

HSA

~~Proposed~~

*HSA*  
*Frogpond*

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FROGPOND

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February 1978  
from your editor

Some words about FROGPOND -----

HAIKU NEWS is - haiku news.

CROAKS—? are noises HSA members are making in the process of living, writing, and communicating. Each of us is responsible for his/her own "sounds", but FROGPOND will try to honor your wishes at all times. To do so we must have CODE letters with your "haiku". (See info sheet, and under CROAKS—?). All submissions, including articles and essays, should be sent in the forms we have outlined in the info sheet. FROGPOND has no opinions, and it makes no comments! But in the process of growing some of us may wish to gulp, and swallow some of our own words. Note that provision has been made for return of work you may wish to replace. If you request this, please send SASE at least six weeks before the next issue date.

WATERSOUNDS - Small sounds some of us have made in CROAKS—? that our SELECTIONS PANEL deems significant enough to be repeated in WATERSOUNDS - as HAIKU. As soon as the selections panel, and the translations/derivations panel are completed, we will introduce the members to you. We are most fortunate and grateful for their participation.

Haiku TRANSLATIONS/DERIVATIONS may or may not be a new idea. It is, to me. It stems from my ignorance of the Japanese language. I, and most of us, have a great desire to understand haiku in Japanese, but without the language we can never grasp the many nuances. Knowing English, we can understand how experienced translators have arrived at their final offerings. They work with literal meanings, but do very much more than that. We can only go a short way with them. In effect, I have asked the panel to show us something of the workings of their minds. How right H. G. Henderson was to give us phonetic versions. At the very least, we can try to pronounce the Japanese onji (sound-symbols very loosely translated as "syllables"). I did not know what would happen until I saw the first translations/derivations. I hope you will find them as exciting as I do!

TRANSLATIONS/REPRINTS is for articles, essays, and some haiku from the Japanese offered in the more conventional manner. This section will include work by members and non-members, as does TRANSLATIONS/DERIVATIONS. (Hopefully, in time, we will make good contacts with poets writing in other languages). These articles and poems will give us some idea, in addition to our own reading, of what others have said (and are saying) about haiku.

LITERS TO THE EDITOR is a section which will print comments about our magazine and our Society. I will at times be calling on others to help me respond.

Please remember that this is our magazine, written by and for the members. Keep sending work! I hope to be snoring less and less - except as an individual member is CROAKS—?

Overall design of FROGPOND must evolve. Its quality, in every way, will depend entirely on you. In practical terms, it will depend on how soon you pay dues, and recruit new members. MEMBERSHIP IS OPEN TO ANYONE IN THE WORLD.

The members will be pleased to learn that Mrs. H. G. Henderson, who had asked us to remove her name from our membership list because she was no longer able to attend meetings, has indicated her willingness to become HONORARY MEMBER again. Mrs. Henderson wishes us well and offers HSA the use of her husband's name, through her, in any way that might help us.

And from HSA-NY to JAPAN SOCIETY - our appreciation - for your continuing interest and help to us in our efforts -  
keri

P.S.

Lilli Tanzer

Could I set deadlines. (I became fed up on Jan 25, '78). When I saw "The Pine Grove of Kuzo" I could not resist asking permission to include it. Find it on pages 4 + 5. Normally, it would have appeared in Translations/Reprints.  
Volume I no 2 will be mailed during the week of 5/21/78

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For WATERSOUNDS see/hear FROGPOND in May.

# HSA NEWS

ANNUAL HSA meeting - January 25, 1978

The officers' slate was approved by the membership, via the mailed ballots. (See details on inside cover). The originally suggested section headings and title of the publication did not receive a majority vote. The alternate suggestions submitted by the members were later finalized by the executive committee. (See below).

It was noted that provision for making amendments to the by-laws was inadvertently omitted. Please add the following to your copy of the BY-LAWS:

## ARTICLE X

### Amendments

Section I. An amendment to these by-laws may be initiated by a majority vote of those present at the annual membership meeting, or by petition of any ten members sent to the President at the address of the Society. Upon initiation of an amendment, 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 the amendment shall ratify it.

Section II. The complete text of a ratified amendment must be published in the HSA magazine. Unless otherwise provided in the text of the amendment, it shall take effect immediately upon ratification.

The program for the annual meeting was a reading and talk by Cor van den Heuvel titled "Haiku Becoming". See CROAKS—? for the first of a two part article upon which the talk was based.

1978 EXECUTIVE COMMITTEE meeting - January 31, 1978

The committee chose, from a number of suggestions submitted by members, the title "HSA FROGPOND" and the section headings "CROAKS—?" and "WATERSOUNDS" for the HSA publication. These were submitted anonymously. We hope the membership will be pleased by these choices.

FROGPOND information sheet, and the current membership list have been mailed. The general information sheet is being brought up to date. It will be mailed under separate cover and include the listing of current haiku periodicals. All three will be part of the packet received by new members.

#### TREASURER'S REPORT

Balance January 1, 1977.....\$ 504.30  
Balance January 1, 1978.....\$ 414.30

The full report is available to any member in good standing upon request sent to Yasko Karaki, treasurer.

#### HAROLD G. HENDERSON AWARD FOR 1978

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. Additional prizes may be awarded. Marlene Wills, author of the old tin roof, and Gary Hotham, author of the fern's underside, will judge this year's contest.

#### RULES

1. Send only one entry per person, of up to three poems, with entry fee of \$1.  
In-hand deadline: June 10, 1978.
2. Type or neatly print each poem on three 3x5 cards, two cards with the poem only, one card with the poem and the author's name and address.
3. Mail entry to: Haiku Society of America, Inc., c/o Emiko Manning, Membership Secretary, 875 E. Broadway, Stratford, CT 06497, U.S.A.
4. Poems will be judged and winner(s) notified by August 1, 1978. Announcements of the winning poem(s) will be made in the August 1978 issue of Frogpond, the Haiku Society's publication. No entries will be returned.

HSA-NY plans a meeting on March 28, 1978. The program, to be announced, will take place at JAPAN HOUSE 333 East 47 Street, N.Y.C. from 7 to 9 PM.

### NEW BOOKS BY MEMBERS

- Correction - Step on the Rain: Haiku by Raymond Roseliep was listed incorrectly at \$1.50. It is available from The Rook Press, 805 W. First Ave., Derry, PA 15627 for \$2.95 ppd.
- Raymond Roseliep - Second printing of Light Footsteps \$1.25 ppd. Juniper Press 1310 Shorewood Dr., La Crosse WI 54601.
- Sister Mary Marguerite - Luna Moth by Candleflame, from author \$1.30 ppd. Holy Family Hall 3340 Windsor Ext. Dubuque, Iowa 52001.
- Stephen Wolfe - Windows A selection of the free-form haiku of Ozaki Hosai. Translated, with an introduction.
- S. W. Wreath of weeds A collection of 100 poems by Santoka. Translated, with introduction. Summer Grass A selection of Bashō's Haiku. Translated by S.W. Each of the above is about \$2.00. All three are offprints from Journal of English Literature, Doshisha University, Kyoto, Japan. Query author for details for ordering. See inside cover of this issue. Stephen Wolfe is our correspondent in Japan.

### OTHER HAIKU ITEMS

- Harriet Kimbro - Tamotzu in Haiku with drawings by Chuzo Tamotzu. \$4.95 Sunstone Press, Santa Fe, New Mexico.
- An Evening of Haiku-Haiku to music by R. F. Birch. Three singers, piano accompaniment. 3/9/78 at 8 PM - St. Peter's Episcopal Church - 346 W. 20 St., N.Y.C. Query about tickets.

\*\*\*\*\*

Note from Executive committee -

We would like to thank the members who sent in donations to HSA in memory of Mary H. Way, who was a member of the Society.

A mistake was made in the December Minutes and Proceedings. The zip code of the JAPAN HOUSE address is 10017.

Please add asterisk before Lilli Tanzer, on your mem. list



(from Hiroaki Sato's "Bashō's Furuike")

kawazu tobikomu mizu no oto (7-5)  
(a frog jumping in / the water sound).

from

Kuzu no Matsuhara ("the pine grove of kuzu"),<sub>1</sub>

The Sire of the Bashō Hut one day seemed deeply concerned. He said: "The way poetry is written in today's world is, for example, like a piece of cloud in the wind. One moment it becomes a black dog, another a white garment, never knowing how to stay in one place. However, there must needs be some middle course." Thus, he confined himself in the northern suburbs of Edo that spring; the rain was quiet, the voices of pigeons were deep, while the wind was soft and flowers fell late.

It was perhaps about the time when March's departure was regretted: as the sound of a frog plunging in the water was infrequent, an unuttered poetic feeling was stirred, and the Sire hit on the last 7-5 syllables: "kawazu tobikomu mizu no oto" (a frog jumping in/ the water sound). Kikaku waited upon him at his side, and despite his young age suggested topping it off with five syllables including yamabuki (yellow-rose), but he settled simply on furuike (the old pond). A discussion of this matter ensued for a while; the five syllables including yamabuki are elegant and florid, whereas the five syllables including furuike are simple and true. The reason may be that truth is the way of poetry piercing through the times now and long and ago. However, those two, flower and truth, would each be suitable depending on the occasion. Kakinomoto Hitomaro / simply and truthfully / said in a poem, "hitori kamo nen" (an I to lie alone?); it would be unfortunate if such poetry were to end there. I have heard that Fujiwara Teika, too, enjoyed this sort of poetry. Now, the Sire discarded the felicitous five syllables including yamabuki and settled simply on furuike; his thought here is indeed deep. "Monk Ton'a overemphasizes poetic sentiments about wind and moon," warned Kenkō and Jōben, I hear. They are indeed superior friends.<sub>2</sub>

This and the previous page - with the generous permission of Hiroaki Sato. They are excerpted from his collection titled:

BASHO'S FURUIKE

Translations, variations, footnotes, etc.

with two accounts of how it was written

Autumn 1976

Quoting Hiroaki Sato:

Kyoko Selden was kind enough to translate these paragraphs for this collection. Her comment follows:

"Shikō wrote this essay on returning from a trip to Ōu District in 1692. The title was given by Bashō after the name of a pine grove in Date, Ōu, known for a story about Monk Kakuei, son of Fujiwara Moromichi, who, though promised the head monkship at Ichijō-in of Nara, left worldly glory and travelled through many provinces, ending his life in the Pine Grove of Kuzu. Kuzu is the name of a vine, *pueraria lobata*, which produces reddish purple clusters of flowers in the fall. When the wind blows, the white underside of its leaves show, a traditional poetic image.

"Takarai Kikaku (1661-1707) was seventeen years younger than Bashō though four years older than Shikō. At the time of the episode, Kikaku was twenty-five years old, while Bashō was forty-two. Shikō became a disciple in 1690, and was not there when the furuike poem was composed. However, this essay, which is the only critical essay published during Bashō's lifetime besides Kikaku's less formal Zōtan-shū ("miscellaneous talks," 1692), is believed to be faithful to the facts and to Bashō's teachings.

1 From Kuzi no Matsubara. By Kagami Shikō (1665-1731), published in 1692.

2 "The passage from The Pine Grove of Kuzu was translated from Komiya Hōryū et al. ed., Kōhon Bashō Zenshū (the complete works of Bashō), Kadokawa Shoten, 1965-66, vol. 7, pp. 239-40."

Yasko Karaki offers this poem by SOKAN for our delight

Te wo tsuite uta moshi agu kawazu kana  
hands placing on poem recites frog kana

*Humbly hands on floor/a frog/offers up his poem*

(In deferential pose, a frog recites his poem to an august personage such as the Emperor. The occasion is possibly the first reading of this particular poem in public - an early version of the "command performance").

Author: Hamazaki Sokan (1465-1553), a Buddhist monk, was one of the two originators of haiku, the other being Arakida Maritake (1473-1549).

The frog has been a member of Japan's poetic family since the time of Kokin Waka Shu (usually referred to as the Kokinshu, an anthology of waka (or tanka) compiled for the first time by order of the Emperor Daigo (905 A.D.))

Recitation of poems, especially tanka, has been one of the most important cultural events in Japan for over twelve centuries. Even today, one of the first annual events of the nation is the announcement and recitation of chosen tanka poems (approximately 10 poems are chosen out of 30,000) at the Imperial Palace in the presence of the Imperial Family and the selected poets of the year.

\*\*\*\*\*

Old pond:  
frog-jump-in  
water-sound.

BASHO

Literal translation by Harold G. Henderson  
from An Introduction to Haiku. Doubleday Inc. 1958

手もつて歌申す蛙かな

宗鑑



# Croaks—?

## CODE

- C = Comments Invited
- S = Send to SELECTIONS PANEL

Val Colebrook  
 C,S (new member)  
 R.F.D. Trade Wind  
 Airport  
 Vineyard Haven,  
 Mass. 02568

Yellow dying Leaves  
 Rustling feather of flight  
 Canadian geese

Joseph Donaldson  
 C,S

Working in Summer heat  
 Sight blurred with sweat  
 A World of out of focus Flowers

Tadao Okazaki  
 C,S

The air cools  
 A rural snack stand  
 Lights electric bulbs

Stell Rosenberg  
 S

After the downpour  
 squawks of a bluejay  
 heavy on a branch

Thelma Murphy  
 C

Side by side  
 sundazzle and cloudshadow  
 cross the field

Stephen Wolfe  
 C,S

suddenly  
 a lull  
 in the spring wind

# Croaks—?

## CODE

C = Comments invited  
S = Send to SELECTIONS PANEL

Sydell Rosenberg

S

Shouting his message  
to passers-by in Times Square:  
Sidewalk preacher

Sister Mary Marguerite

C,S

a red rose  
in his buttonhole  
he roams the streets

Lilli Tanzer

C,S

A jumble of words interspersed with messages  
uttered in passing

Raymond Roseliep

C,S

Maggie is dead  
her yellow hair blows  
the wild wood flax

Sister Mary Marguerite

C,S

partial sun  
eclipse  
the moon at my door

Raymond Roseliep

C,S

sickle:  
the child stoops  
to pick up the moon

# Croaks—?

## CODE

C = Comments Invited

S = Send to SELEC TIONS PANEL.

Val Colebrook  
C,S

The coalminer works  
with the rhythm of the worms  
intimate with earth.

Thelma Murphy  
S

Sound of hammer taps--  
rhythm of second hammer  
taking the pauses

Sister Mary Marguerite  
C,S

my face  
    mirrored in the brook  
the stones move

Tadao Okazaki  
C,S

One cloud, and another  
In the pool on a granite mass  
After an evening shower

Mildred Fineberg  
C,S (new member)  
46 Mt. Tom Rd.  
New Rochelle  
N.Y. 10805

See the squirrel! tree!  
Of course you can't  
It's gone now

Emiko Manning  
C,S

city at dawn  
when  
sounds have smells

# Croaks—?

CODE

C = Comments invited  
S = Send to SELECTIONS PANEL

Joyce W. Webb  
C, S

in the tidal swamp  
nature walk ends with finding  
halberd leaved tearthumbs

Joyce W. Webb  
C, S

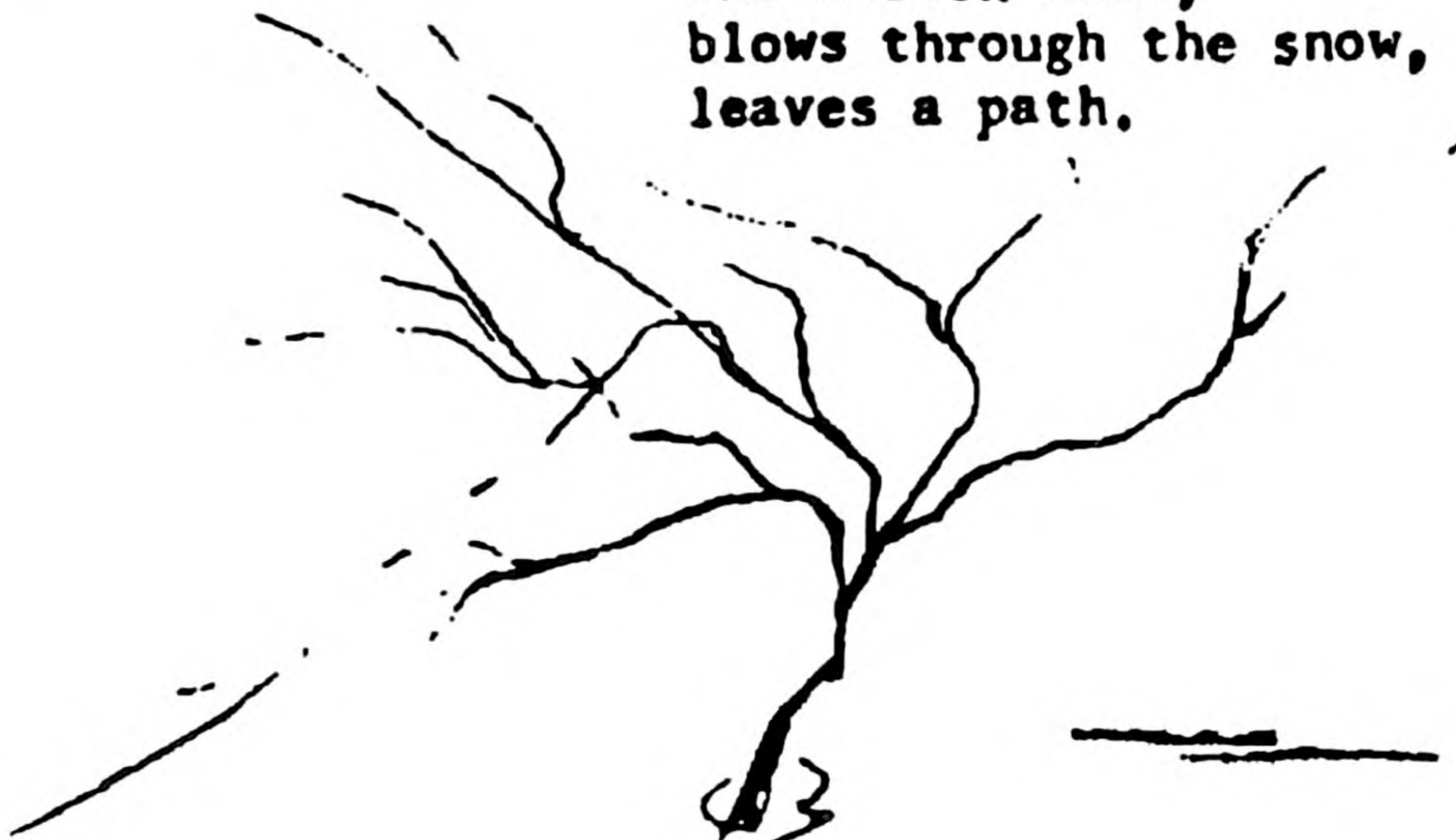
open winter . . .  
chameleon in dry grass  
hurrying squirrels

Joan Couzens Sauer  
C, S

Rain bonnet blowing  
over piles of dirty snow,  
full of wind.

Joan Couzens Sauer  
C, S

The unseen wind,  
blows through the snow,  
leaves a path.





*Croaks—?*

CODE  
 C = Comments Invited  
 S = Send to SELECTION - PANEL

Yasko Karaki  
 C,S

How many winters?  
 The price of salt has doubled

Yasko Karaki  
 C,S

Noise of melting snow  
 Grandma's weaving

Stephen Wolfe  
 C,S

deep night  
 distant light  
 heavy snow

Emiko Manning  
 C,S

a frozen sparrow  
 dies in my cupped hands  
 the mites scattering

Joseph Donaldson  
 C,S

Sound of bare branches  
 scraping window pane  
 Silence again in empty rooms.

Mildred Fineberg  
 C,S (new member)  
 46 Mt. Tom Rd.  
 New Rochelle  
 N.Y. 10805

Look!  
 No time, haiku moment or not  
 I'm busy with Frogpond

# Croaks—?

(The following is the first half of a paper used as the basis for a talk given at the Haiku Society meeting of January 25, 1978 in New York. The second half will appear in the next issue.)

## HAIKU BECOMING

by

Cor van den Heuvel

Professor Harold G. Henderson once wrote, in effect, that haiku in English would become whatever the haiku poets make it.<sup>1</sup> Implying that haiku is a growing, living thing. Yet there always seem to be some people who want to put living things in cages, or bonsai pots.

There was a time in this country when certain critics insisted haiku must be written in three lines of 5-7-5 syllables. Such archconservatism as to form seems ridiculous today. Now we are being told a haiku must always present two explicit images--in the manner of Basho's "crow/autumn evening" haiku.<sup>2</sup>

One kind of renso, or association of ideas, such juxtapositions have long been an important technique in writing haiku. One technique among others. Called "the principle of internal

<sup>1</sup> Haiku in English, Japan Society, N.Y., 1965, p. 13.

<sup>2</sup> See Modern Haiku, Vol III, No. 4 and Vol VIII, No. 1.

comparison" by Henderson,<sup>3</sup> it has been described by others as the "resonance" between two images. Such resonance in a successful haiku brings suggestively to our sensibilities the unity of all existence, or the "unity of man and nature."

But isn't it possible for such unity to be experienced thru a resonance between the reader (man) and a single image (nature)? I think it is:

beyond  
stars beyond  
star

--l. a. davidson<sup>4</sup>

In this very short, one-image haiku, a type Marlene Wills has called "minimal haiku," the repetition of the two words, star and beyond, with the "slight" change from star to stars, while mirroring the repetition of the universe, going on and on, also helps in the unfolding of the words themselves into what they name. Though the poem goes from stars to star, the eye is actually going the other way, from star to stars, on its way to the ultimate beyond, or the infinite--which though it comes last, also comes first.

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<sup>3</sup> An Introduction to Haiku, Doubleday/  
Anchor, Garden City, N.Y., 1958,  
p. 18.

<sup>4</sup> Haiku Magazine, Vol 5, No. 3, 1972.

This interchangeability, or reversal of movement, while impressing us with the "suchness of stars and the beyond, what they are and how they are, at the same time suggests that all things are one, and that the one is all. The suchness itself by resonating with the suchness of our own being contributes to the feeling of oneness.

But the greater part of this feeling of oneness comes, I believe, from the fact that we as readers have participated in the creative process. Just as God (or, if you wish, the creative force of the universe) created the stars and the beyond, we have with the poet's help recreated them in our own mind with a vividness and presence comparable to the real thing. Like Japanese paper-flowers magically opening in a glass of water, the stars unfold out of a few words on a page. We, subconsciously, feel a oneness with God by imitating his act of creation in our own minds. Oneness with God is the same as oneness with his creation, the universe, all of existence.

Part of the intense feeling of creation comes in this case, I think, from so much being created from so little: two words. Concision is, of course, a strength of all haiku, but it can be even more so in the case of minimal haiku. The result here has been not only a fine haiku, but, in my opinion, one of the very few great ones so far created in English.

(to be continued)

## TRANSLATING POETRY

This is an opinion essay. Rebuttals and comments by experienced translators are invited. The essay deals with target English, source language unspecified, for reasons which will become clear. Kindly keep in mind that I am dealing solely with literary translation and not with technical, scientific, commercial translation, which is a whole other ball game.

All good literary translation depends on four main criteria: 1) the translator must be a good writer on his/her own in the target language; 2) the translator must know the source language almost as well as the target language, particularly for the time-period in which the original was written; 3) the translator must know the culture, history, customs, and character of the peoples whose source language he/she is translating and must have a thorough background in the prior literature in that language; 4) the translator must have read all, if possible, of the original author's works in the source language -- if the original author is living, the translator should be in constant communication with him/her and should also be familiar with the original author's biography.

All good literary translation must be a literary work which can stand on its own, in this instance in English. So what the literary translator must strive for -- and achieve, to be good -- is the English reader's total comprehension and insight, in terms of his/her own culture, of what the alien author meant in terms of his/hers. This is not easy.

In translating poetry, the problem looms even larger. A poem cannot be translated (sorry,

folks): a poem can only be recreated. Whether the source language is Spanish or German, Japanese or Urdu, the problem is invariably the same: the source's style, form, symbolism, implications, hidden references, to name just a few of the factors involved, must all be recreated by the translator to conform to those of the target language. Otherwise the translation has lost the "feel" of the original -- and in poetry the "feel" is essential. If the translator is not able to transmit the "feel", he/she must settle for preliminary explanations and even footnotes. I repeat that this applies to any source language, no more so for Japanese than for Spanish. The Orient is not as mysterious as it is cracked up to be; I am from both worlds and both are equally esoteric in the purest expression of their literature: poetry. I shall assume in this context that haiku is poetry, just as a Parker two-liner or a one-line epigram can be poetry. I do not denigrate translators who append explanations: they are still, alas, necessary when we of the West or East try to communicate to our fellows the poetry of the other side; this is not the fault of the translator (parenthetically, the blame lies with our educational system, especially in the West, where the East has been virtually ignored).

I believe that poetry translators who adhere to the four main criteria for literary translation, and who try to render the "feel" of a poem are the highest practitioners of their art. It is an art, not a craft: the translator of poetry must be a poet primarily in the target language and, if possible and secondarily, in the source language.

## A TIME TO RIME

Raymond Roseliep

For rhyme the rudder is of verses,  
With which, like ships, they steer their courses  
--Samuel Butler, Hudibras

Yes, sometimes rime can be an amazing rudder for haiku, giving the poem a sure movement and direction. It's the occasional use of rime that I advocate rather than the continuous employment of it such as we find in The Bamboo Broom translations of H. G. Henderson or those in A Net of Fireflies by Harold Stewart. Let me cite a handful of recent contemporary haiku possessing rimes and point out how effective they are in delivering the haiku moment.

Listen to Paul Hendricks:

*Just soaring higher  
until it becomes the sky  
with an eagle's cry*

Here the rime words reinforce both the movement and the moment of union involving bird and empyrean: the seal for us the pact of oneness in nature's world.

It is the balancing motion in nature that Kenneth Yasuda presents in his drama of the uniting of insect and plant life:

*A crimson dragonfly,  
As it lights, sways together  
With a leaf of rye.*

Rime is the wedding ring, and again we are made to feel the sealing of the bond in the world about us.

Another balance of motion, this one including a person, appears in Geraldine Clinton Little's haiku:

*Even bread  
balanced on the woman's head  
bounces sun*

But Geraldine does a very clever thing: after giving us rimes which keep the bread and the head together, she stops riming and we feel immediately the bobbing action of light upon elemental woman and elemental food which is her staff of life.

Struggling motion is the choice of John Wills:

*a mayfly  
struggles down the stream  
one wing flapping dry*

The tussle is relieved, though, by the activity of the single busy wing--and notice how the rime "dry" serves to italicize the safety of the insect.

In Sister Mary Marguerite's poem there are wonderful things happening:

*traveling alone  
in misty night  
a headlight*

Ironically joining are darkness and light, aloneness and non-aloneness, physical nature (night) and human nature (someone's car light). And the rimes, razor-edged, sharpen this multiple, rich experience.

Ann Atwood's address to a small creature is charming:

*So slowly you come  
small-snail. . . . To you, how far  
is the length of my thumb!*

Her rimes not only point up the contrast in the pace of a human being and a mollusk, but they also endow the poem with a nursery-rime quality, highly appropriate when an adult talks to a garden snail.



A wholly different approach is that of Ross Figgins, who captures the Zen factor in his lines:

bronze bell--  
a wooden bucket sways  
above the dark well

It's the inner motion of things, the interior ringing quality of a water bucket that excites him; and it's the "well-bell" riming that makes us hear what's going on.

A kind of summary haiku for all of the above might be Douglas Darden's:

a winter night;  
the horse's breath  
in the lantern's light

How keenly we feel the oneness in the worlds of nature and man here in the cold when the animal's breath joins air, the same air which the lantern's unnamed owner is taking in. And the rime? Light breaks night.

ACKNOWLEDGEMENTS: Paul Hendricks, in Modern Haiku, May 1977; Kenneth Yasuda, in Cor van den Heuvel, The Haiku Anthology, 1974; Geraldine Clinton Little, in Modern Haiku, Feb. 1976; John Wills, in The Haiku Anthology, 1974; Sister Mary Marguerite, in Outch, Summer 1977; Ann Atwood, My Own Rhythm, c. 1973; Ross Figgins, in Modern Haiku, February 1977; Douglas Darden, in Modern Haiku, August 1977.



Haiku  
Translations/Derivations

BY

ALFRED H. MARKS  
HIROAKI SATO  
STEPHEN WOLFE  
LEON M. ZOLBROD

daichi hiebie netsu no aru karada wo makasu

The Santōka original is in "free-form".

The following is an excerpt from his diary . . .

"I do not believe in a future world. I deny the past. I believe entirely in the present. We must employ our whole body and soul in this eternal moment. I believe in the universal spirit, but the spirit of any particular man I reject. Each creature comes from the Whole, and goes back to it. From this point of view, we may say that life is an approaching, death is a returning."

41

Goro 歌 行 集

Santōka  
1882-1940

大地 心 心 心

は 庄 之 道  
趣 あり 体 上 言 不可

zar goku    no    yuki    tsumarite    wa    modoru    michi

Goro's original haiku shown here is in 5/7/5 with Kigo (seasonal reference).

Yamamoto Goro is a contemporary poet, presently residing in Saga, Kyoto. His poetry is much published and respected. We greatly appreciate the opportunity to use this haiku for our translations/derivations offerings.

Yamamoto Goro remembers the impact of Ozaki Hosai's experimental poetry at the time it was originally published in Seisensui's SOAN. Both Hosai and Santōka were Seisensui's students.<sup>2</sup>

1 R. H. Blyth, A History of Haiku, Vol II (Tokyo, 1964), p. 173

2 Stephen Wolfe, Windows. See page 3.

# Haiku Translations/Derivations

ORIGINAL HAIKU BY SANTOKA

大地 土之土之と 熱のあり 体とまが可  
daichi    hiebie    netsu no aru    karada wo    makasu

Ground    chilly    fever of having body (follows surrender, object)    lose  
 (Literal translation unnecessary)

Relinquish  
 this  
 flesh  
 burning  
 with  
 fever  
 unto  
 the  
 frigid  
 ground.

ORIGINAL HAIKU BY SANTOKA

dai:hi                      hié bié                      netsu no aru karada o makasu

the earth  
Mother Earth  
from ground

feel chilly  
be fearful  
(literally  
cool-cool  
or  
chilly-chilly

heat of  
temperature  
fever  
fiery

be  
there is  
exist  
be found  
have  
possess  
own  
keep

body  
there is physique  
stature

(two separate verbs  
have this same sound)  
entrust to beat  
leave to defeat,  
get the  
best of,  
be superior to,  
surpass

-----  
earth

chilly-chilly

fever

of to have

body

-----  
to entrust

to the chilled earth  
I entrust  
this feverish body

STEPHEN WOLFE

(I have refrained from getting into the "wa" or "o". We don't have them in English and I can't explain them intellectually Do. S.W.)

ORIGINAL HAIKU BY SANTOKA

大地 土之土之と 熱の病子 体とまかす  
daichi            hiebie            netsu no aru    karada o    makasu

---

daichi: earth, good earth, mother earth  
 hiebie: adverb (in Japanese grammar) that derives  
 from the verb, hiyu (to turn or feel cold)  
 netsu no aru: running a temperature - modifies karada  
 karada: body  
 o: specifies karada as object of makasu  
 makasu: to leave something to someone's care

Earth cool, I leave my fevered body to it

HIROAKI SATO

ORIGINAL HAIKU BY SANTOKA

Daichi hiebie netsu no aru karada o makasu.

Daichi: great earth, wide land, "The Good Earth" (translated title of Pearl Buck's novel).

hiebie: colder and colder, freezing-freezing.

netsu: heat, hotness, fever.

no: possessive particle.

aru: to have, to exist, having.

karada: body, bodies.

o: accusative or objective particle.

makasu: to cause to defeat, to defeat, being defeated.

Literal translation: "The good earth, colder and colder, heat-having bodies being defeated."

My translation:  
"Earth growing colder and colder-- / Warm-blooded creatures / Are worn to defeat."

The Santoka verse is in Japanese free style. Critics such as Yamamoto Kenkichi would not admit it to the corpus of haiku poetry, I would guess. The central idea of the verse is certainly a powerful one.

LEON M. ZOLBROD

ORIGINAL NAIKU BI IAMAMUJU YUKU

Zangiku no yuki zumarite wa modoru michi.

zangiku: leftover chrysanthemum, late-blooming chrysanthemum, the last chrysanthemum, frost-nipped chrysanthemum, with overtones of a couplet of Chinese verse, "A frozen butterfly goes to a frost-nipped chrysanthemum, / A black bird alights on a fallen bough."

-no: possessive particle.

yuki-zumarite: gerundive of yuki-zumaru. not being able to go further, going and running into a blockage, getting into a blind alley, finding one's progress stopped.

wa: nominative particle.

modoru: to return, to come back, to go back.

michi: road, path, way.

Literal translation: "Late chrysanthemums / going as far as you can and / the road by which you return."

My translation: "Late chrysanthemums-- / Going as far as you can / And then coming home."

To me, this embodies an awareness of beauty in the acceptance of defeat. It's something like turning Bashō's verse about taking a walk in the snow upside down:

(Iza iden / yuki mi ni korobu / tokoro made.)

Come on out, let's go

For a walk in the new snow--

At least till we fall.

LEON M. ZOLBROD

In the zangiku verse the point of view is that of someone who has gone out and met with frustration and is now trying to return for a new beginning. The iza iden verse is like a dare to try an impossible thing, consequences be damned.



ORIGINAL HAIKU BY YAMAMOTO GORO

残 蘭 の 行 さ っ ま り 乙 は 夾 子 道

zan giku

no

yuki

tsumarite

wa

modoru

michi

chrysanthemums of  
blooming on to  
early winter

being deadlocked,  
come to a standstill,  
go to the wall,  
be reduced to the last  
extremity

go back  
come back  
return  
turn back

way, path, road,  
street, lane, route,  
journey, course

(Unlike the haiku of Santoka, this is a traditional haiku-5/7/5 with Kigo)

Lingering  
chrysanthemums

come to a standstill

return

path

Lingering chrysanthemums  
at path's end  
return home

STEPHEN WOLFE

(I have refrained from getting into the "wa or "o". We don't have them in English and I can't explain them intellectually).

残菊の行違つ来りては 庆子 道

zangiku

no

yuki

tsumarite

wa

modoru

michi

zangiku: remaining chrysanthemums - meaning chrysanthemums that bloom or remain in bloom after the season is over; a banquet used to be held in praise of them on October 3 (lunar calendar)

no: either specifies zangiku as sentence subject or means something like 'because of'

yuki tsumarite: either two verbs, yuku (to go or walk) and tsumaru (to come to an end, get stuck), or the compound verb, yukitsumaru (to reach a dead end or find oneself unable to proceed further)

wa: 'because,' 'each time,' or emphatic 'and'

modoru: to turn back, go back, etc.

michi: street, road, path, lane, etc.

*Amid late chrysanthemums I reach a dead end and come back  
on the same road*

ORIGINAL HAIKU BY YAMAMOTO GORO

zangiku      no      yuki      tsumarite      wa      modoru      michi

---

last  
chrysanthemums      of      going      blocked      as for      returning      road  
(Sentence has no main verb)

Literal translation: The way to see the last chrysanthemums having been too crowded (someone is on) the road home.

Going  
home  
from  
the  
late-  
chrysanthemum  
viewing  
too  
crowded  
to  
view.

# Translations/Reprints

KAZUO SATO

## ON MEETINGS/WORKSHOPS

I attended a haiku meeting of Haiku Society of America in New York (Sept., 1976). HSA defines haiku as "An unrhymed Japanese poem recording the essence of a moment keenly perceived, in which nature is linked to human nature" and English haiku is its adaptation. Before they settled on this definition, I gather that many Americans argued on these points, to start with the late H. G. Henderson, formerly the honorary chairman of this Society. Bashō is quoted as saying "Haiku is simply what is happening in this place, at this moment." However, I personally do not know when and where he said that, if he ever did. This is probably the rough interpretation of his comment on [飛花:落葉], or "flying flowers and falling leaves."

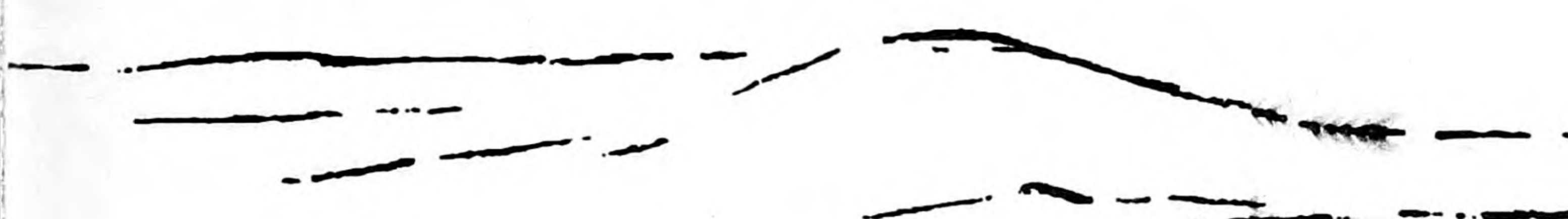
At a typical haiku meeting in Japan all who attend create and write down their own haiku. They write on kotan (ko: small; tan: tanzaku (a vertically long slip of paper) then and there with a given subject and hand it over to the person in charge. This person shuffles all kotan; transcribes anonymous haiku on other sheets of paper and circulates them among those attending so that they can vote for their favorite one or two. This way, the creation and appreciation of poems is done in a simple way and in a very short time. It is a thrilling moment for all of them to sit and wait wondering whose haiku will win the highest points this time. This is the most sophisticated game ever conceived by the Japanese. The best haiku is thus chosen in a complete silence.

A haiku meeting (or workshop) of HSA is carried out in a different manner. All who attend bring in their own work already completed and recite it one by one and wait for audience's criticism and comments. Criticism is often sharp and the author's self-defense is equally elaborate. This does not always create the dignified atmosphere that a Japanese gathering usually enjoys. But, of course, American way is also acceptable in the sense that they

are also working hard toward the same goal, i. e., a completion of a short poem of haiku moment. Thus, American haiku is chosen in eloquence. One of its regular members told me that their haiku has made great progress in the past ten years.

The Western world has its long, great tradition of recitation of poems. It, therefore, must be easier and more appropriate for them to pursue their traditional way. Besides, English haiku (unlike Japanese haiku) having no change of lines, very often takes more than a line and it allows the use of punctuation (/ - ; : ? ! , etc.) never used in Japanese. So the whole style makes it more unfit for a *kotan*.

Taking these into consideration, a refined form of Japanese *kukai* (haiku: *kai*-meeting) best fits the Japanese sentiment as we prefer not to argue or debate about anything. It is also the unique structure of the Japanese language that makes it possible to confine a deep thought in a short and single line.



Note: This article, originally in the Japanese language, appeared in the Mainichi Newspaper in Tokyo, Japan, written by Prof. Kazuo Sato of Waseda University, Tokyo, Japan. Prof. Kazuo Sato is a member of IISA. He is also a member of several Japanese haiku groups in Tokyo, Japan.

Translated by Yasko Karaki in consultation with Prof. Sato. Printed in FROGPOND with Prof. Sato's permission.

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