Expense,	Payable on arrival
\$ 110.00	Total	

HAIKU RETREAT REGISTRATION

NOTE: Pre-Registration and Guarantee Should arrive by June 15th and are not refundable after July 15th.

Name: _____ Phone: _____

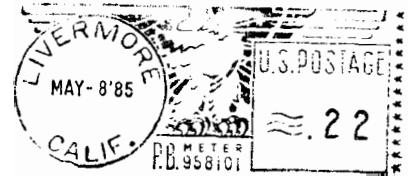
Address: _____

Please give a brief description of your interest in Haiku:

Helen Sherry has sent her haiku publication: SPLASHES. Here is a sample: dawn brightens/cardinal and finch songs/overlapping. The book is very nicely printed and includes haiga style illustrations that are charming! Helen Sherry .

Lillian Giskin has started a haiku study group in Washington state. She hopes to affiliate soon with Yuki Teikei. She provides a compact list of guidelines for study of haiku: 1) look at method; get something written; 2) nature of 5-7-5; 3) 2 lines plus 1/ or 1 plus 2; 4) the one stop line is some kind of meditation; 5) one verb, adjective only to strengthen kigo; 6) no conclusions drawn; 7) no judgemental words. "Well, there you are!," she says. What do you think? Write to me (ed) or to Lillian Giskin

Evelyn Schmidt was active during March when she presented a haiku workshop in haiku for "Poets and Patrons, Inc. — A Workshop Luncheon." A quote from the brochure: "Ezra Pound described haiku as 'an intellectual and emotional complex in an instant of time.'" Nice quote! ed.



月報俳句ジャーナル

SEPPO HAIKU JOURNAL

J. T. Ball, Editor Humanities Department

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