

# 月報俳句ジャーナル

GEPPPO

HAIKU

JOURNAL

J. I. Ball, Editor Humanities Department

Volume 10 Number 2

February-March 1989

Vote for 10 haiku. Indicate your top three choices by circling the number of the haiku. Return your votes and three haiku by April 15.

- |   |  |
|---|--|
| 42) A Toddler<br>Chases after the <u>windswept leaves</u> .<br>Father pursuing both       | 54) Grest white arctic owl<br>winter rides on your pinions<br>moles burrow deeper          |
| 43) Unexpected <u>winter rain</u> ...<br>The broken umbrella<br>Works just fine           | 55) Bird's old nest covered<br>with thick white blanket of snow<br>mice cuddle closer      |
| 44) Homeless hermit crabs...?<br>I leave the shells<br>Where they belong                  | 56) The ground is still damp<br>from two days of winter rain...<br>First Dandelions        |
| 45) The <u>frozen garden</u> -<br>her favorite blue daisy<br>shrivelled                   | 57) At supermarket:<br>Pots of red tulips for sale...<br>Suddenly, it's Spring!            |
| 46) A thin edge of dawn<br>colors the <u>bleak landscape</u><br>wings of tiny birds       | 58) Sunset worshipping<br>beyond the neighbor's rooftops...<br>Spring-like day turns chill |
| 47) A white stray kitten<br>cuddled in a small child's arms -<br><u>bundled up</u> as one | 59) Up the road ahead<br>a Spring cloud shadow coming...<br>The sudden coolness!           |
| 48) On the way back<br>from visit to a castle town<br>the first spring storm              | 60) A warm Spring-like day...<br>Around the neighborhood sounds<br>of mowers mowing...     |
| 49) Occasionally<br>large wave surges over jetty<br>winter sea gull                       | 61) A few balmy days<br>and then a cold night again<br>as winter lingers...                |
| 50) A visitor<br>accompanied by a girl<br>in a winter hat.                                | 62) paper girl sloshing<br>noncommittal over snow<br>rising sun                            |
| 51) The eye cannot see<br>what whispering wings reveal<br>ducks in the darkness           | 63) grammar school recess -<br>in the limbs of <u>barren trees</u><br>sound of songbirds   |
| 52) Small star fell last night<br>constellations in the snow<br>a possum's visit          | 64) <u>winter downpour</u><br>disturbing murky river<br>multicolored ducks                 |
| 53) Beautiful blanket,<br>where, shimmering and pristine<br>sun stole it by noon          | 65) black-hooded junco<br>lighting on the <u>snow</u><br>rising sun                        |

- 66) Two new calendars -  
an era ends...  
an era begins
- 67) New Year awakening -  
on the morning breeze  
the scent of pine
- 68) Okinawa skies -  
the morning star outshines  
the winter moon
- 69) Walking  
the shoreline at night -  
winter moon
- 70) Within bleak landscape  
Midst branches needled or bare  
frozen ice and snow.
- 71) Across frozen lake  
Skater skates the dark shadows  
alone as sun sets.
- 72) Bird footprints in snow  
They rush to devour bread crumbs  
below lone scarecrow.
- 73) Tipping garbage can  
A prowling dog at midnight  
Piercing winter wind
- 74) In Winter moonlight  
An abandonnee waterlog  
Is darkly squeaking
- 75) Roving back and forth  
Gathering up the sunset  
Gull on winter beach
- 76) Bright the morning sun!  
Falling twice, getting up thrice  
Pup on icy pond
- 77) Munching on a scrap  
A bum gives some to his dog  
Calming winter wind
- 78) Pushed by biting winds  
Scooting along empty street  
Bundled overcoat
- 79) Chattering chipmunks  
shatter stillness at their play  
leave footprints in snow
- 80) Starless sky hangs low  
darkest night I remember  
what a bleak landscape
- 81) Family outing  
bundled up for a brisk walk  
All too stiff to move
- 82) Snow banked country inn  
stained glass sparkles above bar  
cakes and steaming tea
- 83) Clean new calendar  
for dates to be penciled in  
better to write small
- 84) Around bird feeder  
different sizes and shapes  
footprints in new snow
- 85) Wintering birds gorge  
on pyracantha berries  
as heady as wine
- 86) Eerie silence -  
a mouse hidden in dead leaves  
an owl's noiseless flight
- 87) In the meadow  
below snow covered mountains  
small patches of green
- 88) Shopping for new clothes  
the days growing longer  
trees with new leaf buds
- 89) An early robin  
worms still locked in their burrows  
the ground frozen
- 90) an appointment made  
that we know we'll never keep--  
footprints in the snow
- 91) holding a suitcase  
the girl in tears is nodding  
in the freezing wind
- 92) 'Neath cherry blossoms  
Elders reflect, youth expect  
A moment in time.
- 93) In a cold white world  
Just flurries of snow falling  
A crow's cry breaks out.
- 94) Oh, a falling star!  
So swift and fading like life  
Death too, in heaven.

## KIGO LIST FOR APRIL/MAY

THE SEASON ending of winter, beginning spring  
SKY AND ELEMENTS winter wind, spring snow, spring frost, hazy moon, spring moon, spring breeze, spring rain  
FIELDS AND MOUNTAINS melting snow, remaining snow, spring water, spring river, spring mountains, spring sea  
HUMAN AFFAIRS kite, spring plowing, sowing seeds, closing the fireplace, (any spring holiday is a kigo, such as Easter)  
BIRDS AND BEASTS swallows, skylarks, cranes, sparrows, cats in love, squirrels, tadpoles, butterflies  
TREES AND FLOWERS camellias, willow or willow tree, blossom, plum blossom, falling blossom, cherry blossom, yellow roses, asaleas, spring grasses, new leaves, violets. (You may use any tree or flower with a special spring characteristic.)

### THE POINT OF KIGO

Since haiku are very short, it is usually defeating to attempt description. One must show, not tell. Therefore, it is important to use words which compress as much feeling as possible. In order to achieve this compression of emotion, we use the "kigo". The concept of "ki" relates to the Buddhist idea of the transience of life. The first noble truth in Buddhism is that "life is intimately associated with pain." Examples of this given in Buddha's first sermon are : Birth is painful, death is painful, illness is painful, old age is painful, losing what you have is painful, not getting what you want is painful. But these facts are nothing more than the expression of the inevitable change in human existence. "The transience of life." One cannot avoid any of these and the recognition of this fact means the confrontation of one's humanity. From the Buddhist point of view this is the center of emotion.

Over the years, in Japan, certain words have taken on symbolic significance. These are the kigo. "Ki" means "season," and "go" means "word." It is by using kigo to SHOW the passing of time (rather than EXPLAINING it) that we convey emotion in haiku. We show some human feeling by simply stating it. There is no possibility of description. Consider the example:

a long line of cars  
at Santa Rita Prison --  
Easter morning rain

Notice there is no judgement or description here, merely the presentation of a brute fact: the presence of a long line of automobiles outside a prison. This fact is juxtaposed against the seasonal aspect of "Easter morning rain." It is through this juxtaposition that the human condition is presented, unadorned, without judgement or comment. None is needed. This is the sense of "kigo." The Japanese have developed this verbal sense into an art form, something typically lacking in American mentality. It is this sense that we hope to develop by the study of kigo. This sense of "kigo" involves not only the USE of such words and their technical understanding, but also a sense of their recognition, a sense of their inevitability. We realize that we are the frail bubbles wafted through the continuous cycling of seasons. Then judgement fails. No judgement is needed. But we can express and share our sense of humanity merely by an act of pointing. This is haiku.

the winter moon  
after a knocking at the gate  
the sound of shoes

Buson

March 28, 1989

Votes from the February Issue

Winning haiku are listed by authors' name-haiku number-votes-circled votes. Haiku with top votes are indicated by \* and \*\*. Starred haiku will be included in the annual anthology.

- |                                   |                                      |
|-----------------------------------|--------------------------------------|
| D. Greenlee 1-3-0;2-1-0;3-1-0     | T. Arima 4-3-1;5**6-1;6-1-0          |
| T. Yamagata 7-2-1;8-2-0;9-0-0     | M. Elliott 10-0-0;11-2-0             |
| P. Shelley 12-2-1;13-2-0;14*5-1   | E. Dunlop 15***-7-2;16*4-2;17-2-1    |
| M. Henn 18-1-0;19*5-1;20-0-0      | W. Fitzpatrick 21-1-1;22**6-0;23-1-0 |
| P. Truesdell 24-1-0;25*5-1;26-3-2 | D. Wright 27-3-1;28-3-1;29-0-0       |
| G. Gay 30-1-0;31-3-1;32*-5-1      | J. Ball 33-3-0;34*5-3;35-1-0         |
| K. Avila 36-0-0;37*4-3;38-2-0     | J. Jorgensen 39-2-1;40*4-0;41-1-0    |

LOCAL HAIKU POETS: The regular meeting of the Yuki Teikei Haiku Society will occur on Saturday, April 29 at 1:30 PM at the Sumitomo Bank in San Jose.

Use the form below for submitting your haiku to the World Haiku Contest. There is no charge and the directions for submission follow. Good luck.

-----cut-----cut-----cut-----cut-----cut-----cut-----cut-----

W o r l d H A I K U C o n t e s t

H A I K U ①
H A I K U ②

☆ creators name  
(FAMILY NAME) (MIDDLE NAME) (FIRST NAME)

☆ address sex age

☆ nationality

WORLD HAIKU CONTEST

To Mark the 300th Anniversary of Basho's "Oku no Hosomichi"

The great Japanese poet Matsuo Basho (1644-1694) compared all life to a journey, and his travels throughout Japan inspired much of his finest writing. In 1689, he set out on a journey of 150 days and some 2400 kilometers through northern Japan. He recorded his impressions in a remarkable poetic journal, "Oku no Hosomichi" ("The Narrow Road to the Deep North"), which is built around the short haiku poems for which he is famous.

Now many people around the world have become familiar with this traditional form of Japanese poetry. Therefore, to mark the 300th anniversary of Basho's great work, lovers of haiku are invited to submit such poems in any of five different languages to the World Haiku Contest.

The contest rules are as follows:

\* Each poem should consist of no more than three short lines, but the number of syllables is not strictly limited. The poems may deal with any aspect of nature or human life, but it is hoped that most entries will follow the haiku tradition of mentioning something linked with a particular season.

- \* Each entrant may submit no more than two poems, which have not been previously published.
- \* Entries will be accepted in English, French, German, or Italian. Entries composed in the Japanese language will be considered in a separate division of the contest.
- \* There is no entry fee.
- \* The deadline for entries is April 30, 1989.
- \* Entries must be mailed to:  

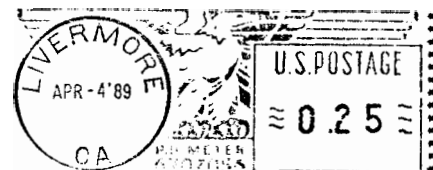
World Haiku Contest  
NHK Sendai Station  
1-11-1 Nishiki-cho  
Sendai-shi, Japan
- \* The entries will be judged by haiku poets from both Japan and other countries, and the judges will of course include Japanese well-versed in the four Western languages.
- \* Winners will receive certificates and appropriate gifts.
- \* The winning entries will be published in a booklet which will be mailed to each author of the poems included.
- \* The winners will be announced on July 15, 1989, in the prize-awarding ceremony of the World Haiku Contest in the public hall of Yamagata City.

This event is being organized by the 300th Anniversary Committee for "Oku no Hosomichi," with the cooperation of such groups as the Association of Haiku Poets, the Modern Haiku Association and the Traditional Haiku Association.

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JUNE HOPPER HUMAS

