

THOSE WOMEN WRITING HAIKU
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A history of women who wrote haiku (and tanka) from the beginning of recorded history in Japan, across the centuries to Europe, then to the North American continent and back to Japan ending in 1990. During the years since, a publisher was sought, but no one wanted to take on the book. So like the Little Red Hen, I am publishing this book myself. This book that needs to be read, needed to be written, needs to be saved by men and women and writers of all the genres indebted to haiku.

Introduction

Chapter One - From the Islands of Beginning

Chapter One Anthology - Classical Japanese Tanka and Haiku

Chapter Two - Tanka and Haiku Come to America

Chapter Two Anthology - From Cinquains to Contemporary American Haiku

Chapter Three - Haiku Magazines in America

Chapter Four - Haiku in Canada

Chapter Four Anthology - Canadian Haiku

Chapter Five - Haiku in Germany & Holland

Chapter Five Anthology - Haiku in Germany & Holland

Chapter Six - Haiku and Tanka in Japan

Chapter Six Anthology - Haiku in Japan

Bibliography Introduction

Biographies

CHAPTER ONE

Beginning on the Islands of Japan

The birth of Japanese poetry rose in the time of matriarchy. Like other civilizations under matriarchy, the women were either the goddesses or legendary half-goddesses. Thus they were the preeminent authorities, the heads of clans and the pattern for government. In these positions, the women empresses were also the religious leaders being shamans and keepers of the temples.

The concept that poetry evolved out of those early chants and prayers is a fairly well accepted theory at this time. The fact that the change from matriarchy to patriarchy occurred here later than in, for example, the Mediterranean area, plus a special inborn characteristic of the people who populated the islands which became Japan influenced the retention of the connection between women in authority and women as poets. These people, though quick to adopt or adapt a new idea, retained a very strong common social memory.

This factor was partly responsible for the wide acceptance and veneration for women as poets even when the men had taken over the government and religious positions. Thus when the first collection of Japanese poetry the *Man-yoshu* (*Collection of 10,000 Leaves*) was compiled, at the middle of the 8th Century, over one-third of the poets were women. Part of this is due to the fact that the first collection assembled many of the very oldest works which until then had been passed down orally. These older works and the section of poems from the more remote areas in the eastern part of the country, where patriarchy was less advanced, represented more works of women.

One of the surprising aspects, to scholars at least, of the *Man-yoshu* is its remarkable democracy. Whereas in later anthologies the works are of court persons and poets (mostly men), in the *Man-yoshu* are poems from empresses and prostitutes, generals and common foot soldiers, beggars and monks, wives and lovers. Thus the poetry reflects not only the varied interests and ways of perceiving life, but also revealed different poetic visions and techniques of writing poetry.

Because the *Man-yoshu* was the first of a long line of such anthologies, it is the one to which reformers return periodically in order to refresh poetical styles. In this way, the men have, over the intervening twelve centuries, continually sipped again at the springs discovered and described by women. While patriarchy was solidifying into a mold of repression in almost every other aspect of a woman's life, there has remained in literature a small gap through which men have to some degree continued to give credit and even praise to the abilities of

women writers.

However, in reading the biographies of these women one is given very little insight into the woman except to designated as wife of so-and-so or mother-of-another. One must go to the poetry to find the heart of the woman. The biographers have often reduced her to a reproductive cog.

Empress Iwa no Hime (? - 347) was the empress consort of Emperor Nitoku and in 314 was proclaimed empress. Little more is known of Princess Oku (661 - 701) other than she was the daughter of Emperor Temmu and she served as a vestal at the Ise Shrine. Many of the women in the *Man-yoshu* are listed simply as anonymous. It is interesting that when a poet is listed as such, it is assumed "anonymous" was a woman.

Empress Jitoh (645 - 702) was the wife of Emperor Temmu. Upon his death in 686 she ascended the throne and ruled for ten years. Coming from the Yamato people, who probably at this time still had a matriarchy, Empress Jitoh embodied many of the characteristics of thinking and feeling which were shared by other cultures before matriarchy was overthrown.

Princess Nukada is considered to be the greatest of the women poets of Ohmi period, covered in the first section of the *Man-yoshu*.

The woman considered the greatest poet of all in the *Man-yoshu* is remembered as Yosami, Wife of Hitomaro who lived around 700 A.D. She was a village girl who became one of his three wives. At this time the women were on a much more equal footing with men in that they joined them in many pastimes which we might think as being the property of men such as hunting and even border skirmishes.

Because the country first was ruled by strong empresses who even conquered other lands, the place for poetry resided in the courts in the women's hands and hearts. Even later, when men became the rulers, this factor remained, as it does to the present day at the beginning of each new year with the formal tanka contest in which the winning poems are chanted before the Imperial Family.

It has been the Emperors who have commissioned the anthologies of Japanese poetry and they were always compiled by men. Yet, the women's writing was not only accepted and preserved, scholars who have studied the ancient texts have given highest praise to their works.

By the 8th Century there were already families of poets with the Otomo clan being the largest, producing the almost as many poets as did the later Fujiwara family. Lady Ohtomo no Sakanoe no Iratsume was writing at the time this clan was at its height of power. She is considered to be the leading poet of the early Nara period. In addition, she was mother to a poet daughter (unnamed) who was married to the great poet Ohtomo no Yakamochi who had considerable influence during the time the *Man-yoshu* was being compiled.

Two women whose works are included in the *Man-yoshu* were lovers of Ohtomo no Yakamochi: Lady Kii, who was also a consort of Prince Aki and Kasa no Iratsume whose work greatly influenced the later female poets who brought Japanese literature -- to the pinnacle of world literature.

But before this developed there remained a huge block between women and writing. The

script used at that time was called *Manyohgana* which was based on Chinese characters some of which stood for certain things and others which were Japanese pronunciations for the Chinese ideograms. By the time of the compiling of poetic anthologies, patriarchy was advanced to the point where women were rarely educated in Chinese, and thus, they were unable to write or compile writings.

However, near the end of the 8th Century, two new methods of writing were invented. One, called *hiragana* was also called *onna-de* or women's writing because it was based, not on a Chinese system of character writing but on a set of fifty symbols representing sound-syllables of the spoken language. Suddenly, women could capture in writing the sounds they were speaking and hearing. While the men, were still imitating Chinese poetry with Chinese character writing (*kanji*), the women, in their ignorance of this writing form, wrote of what they were experiencing based their daily lives. Thus, the greatest age of women writers in any history of literature occurred, due in large to the development of *hiragana*.

Giving women the right to write was welcomed as it added a new facet to the "creep courtship" which was the then current mode of love and insemination. Women, especially those at court or in higher positions, were not allowed to be seen by men. Elaborate costumes, draperies and screens confined them to semi-darkness in almost inaccessible reaches of buildings. Surrounding this was a retinue of women servants and or companions.

For a man to "get acquainted" (many couples did not enjoy the leisure of this so rape was often the pair's introduction to each other) was to write notes passed between them through the hands of their closest servants. For a woman to attain her position at court, she was trained in writing poetry, most often in the form of *waka* (now called *tanka*). Thus, these notes were usually exchanges of poetry. By judging (or guessing) what one or the other had written, by casting a judicious eye on the quality of the ink and paper, deciphering the characteristics behind the handwriting, one would form about as accurate picture of the beloved as was allowed.

In this way, the men had a vested interest in permitting women to write in *hiragana* and learned the same system in order to respond with their own poems of love.

In China, where women also developed a women's written language, there was not this element of it being used for courtship between men and women. Thus, the Chinese woman's language remained almost a secret one, and guarded as such for purely women-talk such as mother to daughter instruction and, naturally, as a way for a woman to put into words things she was feeling which was not allowed to be admitted due to social confines of a male-dominated society.

Reading through the all-too brief biographies of the women of Japanese literature, one is continually confronted with the importance that romance played in a poet's life; not only how she responded to other men, but the position of the male with whom she had an affair. It also helped to be gorgeous.

Ono no Komachi was not only one of the immortal poetess of Japan, she was a legendary beauty. So great was her renown that three of the most profoundly moving Noh plays have Ono no Komachi as the central figure. In one, she is portrayed as having lived out the end of her glorious life as an ugly beggar woman, a concept-myth which greatly appealed to male

writers. What was not myth is her position as the greatest erotic poet in any language.

Some women, like the Gossamer Lady, known at the time as one of "Japan's three beauties" was later designated only the name of her one book, *The Gossamer Journal*. Her brother, Nagatoh was a known poet so it can be assumed she received some education along those lines. When she was eighteen or nineteen the twenty-five year old Fujiwara no Kaneie took her as his second wife. This spectacular match (by the end of her factual journal her husband Kaneie was a Major Counselor) was hampered by her own feelings of inferiority, her husband's romantic adventures and her own inability to bear the number of sons his other wives and mistresses produced. *The Gossamer Journal* clearly states in the beginning that the book is not a romance, but something new -- an unvarnished account of what happens when a girl without powerful family backing embarks on a marriage with a man who can divorce her simply ceasing to visit or communicate with her.

Her memoir is divided into three parts covering the years 954 - 68, 969 - 71, and 972 - 74. Her first book is studded with poems written between her husband, some of his wives, her friends and herself. This book presents her anxiety, jealousy, resentment and self-pity for the way she is treated. The three years of the middle book show her in the painful process of reconciliation to his increasing neglect. Finally, in her thirties, she is able to view Kaneie objectively and her old anger misery are gone as she views him as someone who is no longer significant to her.

Lady Ise (875? - 939?) served as a Lady-in-waiting for Emperor Uda's consort Onshi. After the death of the Prince, Lady Ise became the concubine of the Emperor Uda and for him she bore Prince Uiki-Akari. Later she was the lover of Emperor Uda's fourth son, Prince Atsuyoshi, by whom she bore a daughter -- the poet Nakastukasa. One hundred seventy-three of her tanka are preserved in the imperial anthologies and one collection was devoted to her work. Lady Ise was further distinguished by being invited to participate in the Teiji-in poetry match sponsored by Emperor Uda in 913. She is listed as one of the Thirty-Six Poetic Geniuses of Japan. Her lifetime and thus her work, directly proceeded the period dominated by a group of Japanese women writers unequalled in any other culture.

Murasaki Shikibu is the author of *Genji Monogatari*, (*The Tale of Genji*), one of Japan's most exalted books. Long hailed as the greatest novel ever written and even more admirable when one thinks it was written eight hundred years before the development of the novel in English. The long story of a fictitious prince, Genji, and his many loves and finally his passing which leaves the scene for his children to play out his life is masterfully written. The handling and execution of such an involved plot often overshadows the quality of the over 800 waka/tanka which are mounted in it like jewels. Some have felt the story was simply a setting for the waka, but reading the work, even in translation, one feels both aspects combine to make this work of art outstanding.

The Lady Shikibu, (Chief Maid of Honor for Sohshi, chief consort of the Emperor Ichijoh) was a great-granddaughter of the poet Fujiwara no Kanesuke and daughter of the Lord of Echigo. Thus highly placed, well-educated (she left a book of her poems written in Chinese; a rarity), she had insight and writing genius that has not been equaled.

Sei Shohnagon held the position mirroring that of Lady Shikibu. Shohnagon was Lady of Honor to Teishi, the other consort of the Emperor Ichijoh. Being a rival to someone with the talents of Lady Shikibu certainly played a part in the standards of quality in her own work

Makura no Sohshi, (*Pillow Book*), which is a seemingly random collection of notes, observations of court life, her own romances and the poems generated by her life. Her long lists of things she likes or finds distasteful are quick insights to a highly regimented life where refinement of taste was cultivated to a degree that truly astounds.

The Pillow Book becomes now, even more interesting to study as we live through the breaking down of the novel. That she could be working on a prime example of the anti-novel while her competitor was developing the first one, only increases one's admiration for both women.

In spite of Sei Shohnagon's high position, her fame and connections, very little is known of her life, not even her personal name. Educated by her father, Motosuke, one of the compilers of the *Gosenshuh* (*Later Collection*) -- tanka poems compiled by the Emperor's decree, gave her not only an excellent background but helped to open her way into the court. After the death of the Empress Teishi (c. 1000) Sei Shohnagon finished her book and is reported to have remarried. If so, her husband preceded her in death. Legend holds that she died a poverty-stricken nun. That sentence, in other biographies on Sei Shohnagon, continues to add that "this sad fact was karmic retribution for her waspish attitude or sharp tongue."

Lady Izumi (born c. 976) was a Lady-in-waiting at the same court with Lady Murasaki Shikibu and Lady Shohnagon. As mistress of Prince Tametaka and also of his brother Prince Atsumichi Lady Izumi gathered the material for her masterpiece, *Izumi Shikibu nikki*, Lady Izumi's Diary, of prose in a diary form of her correspondence with her lovers. Her passion, self awareness and intensity have made the work a pinnacle of the genre. Her great variety of themes -- humor, defiance, authority -- in her poems. Lady Izumi was noted for her clarity, conciseness as well as the erotic and philosophical reflections.

These three women dominated the scene then and are still discussed together for the unusual degree their work attained.

Certainly influenced by the popularity of the above mentioned books which were based on the lives of the royal families, Akazome Emon, listed as a minor poet, wrote the earliest Japanese vernacular history, *Eiga monogatari* (*A Tale of Flowering Fortunes*) between 1030 and 1045. Later an anonymous ten-chapter continuation was added about 1100. The story centers around the Fujiwara Clan continuing the stories of real-life persons introduced in *Tale of Genji*, *Pillow Book* and *The Gossamer Journal*.

Akazome Emon was the step-daughter of an obscure officer in the Gate Guards. She married the scholar Ohno Masahira in the 970s and became a lady-in-waiting to Rinshi, the principle consort of Michinaga. After her husband died she left Rinshi's service and was reported to have become a nun. Still some of her involvement with court life remained as she was listed as a participant in the 1041 poetry contest. At this time she was in her eighties.

Akazome Emon and her husband had two children, a son who became a scholar and a daughter who was a poet and lady-in-waiting to Renshi's daughter, Kenshi.

There is generous praise for the tanka of Princess Shikishi (died 1201), whose father, Emperor Goshirakawa compiled the *Ryohjin hishoh*, a collection of songs. Her many tanka are considered the most beautiful in the imperial anthology of *Shinkokinshuh* which was compiled by Fujiwara no Teika. Later in life she became a nun. A Noh play was written of her life and titled, *Teika*, which suggests a connection between her and Fujiwara no Teika, but

sources deny rumors of a romance or liaison between the two.

Somehow the silence surrounding the names of women writers becomes understandable at this point. It is hard not to draw conclusions and make acid comments on the ways these women became writers, what they accepted in order to write, what they did, and the paths their lives followed due to the social conditions. Yet, one can read words that bring again to life scenes they saw and held on to.

After the 1100s the literary arts of Japan went into a decline, so they say. Perhaps they were only less supported and reported. Or the women's books got "lost" like *The Confessions of Lady Nijoh (Towazugatari)* which was only discovered in 1940 by a scholar sifting through the holding of the Imperial Household Library in Tokyo. This autobiographical narrative was written in 1307 to tell of the life she had as result of becoming a concubine of a retired emperor in Kyoto at the age of fourteen and ending, several love affairs later, with an account of her new life as a wandering Buddhist nun. For all her story tells us about her, her name eludes us. Lady Nijoh (Lady Second Avenue) was her court name. Due to the early death of her mother (when she was four) and her father's death when she was fifteen, Lady Nijoh was unable, as many thought possible, to become an empress. Her many regrets surrounding these events color her thinking and actions which seem to compound her adventures -- and regrets.

Lady Nijoh's work follows the format of the earlier memoirs mixing narrative with the tanka which had become less an art form and more the social oil for all occasion Hallmark cards.

Thus, people did go on reading, writing and loving poetry. And changes came about. Most of the action, now was in the hands of men as they were the ones who were the scholars, the compilers, the rule-giver for renga. It was the merchant class (here men were exalted) that clamored to learn to write renga. Here was a way to make a living with poetry so the action drifted in this direction.

Bare as the knowledge is, here are some cameos of women haiku writers of past centuries:

Kaga-no Chiyo was born in Matsuto, where she began composing haikai when she was fifteen. Probably because she was female, she never studied with a master and remained self-taught. Later in her life she did visit some famous poets, but her reputation was already established. She was also a painter. At the end of her life she took holy orders, becoming a nun.

Chigetsu-ni (1632-1708) wrote stanzas linked with her son, Otokuni, who was one of Basho's students. Thus, through her son and daughter-in-law, Chigetsu was able to meet Basho in 1689 and saw him often during the next couple of years. When he left for Tokyo in 1691, he gave her a copy of *The Record of the Unreal Hermitage* as a memento. After his death, Chigetsu performed memorial services for Basho. It is said that when she was young she served at court; after her husband, a freight agent, died she had become a nun and wrote under the name of Otsu.

Chine was the sister of Kyoai, one of Basho's closest disciples, which accounts for her being

included in the collections (of which Kyoai was the compiler). She died when only 25. Basho, upon hearing the news (he was on his journey chronicled in *The Traveler's Book Satchel*) sent a message to Kyoai with the stanza:

She who is no more
must have left fine clothes that now
need summer airing

Basho

Uko (died between 1716-35), with the lay name Tome. Born in Kyoto, but lived in Osaka, she married Boncho, a doctor, who was also one of Basho's closest friends and student as she also became. It is known that she cared for Basho while he stayed at Kyorai's hermitage through a comment written by Basho in *Saga Nikki*. Equated by some to be not the writer her husband was, she is nonetheless, one of the finest poets in *The Monkey's Straw Raincoat* and rightfully appears in the *Ume Wakana* as well as in the hokku parts

Tagami no Ama (1644-1719) was, like Kyorai, born in Nagasaki. She was the wife of Kume Toshinobu, and like others, at his death became a nun. Even so, she managed the Chitosetei, an inn in Nagasaki which became popular with various haikai poets. Kyorai published an account of his visit there. Ushichi was her nephew and Bonen, as well as other relatives, were haikai poets.

Shiba Sonome was a disciple of Basho's whom he admired. After the death of her husband, she earned her living as an eye doctor and as a judge of haikai. It should be noted that it is due to Basho and his ability to work with women that the amount of woman's haikai writings have been preserved which we have. One sees that most of these women gained access to the inner circle around Basho by being related either by marriage or blood to one of his disciples. It is possible that Shiba Sonome was one of the few to be accepted as a poet on her own.

CHAPTER ONE ANTHOLOGY *of Those Women Writing Haiku*

Tanka by Empress Iwa no Hime (?-347) She was empress consort of Emperor Nintoku. In 314 she was proclaimed empress.

autumn field
trailing over rice ears
morning mist
vanishing into nothing
so my love?

-Empress Iwa no Hime

JR

No! I won't live
on ragged mountain peaks
longing for you
with rock and root my pillow
I will lie dead

-Empress Iwa no Hime

JR

=====

Tanka by Lady Ise (875?-939) One of Japan's Poetic Geniuses, Lady Ise lived most of her life at court, being the consort of two princes and bearing two children. In the 21 scrolls of the *Kokinshu* she had 173 of her poems included.

On a plum tree blooming by a stream:

a brook
through the years
mirrors the blossoms
will it be clouded
by the dust of petals?

Lady IseJR

a ravaged sea
so seems this bed
if smoothed
with my sleeve it would float back
moist with foam

-Lady Ise
JR

my body
wasted by winter
if only I
like fields burned over
had hope for spring

-Lady Ise JR

they're rebuilding
the Nagara bridge
in Tsu
soon there's nothing left which
to compare myself

-Lady Ise

JR

Upon selling her house:

the Asuka River
is not my home
my depths, it seems
have become shallows
my house a trickle of coins

-Lady Ise

JR

wanting to see him
I dare not even in dreams
day after day
I am ashamed to find
love has changed my looks

-Lady Ise

JR

compare this to:

=====

my longing for you
too strong for boundaries
no one blames me
for going to you at night
down the road of dream

Ono no Komachi

JR

Many more tanka by Ono no Komachi are available in *The Ink Dark Moon: Love Poems by Ono no Komachi and Izumi Shikibu*, translated by Jane Hirshfield with Mariko Aratani. Vintage Books.

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Kaga-no Chiyo was born in Matsuto, where she began composing haikai when she was fifteen. Probably because she was female, she never studied with a master and remained self-taught. Later in her life she did visit some famous poets, but her reputation was already established. She was also a painter. At the end of her life she took holy orders, becoming a nun.

WITH LIQUID VOICE UNENDINGLY by Kago-no Chiyo-ni and Sue Jo.

translated by Lenore Mayhew and William McNaughton in Modern Haiku, XIV:2, 1983. It bears this Translators' Preface: This kasen renga was written by Kaga-no Chiyo-no (1703-1775), sometime in the last years of her life, and Sue Jo, an older woman who had been her friend and mentor since Chiyo's childhood.

Means it with liquid
voice unendingly
the cuckoo

Sue

Drops of water on the young leaves
heavy showers until evening

Chiyo

In the basin of water
the slap, slap
of waves

Chiyo

The basin is probably the one outside a tea ceremony hut

Under figured silk
...what?

Sue

The figured silk is related visually to the water ripple. The what relates to the spiritual state of the

person wearing the silk.

High
and like a bright silk ball
evening moon

Sue

On each side
of the march-flower hedge

Chiyo

Each one afraid
to look at his partner
young birds headed south

Chiyo

Wind yes...
but really there is no risk

Sue

Setting out
the heart riding high
as the boat

Sue

Fried rice in the stomach
mujo, jinsoku

Chiyo

The satisfied stomach links to the happy heart, but these feeling are undercut by the Buddhist terms mujo, jinsoku. Mujo means the transience and unpredictability of life. -- Jinsoku is probably a pun on the term for defiling dust of the world -- but the character actually used means rapidity. -- So while commenting on the imperfectability of life with a pun on one level the poem refers to life's speed, and on another, harks back to the speed of the boat.

Shop sign-board
still in place
on moving day

Chiyo

Stuck with a toothache?
Find a dentist

Sue

This relates visually (dentists had sign-boards too) to the sign-board in verse above, but at a deeper level could be about the sameness that exists in change and yet the attention that some changes demand.

On the shining
daffodil
overblown flowers
Sue

For the ears of horse
the rules of love
Chiyo

Let's pray
answers for the asking
at Twelve Lanterns:
Chiyo

Cyptomeria woods
...and a cryptomeria wicker gate
Sue

Now? Well, now it begins
where it ends:
moon and flowers
Sue

The wild geese, too
regret their late morning start
Chiyo

Putting away
the brazier;
not quite time
Chiyo

Young girl obliged
to serve the old

Sue

Young women in the Orient serve the husband's family. This may be a flashback then to a bride chair, the bride invisible but some evidence of her sensibility showing in her hem

The passing chair
for an instant, one inch
of embroidered hem

Sue

A mountain pass
or a sunny hill?

Chiyo

Rain-washed:
the cool rattle
of pine cicadas

Chiyo

In the porcelain bowl
casabas

Sue

A writing stand,
paper, the moon...
riches

Sue

Riches -- in Sue's mind because set up to write poems. -- Aha, but will you catch the fishes (words) or not? -- says Chiyo. This imagery of fishes standing for words, especially fishes (words) that will not be caught (found) occurs in Buddhist literature and in Chinese poetry.

Perch nets tangle
in the wind

Chiyo

This side of the mountain
the leaves less enthusiastic
about turning red

Chiyo

Complication...
The skylight's round

Sue

The skylight's round, -- i.e., Yours is round, mine square, so we don't see things alike.

Be serious
about your sake
or all but

Chiyo

Indian summer sky
holding-on at sunset

Chiyo

By two,
by fours the crows in the snow
at Koromogawa

Chiyo

A few at a time
returning home, magicians

Sue

Buckwheat noodles
with radish
sting the nose

Sue

In the warm room
a rug with clear colors

Chiyo

As if we were deaf...
the flowers arrange their faces
in the morning fog

Chiyo

Playing in the willows
the bird's hundreds of voices

Sue

=====

Written on a portrait of Basho:

To listen,
fine not to listen, fine too...
nightingale

-Chiyo-ni

LM

Translated by Lenore Mayhew.

Morning snow
where can I throw away
the tea leaves?

-Chiyo-ni

LM

Rice paddies
wild fields again
in winter rain

-Chiyo-ni

LM

In spring rain
much better looking
...everything

-Chiyo-ni

LM

It is reported that this haiku was written in response to a Zen Master of the Eiheiiji Temple who asked her about the Buddhist teaching that ten thousand meanings can come from one thought.

One hundred gourds
attached
to a single stem

Chiyo-ni

LM

Mountain and moor
not one thing that moves
morning snow

-Chiyo-ni

LM

Winter wind
from where to where?
Leafless trees

-Chiyo-ni

LM

Again
the wild deer loses his way ...
winter rain

-Chiyo-ni

LM

White chrysanthemums
no one knows why, but somehow ...
best

-Chiyo-ni

LM

Each patch of wind
adding one leaf
spring bamboo

-Chiyo-ni

LM

Rain cloud
and under it, an inflated
frog

-Chiyo-ni

LM

The tiny nightingale
stutters
and starts again

-Chiyo-ni

LM

The small fire under the coals,
warms our hands...
plovers calling

-Chiyo-ni

LM

The willow
stands anywhere
and stays calm

-Chiyo-ni

LM

Two or three
sing all night
larks

-Chiyo-ni

LM

well butterfly
of what do you dream

spreading your wings?

-Chiyo-ni

JR

branch of plum
it gives its scent to him
who breaks it off

-Chiyo-ni

JR

Upon her engagement to the servant of a samurai:

will it be bitter or not --
the first time I pick
a persimmon

-Chiyo-ni

JR

After the death of her only son:

dragonfly hunter
how far has he traveled
today I wonder?

-Chiyo-ni

JR

After the death of her husband when she was 27:

sitting up I see
lying down I see
how wide the mosquito net

-Chiyo-ni

JR

cuckoo! cuckoo!
meditating on that theme
day dawned

-Chiyo-ni

JR

parents older than I
are now my children
the same cicadas

-Chiyo-ni

JR

Chiyo-ni's poem at death when she was 74 in 1795::

having gazed at the moon
I depart from this life
with a blessing

-Chiyo-ni

JR

Made lightly that promise;
she is alone,
Winter peony

-Chiyo-ni

LM

low-tide beach
everything one stoops to touch
moves in the fingers

-Chiyo-ni

JR

long winter
sharing nothing with each other
we bump bearing blossoms

-Chiyo-ni

JR

no need to dress up
moon light will transfigure

much-loved clothes

-Chiyo-ni

JR

not yet spring

ice is still upon the rocks

yet kisses are bitter

-Chiyo-ni

JR

=====

Each bush clover plant

Each pampas plant has its own card

with a suitable poem

-Otokuni

KR&AI

=====

Chigetsu-ni (1632-1708) wrote stanzas linked with her son, Otokuni, who was one of Basho's students. Thus, through her son and daughter-in-law, Chigetsu was able to meet Basho in 1689 and saw him often during the next couple of years. When he left for Tokyo in 1691, he gave her a copy of The Record of the Unreal Hermitage as a memento. After his death, Chigetsu performed memorial services for Basho. It is said that when she was young she served at court; after her husband, a freight agent, died she had become a nun and wrote under the name of Otsu.

the sparrows

huddle with fright

the shrike calls just once

-Chigetsu

RHB

Translated by Robert H. Blyth

Until about noon

it felt no special eagerness

the *hototogisu*

-Chigetsu

RHB

Azaleas on the cliff
look at the image on the lake
in evening sunshine.

-Chigetsu

RHB

Loving a Grandchild:

Let's use barley straw
to make it a proper house
the tree frog croaks of rain.

-Chigetsu

RHB

stopping
my work in the sink
voice of the *uguisu*

-Chigetsu

RHB

grasshoppers
chirping in the sleeves
of a scarecrow

-Chigetsu

RHB

Cats making love in the temple
But people would blame a man and woman
for mating in such a place.

-Chigetsu

LM

In the pond

new tadpoles
in tepid water

-Chigetsu

LM

Rice flowers
these too, the gift
of Buddha

-Chigetsu

LM

On the anniversary of Basho's death:

I visited his grave in Kiso:
oh to open the door I'd show the Buddha
blossoms in bloom

-Chigetsu

LM

Chigetsu is considered the best of the women poets who wrote in the Basho School.

Written soon after her husband's death in 1686:

I sleep alone
all night the male voice
of a mosquito

-Chigetsu

RHB

I know
yet I know not what I am
sadness on an autumn evening

-Chigetsu

RHB

morning
and a wren come closer
bit by bit

Chigetsu

RHB

this moon
if there was another
there'd be a fight

-Chigetsu

RHB

I grow old
yet the blossoms
in their prime

-Chigetsu

KR&AI

=====

Chine was the sister of Kyoai, one of Basho's closest disciples, which accounts for her being included in the collections (of which Kyoai was the compiler). She died when only 25. Basho, upon hearing the news (he was on his journey chronicled in The Traveler's Book Satchel) sent a message to Kyoai with the stanza:

*She who is no more
must have left fine clothes that now
need summer airing*

Basho

The fireflies' light.
How easily it goes on
How easily it goes out again.

-Chine-Jo

KR&AI

Translated by Kenneth Roxroth & Ikuko Atsumi in Women Poets of Japan.

Part three: Autumn When I made a pilgrimage to Ise.

It is the month of leaves

with waves rising at Yabase
why wait for the ferry?

-Chine-Jo

RHB

Chine's death poem:

suddenly you light
then suddenly go dark...
sister firefly

-Chine-Jo

JR

=====

Ogi-jo is considered to have been a prostitute with whom Basho had an acquaintance.

A letter with a sewn paper bag:

Sewn for presenting
this medicine sack for travel
the dew on bush clover

-Ogi-jo

RHB

=====

Being weak in body and given to ill health, I thought how hard it was to tend to my hair and so changed the style this spring.

The fancy hairpins
along with combs are useless now
camellia flowers fall

-Uko

RHB

Uko (died between 1716-35), with the lay name Tome. Born in Kyoto, but lived in Osaka, she married Boncho, a doctor, who was also one of Basho's closest friends and student as she also became. It is known that she cared for Basho while he stayed at Kyorai's hermitage through a comment written by Basho in Saga Nikki. Equated by some to be not the writer her husband was, she is nonetheless, one of the finest poets in The Monkey's Straw Raincoat and rightfully appears in the Ume Wakana as well as in the hokku parts

chillblained
the mother blows on her child's hands
smarting from snow

-Uko

RHB

temple bell at dusk
ringing with its singing
the *hototogisu*

-Uko

RHB

The embroidered dress
though not yet worn
already soiled by summer rains

-Uko

RHB

The most obvious interpretation: dampness has produced some mold on her clothes. The reason she has not worn them is that from 1682 to 1689 sumptuary laws forbade people not of the aristocratic or warrior classes to wear certain kinds of dress. Perhaps a critical [political] tone here? -- Quoted by Robert H. Blyth, Haiku, Part Three: Autumn.

As I look on the moon
the women fulling cloth are heard
at their busy work

-Uko

RHB

She implies that the women at their labor also see the moon. Fulling cloth involved beating the fabric with wooden blocks to impart a luster and to clean it. This was considered very humble labor and for many centuries had been taken by poets as a particularly sad activity known from its sounds. -- Quoted by Robert H. Blyth, Haiku, Part Three: Autumn.

On seeing illustrations of The Tale of Genji:

On the balustrade
as the flowers fall in the night
he stands there radiant

-Uko

RHB

Ishiyama so near
but after all I could not go now
the autumn wind

-Uko

RHB

=====

When I went to worship at Mikumano Shrine:

The light of fireflies
they are terrifying here
at Yakio Gorge

-Tagami no Ama

RHB

Tagami no Ama (1644-1719) was, like Kyorai, born in Nagasaki. She was the wife of Kume Toshinobu, and like others, at his death became a nun. Even so, she managed the Chitosetei, an inn in Nagasaki which became popular with various haikai poets. Kyorai published an account of his visit there. Ushichi was her nephew and Bonen, as well as other relatives, were haikai poets.

=====

Shiba Sonome was a disciple of Basho's whom he admired. After the death of her husband, she earned her living as an eye doctor and as a judge of haikai. It should be noted that it is due to Basho and his ability to work with women that the amount of woman's haikai writings have been preserved which we have. One sees that most of these women gained access to the inner circle around Basho by being related either by marriage or blood to one of his disciples. It is possible that Shiba Sonome was one of the few to be accepted as a poet on her own.

The child I carry
on my back licks my hair --

it's so hot!

-Shiba Sonome

RHB

Each time they roll in,
the beach waves break up
the plovers

-Shiba Sonome

EM&HO

Spilled from a tree-searing wind, a bull's midday voice

Shiba Sonome

HS&BW

discontented
violets have dyed
the hills also

-Shiba Sonome

EM&HO

EM&HO = translated by Earl Miner and Hiroko Odagiri.

I'm so busy
winter clouds can't stop
to rest

-Shiba Sonome

EM&HO

stumbling

on a rock
the warbler's call

-Shiba Sonome

EM&HO

=====

As I go along
Stretching out my hand and plucking
The grasses and leaves of spring.

-Sono Jo

RHB

=====

Enomoto Seifu-Jo (1731-1814) was a student of the haiku poet Shiro of the school of Issa.

The faces of the dolls!
Though I never intended to,
I have grown old.

-Seifu-jo

RHB

The baby,
Even when shown a flower,
Opens its mouth.

-Seifu-jo

RHB

Everyone is asleep
There is nothing to come between
the moon and me.

-Seifu-jo

RHB

The narrow path ends in a field of leeks

-Seifu-jo

HS&BW

Translated by Hiroaki Sato. From the Country of Eight Islands by Hiroaki Sato and Burton Watson. Seattle: University of Washington Press, 1981.

CHAPTER 2

Tanka and Haiku Come to America

Before the combined efforts of women, centered around Amy Lowell, to bring haiku to North America, another woman, Adelaide Crapsey, was, through her independent study, already ahead of them.

In 1908, while in Europe with her father, she decided to return to Rome, where she had lived in 1904 - 1905, staying in Rome, London and Paris until 1911. While in London she studied English prosody at the British Museum in 1910. Perhaps as early as in 1909, the shy and sensitive Adelaide had read *A Hundred Verses from Old Japan*, William N. Porter's translation of the *Hyakunin Isshu* anthology and *From the Eastern Sea* by Yone Noguchis. In her notebooks she lists eleven tanka and eight haiku she had translated from *Anthologie de la littérature japonaise des origines au XXe siècle* from Marcel Revon. So influenced, Adelaide developed her own poetic system which she called cinquain.

These short, unrhymed poems consisting of twenty-two syllables distributed as 2, 4, 6, 8, and 2, in five lines were related to, but not copied from Japanese literary styles. Though she devised this form around 1909-1910, most of the 28 of which we have record that she accomplished were written between 1911 and 1914. An early death, on October 8, 1914, from tuberculosis prevented her from exploring the genre.

Published posthumously, in 1915, (by Claude Bragdon, Manas Press) with her other works as, *Verse*, cinquains came to be well-known only through the efforts of Carl Sandburg in his anthology, *Cornhuskers*, 1918, and Louis Utermeyer's *Modern American Poetry*, 1919. However, the interest in her poetry became so great that in 1922, Alfred A. Knopf published a second edition which was reprinted in 1926 and 1929 and a third edition was published in 1934 and reprinted in 1938.

Adelaide Crapsey is credited, not only with these first experiments with Japanese literature, but she is recognized as one of the earliest Imagists. Through the cinquain never became as popular as either tanka or haiku later became, it has outlived the Imagist Movement and continues to be used by tanka and haiku poets, notably Ruby Schackleford of Wilson, North Carolina. [Footnote1](#)

If Adelaide had not died so young (37) and had been able to build upon her early success by continuing to write and publish, one can surmise the effect when another woman discovered Japanese literature and found the courage to adapt it to her poetry as, unknown to her, Adelaide Crapsey had done nearly ten years before.

The second story begins with the publication of Amy Lowell's first book of poetry, *A Dome of Many-Coloured Glass*, on October 12, 1912. "Her first volume was perfectly acceptable poetry, but according to the few reviews it received, that was the trouble. There was nothing to excite or arouse the reader, even to anger." [Footnote2](#) Another reviewer, Louis Utermeyer, in his column, "And Other Poems" in the *Chicago Evening Post* criticized the book with such vehemence that later he would write that his review was "not only generally patronizing but

cruel in its particulars". [Footnote3](#)

Amy Lowell, bewildered by the rejection, took to her bed in the family home in Sevenels, Massachusetts, surrounded by exactly sixteen pillows for the next three months. During her recovery from nervous exhaustion, she opened the first copy of a new poetry magazine, *Poetry*, published by Harriet Monroe in Chicago.

The year before, while planning her strategy to launch the magazine which would be an outlet for new American poets, whether they were living at home or aboard, Harriet Monroe visited Europe where she met Ezra Pound. "Impressed with his sharp scorn of established magazine verse in his native country...she appointed him "foreign correspondent" for *Poetry*." [Footnote4](#)

For the first issue of *Poetry*, Pound sent, not his work, but that of a woman, a member of the group he had formed around himself called *Les Imagists*. Daring to sign her name only as "'H.D., Imagiste.", it was the poems of Hilda Doolittle, with their unrhymed, three-to-five word lines and exact use of images that caused Amy to realize why her first book of poems had failed. "She was an *Imagist*, too!" [Footnote5](#) Rereading her new book, Amy found "unconscious imagisms" which she was intelligent to recognize as elements at work in herself that corresponded to new impulses in the magazine, *Poetry*.

In the March, 1913, issue, Ezra Pound "outlined the method used by *Les Imagists* to achieve the effect they were striving for in poetry: the emotional impact of things seen...nothing had so excited (Amy) as this set of do's and don'ts". [Footnote6](#) One facet of Pound's doctrine is one that is familiar to readers of haiku theory of later times: he refused to divulge the most important factor, claiming that it was not for the general public. "His words gave the impression that the *Imagistse* circle was a sacred cabala that must preserve a mystic secrecy concerning its essential concept" [Footnote7](#)

Pound's arrogance and his device worked positively on Amy. She booked passage on a ship in the early summer of 1913 for London, armed with a letter of introduction to Pound from Harriet Monroe, with the expressed purpose of wringing the secret out of him and meeting the other members of the group, especially Hilda Doolittle.

"Actually, the size of Pound's ego was much greater than the influence of his leadership, as the members of *Les Imagistes* were very loosely held together. The ideas had originated with Thomas E. Hulme...and the flamboyant Pound was quick to grab hold of them and make them his creation. The *Imagiste* movement was simply a series of weekly meetings in Soho cafes or teahouses, where the struggling new poets gathered to talk over tea and cake and to sit around by the hour writing Japanese tanka or haiku." 7

"At first, all went well between Amy and the self-styled leader of *Les Imagistes*...although each sensed in the other a domineering streak that could lead to friction between them." 8

Before this happened (about a year later) Pound accepted Amy Lowell's poem, "After Hearing a Waltz by Bartok" which she had written under the influence of *Les Imagistes*, for inclusion in a small anthology of the group's poetry called *Des Imagists*.

In the summer of 1914, Amy and her life-companion, Ada Dwyer, set sail for Europe ("aboard ship was Amy's maroon Pierce-Arrow, with liveried chauffeur to match") [Footnote8](#); she was,

after all, the youngest daughter of the famous Lowells of Boston) with the expressed purpose "to consolidate her position with *Les Imagistes*, to be considered a full-fledged member or even an executive."¹ [Footnote90](#) Hostessing hotel banquets for Pound and his groups (he was now head of a group called "Vorticism") did not enlighten Amy to the inner secrets of *Imagism* but did serve to introduce her to the avant guard poets of England: Richard Aldington (who had just married Hilda Doolittle), John Gould Fletcher, James Joyce, Ford Madox Ford, D. H. Lawrence.

During these activities, and conferences to get her next book of poetry, *Sword Blades and Poppy Seed*, published with George Macmillan, Amy and Ada were stranded by the out-break of the First World War. Unknown to them, and only a few miles away, Gertrude Stein and Alice B. Toklas, were in the same predicament. Amy used her time to organize the "Belgian War Relief and to help stranded American who wanted to go home. She aided the latter cause by working in Hoover's office at the American consulate and at Victoria Station, where, with a large placard pinned to her ample bosom, she directed late, bewildered arrivals to the proper bureaus for finding hotel rooms or return passage, She also made a personal donation of \$10,000. to (US President) Hoover's committee. Her main activity during these days of turmoil and marking time, however, was to make concrete plans for a new *Imagiste* anthology."¹ [Footnote101](#)

Here the head-on confrontation with Pound was realized and Pound disassociated himself from the second, third and fourth anthologies, *Imagiste*, in which Amy wrote "explanatory prefaces, (which) aroused widespread interest and discussion."¹ [Footnote112](#) It was her force and influence that added to the list of participants the names and works of D. H. Lawrence, F. S. Flint and Ford Madox Ford, who repulsed by Pound's behavior, had decided to boycott the movement.

Adding fuel to the fire was the acclaim Amy Lowell received with the publication of her second book, *Sword Blades and Poppy Seeds*, on September 22, 1914. Not only did the images in her title fit the currents events (the German invasion of Flanders) but her language and images were at the leading edge of modern poetry. Yet "when Macmillan in its zeal to make the most of the stir the book caused, advertised the author as "the foremost member of the Imagists", he (Pound) was furious and threatened to sue both Amy and the publisher".¹ [Footnote123](#)

Amy dared him to try it with a letter stating: "you would be obliged to prove my inclusion in your group (referring to Pound's publication of *Des Imagistes*) as a libel, and it would be interesting to see whether that could be done. She had him there, and she knew it!"¹ [Footnote134](#)

In the preface to *Sword Blades and Poppy Seeds*, and in the poem, "Astigmatism" (in which she portrays a poet, easily identified as Pound, as one who walks through a garden with a cane, whacking off the heads of all flowers which are not roses), Amy proclaimed that her work was not wholly of one school or movement, but the result of many sources. Still she maintained an active part in the selection, writing and publication of the rest of the issues of *Des Imagistes*. Pound, with the scathing attacks on Amy and the publisher, "evidently resented Amy's takeover of the Imagist movement in America".¹ [Footnote145](#)

It would be going too far to say that any of the efforts of bringing Imagism to readers of

poetry was introducing them to haiku. Aside from the use of direct images, unrhymed lines and associative groupings of visual elements, it is almost impossible to recognize the haiku form in any of the works. Amy herself must have realized this. In 1925, Amy published, *What's O'Clock*, sub-titled, "Twenty-Four Hokku on a Modern Theme". The theme was unrequited love, which, at that time, was thought to be a facet of the tanka, and not suitable for haiku and never for hokku.

Amy used the strict seventeen syllable count while bringing the clarity and succinct images to prove that she could, when she wanted to, write very good hokku.

Beyond this, Amy maintained an avid interest in Oriental literature and art, using all her skills to bring them to the English-reading public. In her introduction to *Diaries of Court Ladies of Old Japan*,¹ [Footnote156](#) she writes vividly and knowingly of all the Japanese poem forms, including hokku which was not yet known at the time of the writing of the Court Diaries, explaining each genre clearly.

Her collected poems published in 1919 by Macmillan were titled, *Pictures of the Floating World*.¹ [Footnote167](#) Several of her poem titles acknowledged influence from Japanese wood prints and lacquered objects and in her introduction to *Pictures of the Floating World* she wrote:

"In the Japanese 'Lacquer Prints', the hokku pattern has been ... closely followed ... but... I have made no attempt to observe the syllabic rules which are a basic part of all Japanese poetry. I have endeavored only to keep the brevity and suggest of the hokku, and preserve it within its natural sphere."¹ [Footnote178](#)

Though bed-ridden with a long list of ailments including high blood pressure, heart disease and a condition only referred to as 'weak eyes', Amy collaborated with Florence Ayscough on *Fir-Flower Tablets*, a translation of a collection of Chinese poetry which was published in December, 1921.

None of these women: Adelaide Crapsey, Harriet Monroe, Hilda Doolittle, Amy Lowell, or Florence Ayscough had the goal of bringing the haiku form, as such, to American poetry, but were far more enthusiastic about spreading the haiku spirit and techniques of haiku writing so that other poets would incorporate this in their own newer works. With the ending of Amy Lowell's life and work, as so often has happened in haiku history when poet gathers much interest in the form, the death signals the end of that phase of development.

It wasn't until 1934 that a comprehensive study of haiku was published by Harold G. Henderson under the title, *The Bamboo Broom*. Its effect on the American poets, Carl Sandburg, John Gould Fletcher, William Carlos Williams, e.e. cummings and Wallace Stevens, is difficult to evaluate though, we can see that each of these used haiku influence in their work, but they were not interested in furthering an acceptance and understanding of Japanese poetry forms.

The Second World War, which on one hand was an interruption to the flow of poetry, did, on the other hand, through American involvement with the Japanese language, ultimately opened up the spread of Japanese literature.

From 1949 to 1952 there appeared the four books of haiku translations and commentary by Robert L. Blyth which became the basis for the interest in haiku of the Beat Poets; Allen

Ginsberg, Jack Kerouac, Gary Snyder, Philip Walen, Gregory Corso, and Lawrence Ferlinghetti.

From reading the list of the published works, one gets the impression that no women poets were involved with haiku at this time. This is not so. Women were also exposed and fascinated with the new genre which immediately began to influence their work. Ruth Weiss relates how she and Jack Kerouac wrote haiku together, often using it as dialogue between them (which would preclude the renga), yet none of this was published and is presumably lost.

In 1956, in a small town only a few miles south of the activities in San Francisco, Helen Stiles Chenoweth organized the Los Altos Writers Roundtable for the study and appreciation of haiku. From her leadership of this group, Chenoweth became known as "the dean of American haiku writers" and under her guidance the haiku of this group were published by Charles E. Tuttle Co., Tokyo in 1966 as [Borrowed Water](#): *A Book of American Haiku*. This first anthology of English-language haiku was hailed by the *Library Journal* as, "a book for ages to savor, to quote, to display, to buy, to borrow or to give. Also to emulate."

The thirteen authors of these 300 pioneering haiku were women.¹ [Footnote 189](#) Meeting on a regular basis, they actively studied the form by reading every book available, which the editor, Chenoweth, amply describes in the bibliography, with generous quotes from each defining haiku. One of their guides was Mary J. J. Wrinn's *The Hollow Reed*, published by Harper Bros., in 1935, one year before Harold G. Henderson's, *The Bamboo Broom*.

In 1963, shortly after the first American haiku magazine was founded, *The American Haiku*, in Plattville, Wisconsin, by James Bull and Donald Eulert, members of the Los Altos group began submitting their work. Later when the editorship passed on to Clement Hoyt, the cooperation between the magazine and the group increased; with James Bull being the one to encourage them on the necessity of putting together an anthology. Each of the 700 haiku considered for the book was read and discussed by all the members of the group and many of the poems had previously appeared in *The American Haiku*.

In an East Coast college, Muriel Rukeyser was introducing her students to haiku. One of them later wrote:

"One thing I try to have in my life and my fiction is an awareness of and an openness to mystery, which, to me, is deeper than any politics, race or geographical location. In the poems I read, a sense of mystery, a deepening of it is what I look for - because that is what I respond to. I have been influenced - especially in the poems of Once - by Zen epigrams and Japanese haiku. I think my respect for short forms comes from this. I was delighted to learn that in three or four lines a poet can express mystery, evoke beauty and pleasure, paint a picture - and not dissect or analyze in any way. The insect, the fish, the birds, and the apple blossoms in haiku are still whole. They have not been turned into something else. They are allowed their own majesty, instead of being used to emphasize the majesty of people: usually the majesty of the poets writing."

Alice Walker, now famous for her book, *The Color Purple*, which was for months on the nation's best-seller list and was later made into a smash-hit movie of the same name, made the above statement in 1973 in an interview with John O'Brien. She was so enthusiastic about

haiku that she goes on to say:

"During the whole period of discovering haiku and the sensual poems of Ovid, my feet did not touch the ground."

But her feet were on the ground when she began writing her own haiku. During the summer between her junior and senior years at Sarah Lawrence College, (1964), Alice Walker journeyed throughout East Africa revisiting the homeland of her ancestors. From these experiences came the poems and haiku titled, "African Images, Glimpses from the Tiger's Back," the first poem sequence in the book, *Once*. Here the reader has the feeling these pictures were sketched with words in a traveler's notebook.

However, in the same interview with O'Brien, Walker honestly relates:

"That week [after having an abortion] I wrote without stopping (except to eat and go to the toilet) almost all of the poems in *Once*. I wrote then all in a tiny blue notebook that I can no longer find -- the African ones first, because the vitality and color and friendships in Africa rushed over me in dreams that first night I slept."

Reading this work *Once*, one watches a poet emerging from her educational cocoon. One sees her making experiments in the form right from the beginning. Walker never did write haiku using only three lines: she saw haiku as "painting the eye in the tiger," so she gave her lines the long, thin formats that do remind one of the glint of light in a wild cat's eye while sticking (more or less) to the traditional syllable count.

Perhaps her statement, "Basho convinced me that poetry is more like music - in my case, improvisational jazz," explains where she found the freedom to make haiku echo with her rhythms and visions.

As the poem progresses, one is subtly aware that she is making changes in punctuation and has abandoned the starting of each line with a capital letter.

The sequence ends with Alice Walker already hinting at the form she will develop and expand in the remaining poems in *Once*, where, still, here and there as in these last lines, she surprises her reader with a haiku.

"in my journal
I thought I could
capture
everything --

Listen!
the soft wings of cranes
sifting the salt sea
air."

~*~

According to available sources, the only other books published by women at this time were *Cats and Their People, in Haiku*, by Louise Lessin, and Ruby Lytle's *What is the Moon: Japanese Haiku Sequence*; haiku of the world as seen by a Siamese cat.

Then Ann Atwood began her prolific outpouring of haiku works, in books, film and in

translations. The first of her three books published by Charles Scribner's Sons, was *Haiku: The Mood of the Earth*, in 1971 which was reissued in soft cover in 1980. Combining her vast talents in both photography and haiku, Atwood began a legend that no other woman has been able to follow. With the enduring popularity of her evocative photos she wrote haiku, that from the beginning were of such high quality, there is still deep pleasure in reading them and very much to learn from her work.

It was no surprise that Scribner's printed *My Own Rhythm. An Approach to Haiku*, in 1973 and in 1977, brought out another edition of her haiku and photographs, *Haiku-Vision in Poetry and Photography*.

In addition, Ann Atwood made four films for Lyceum Productions, La Puente, Ca, as writer and photographer between the years, 1971-1978.

Another dimension to her work is her steadfast involvement in translating the haiku of Gunther Klinge from German to English. Atwood selected and translated his haiku for Charles Tuttle Company's two slipcover editions, *Drifting with the Moon*, and *Day into Night*. In 1982, Atwood and Gunther Klinge published a book of her photos with his haiku, *Im Kreis des Jahres*. Totally faithful to furthering his work, she sends submissions of her translations of his work in to the magazines every four months; as recently as last month.

Of the other haiku written and published prior to Ann Atwood, there is a strong possibility that if they were submitted to North American haiku magazines today, 99% of them would be rejected on the basis of being "not haiku" or not meeting the current styles and standards. Only one woman who began publishing in the early 70's is still active in the field. Ann Atwood's haiku written twenty years ago are indistinguishable from her most recent poems seen and admired for their high quality in the national magazines. She, and she alone, began great and has remained the most constant, prolific writer of excellent haiku.

As haiku had its reintroduction to the USA after WW II, nearly all the works were published in hardcover editions by old and well-established companies. Suddenly, in the first half of the 70's, changes occurred in various sectors that then had a cumulative effect for haiku writers.

At about the time the Haiku Society of America was forming in New York (1968) there were rapid changes in printing and reproduction. The fresh breezes of freedom and self-determination wafted by poets as well as the political activist. With increased communication, the examples of individuals who began publishing created a burgeoning of small presses. What began as newsletters, grew to magazines and from there was only a skip and jump to producing slim chapbooks of poetry.

Where formerly the editorial staff of a large, entrenched company, geared to marketing and the making of money, with almost no connection to the writer's field or community of like-minded persons, would chose the book/ author, now the shakers and makers of groups could determine what was published. In the case of haiku this meant, that the editors were the determinants of what "a haiku really is" with their choice of author.

~*~

In the case of Haiku Society of America, led by then-their president, William J. Higginson, who had his first book of essays on haiku and senryu published with Jean Calkins/Rima

Golden's support through her press J&R Transcripts, which was printing *Haiku Highlights* and *Jean's Journal*, became the other side of the coin on the other side of the continent.

Feeling a need to codify haiku and senryu with their interpretation, a committee composed of Harold Henderson, Higginson and Anita Virgil was organized. Meeting over several years this group took the job of informing makers of dictionaries and encyclopedias of standards and definition for these new (to English poetry) genre. Anita Virgil was, during this time, elected as president of the Haiku Society.

In 1974, she privately published her chapbook, *A 2nd Flake*. Designed to be distinguished, a 4 inch by 7 inch, comb-bound book containing 58 pages was printed in brown ink on light creme matte paper. Each haiku appears alone on the page with variations in layouts added to the changes in pace created by Virgil's use of adding two haiku sequences and several pages of graphically innovative haiku (sometimes referred to as "eyeku" or cousins of concrete poetry). This book was to set the standard for the veritable avalanche of similar, or less, chapbooks of haiku which have followed.

Shortly thereafter, Elizabeth Searle Lamb's book, *in this blaze of sun*, was printed by From Here Press, founded by William J. Higginson. Parallel with Virgil's accomplishment, Lamb's book had the same format and size containing 62 haiku divided into sections titled: "Picasso's 'Bust of Sylvette', Greenwich Village", "On the Amazon Freighter *El Viajero*", "Returning to Belem, Brazil", "To Measure the Width of Prairie", "Against the Blue of Sky", and "On the Island of Barbados".

The book, *in this blaze of sun*, was the result of haiku writing begun in 1963 when Elizabeth Searle Lamb saw a note about the haiku magazine, *American Haiku*. She subscribed, and later that year the two haiku accepted heralded the beginning of a long, illustrious life of service to haiku by Elizabeth Searle Lamb. Over the years she was to have more than 500 haiku published in 48 different magazines around the world. Her haiku have consistently won prizes in the contests; her work is included in every important anthology.

Still, Lamb continued to author chapbooks of haiku bringing out *Picasso's Bust of Sylvette*, with her husband, Bruce F. Lamb, *39 Blossoms*, a High-Coo Press mini-chapbook, and *Casting into a Cloud: Southwest Haiku*, produced by From Here Press in 1985.

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While many women writing haiku also write other forms of poetry, Geraldine Clinton Little is one of today's most distinguished poets who still writes and publishes haiku regularly. Since learning of haiku through a poetry group in 1970, Little has combined in many of her poetry projects either actual haiku or Japanese subjects and influences. This ability to coalesce reaches in the same way into her haiku. Geraldine C. Little's haiku, more than anyone else's in America, comes the closest to being lyrical. Totally knowledgeable and having trained herself in the traditions of haiku, yet the poet in Geraldine C. Little transforms her work so that it becomes, often, a bridge between the two genre.

The first indication of this quality is her preference for longer forms. Little has written many renga, both solo renga and in participation with a variety of partners; several have been published in books and magazines. Most often her haiku are put into sequences or series such as in *Boxwood Comb* or ones published in magazines such as "A Vesper Service of Grace for A

Jogger" which won the *Modern Haiku* 20th Anniversary Issue Award. Another example is the following sequence which also won a *Modern Haiku* Special Award of twenty-five dollars.

"CELEBRATIONS AND ELEGIES FOR A FRIEND DEAD OF AIDS"

-*Geraldine C. Little*

the patio party
where we meet -- how Venus
flares in white wine

attracted to you
before I know you can't
you pluck me one rose

invited
to your studio -- stopped
by one camellia
in oils

the strong erotic
headiness in all your art --
you brew herb tea

learning how deep
sexless love can be - holding hands
in the spring meadow

the daisies
you paint full
of philosophy

the night you tell me
the diagnosis - starlight
skids down icicles

slimmer each time
I come your brushes still
plump with pictures

so dark, you say
one bright day, the room full
of narcissus

blind, you feel
canvas edges, cover one
with color like petals

reading to you
you stop me to listen
to owl tints

your lover
cradling at the last --
full autumn moon

mountaintop --
we offer your ashes
to wind and weeds

just bird anthems
as we watch fine dust
through filmed eyes

one-man show:
the depth of you everywhere -
I arrange chrysanthemums

I hold your lover --
speechless, we say our love
to Venus rising.

To note the changes in cadence and rhythms in her work; to see the uncommon commas is to see the poetic voice breaking the restraints of haiku. To combine in a lyrical manner, homosexuality, AIDS, rape, poverty, with haiku is evidence of a woman who is taking huge strides in moving haiku toward a new form. Geraldine C. Little died March 8th, 1997 in her home in Mount Holly, New Jersey.

Remembering how the women of Basho's time became involved with haiku/renga is to know, to some extent, how Marlene Mountain came to the American haiku scene. As the wife (at that time) of John Wills, Marlene was introduced to haiku being written in English when he forged contacts with other writers in the middle 60's and he himself began writing and publishing his haiku. By 1970, when John Wills's third book *river* appeared he was rightfully hailed as one of the country's most promising haiku writers. However, what set this book apart from the rest was the inter-relationship between John's haiku and Marlene's spare, yet bold, ink drawings. For the first time an American artist using brush, bamboo stick and a matchbox dipped in ink, was able to create anew the traditional Japanese *haiga* (drawings accompanying haikai).

In the same year that John's book was published in its second edition (1976), Marlene's first book, *the old tin roof* appeared. In the light of later herstory when Marlene, still writing haiku and painting in her indomitable style, became the foremost advocate of women's rights, it is interesting to compare these two haiku books.

John's book format was 13 inches long, five inches high; Marlene's was 8 1/2 inches long by 3 1/2 inches high. The pages of John's book look wild and rough because of the looseness of Marlene's drawings. plus she hand lettered, with a brush, each haiku, yet his haiku are for the

most part, very classical, always staying within three line and using the usual Japanese haiku techniques.

Marlene's thin narrow pages seem to be folded hands with the prim, sparse letters written with a typewriter, slowly and patiently set with one poem to a page. But the poems on her palms rise up to sock the reader in the eye. Everything that was later tried in the "eyeku" or concrete poetry, methods others had not the courage to attempt were all explored and mastered. Her first one-liners are stretched across the page as clouds giving length to mountains, rain raining leaves or water in a dark, warm hose. When this form was not enough for Marlene, she pushed and pulled words into violets, water drops and frogs which no one can forget. Here was a lady who wasn't accepting the form or content of anything she was taught. She followed in her husband footsteps only long enough to began leaping to the forefront of the haiku scene.

Yes, many who admired and lauded *the old tin roof* were deeply puzzled when, after her divorce and with the assumption of the last name of Mountain, Marlene began to expand the idea of what a haiku could sound like, look like and be with the addition of using haiku to expound on such diverse (and in the haiku tradition, unlikely) topics as women's rights, environmental pollution and the outright rejection of male domination.

No longer one to take half measures, Marlene wrote of her feelings, her concerns, her sexuality in no uncertain terms. The one-liners she piled up into sequences or renga to practically bombard readers with the ferocity of her thoughts, the sharp-edged wit. Wise old academic heads shook in disbelief that this could happen to haiku, but they have all had to admit that no one before her, or since, has written as she does.

Ten years after *the old tin roof*, in 1986, came the warm yellow covered book, *PISSED OFF POEMS AND CROSS WORDS*. In just 18 pages Marlene's one-line haiku sequences introduce ivory tower writers to the world of peace marches, abortions, AIDS, wife-beating, religious acceptance of killing, female circumcision, female poverty, hungry kids, the Grafeberg spot, lesbianism -- nothing is sacred or exempt from her wit and way with words. Words that didn't fit into the sequences became crossword puzzles that string together images like beads on a choker.

'good faith discussions'

the shit beat out of him american in an american jail
peace banner did the general have a good laugh
summer night he flashes his badge at the rape victim
in mud bobbies drag a peacewoman to jail

-Marlene Mountain

logic

dear god thank you for telling our forefathers
to kill the native peoples
so we could have this land and thank you
for all the rivers ponds and oceans
into which we can dump our toxic wastes
in jesus name amen

-*Marlene Mountain*

vudu

nativity scene in snow a camel blown over
the myth bought nothing down no payments until february
under the tree a doll laced with pesticides
christmas day the pope lies in yet another language

-*Marlene Mountain*

Taking the gentle art of punning, Marlene spins words around, inserting the letters that make them reveal the hidden secrets. Fiction and non-fiction work abound in words turned right-side out such as: taxus, malepractice, manpowwar, corporapetions, and even, laidy. When pages won't contain her rages, she turns to painting giving us "the great mad mother earth paintings", "cave paintings", and "SHE IS ONE AND SHE IS TWO: SIGNS FROM THE ANCIENT." Always her art has gone hand in hand with her haiku, sometimes the artwork spawns and sparks new forms, such as in 1974 when Marlene was doing her "tear outs", a series of collages in which she incorporated some of her haiku written earlier in Japan into the one-liners which would become one of her hallmarks.

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To go from a discussion of Marlene Mountain's work to a discourse on the haiku of Peggy Willis Lyles is to examine the opposite side of a phenomenon. Both Peggy and Marlene are women of the South in the United States. Both began writing haiku approximately at the same time and have continued to be active, ever expanding spheres of influence and expertise.

Where Marlene's haiku have become more aggressive and oft times has become hardly recognizable as haiku, Peggy's work has become stiller and quieter, ever more refined with the slightest adjustment in the three-line placement taking on meaning and significance. The initial capital letters are now gone and Peggy says of her transitions, "I see incremental repetitions rather than linear changes in those from the past ten years."

Though Peggy Willis Lyle's mini-chapbook book *Red Leaves in the Air and Still at the Edge*, contain a combined number of 24 haiku, there exists an extensive collection of her work available in over thirty-five magazines which regularly accept and publish her consistently

evocative haiku.

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Barbara McCoy of Raleigh, North Carolina, is another writer who, as winner of the 1979 Annual Mini-chapbook Contest, has had her first and only book, *A Christmas Death*, published by High/Coo Press. Included in numerous haiku and literary anthologies, the well-crafted poems of Barbara McCoy represent the more traditional aspects of the genre. Thus, she is often a winner in the numerous contests which she enters.

~*~

As with many of the women writing haiku, Penny Harter first began writing other kinds of poetry, stories and essays. In spite of being married to William J. Higginson, who was one of the charter members of the Haiku Society of America and several times President, Penny Harter's publishing career began with a book of her poems, *House by the Sea*. It wasn't until 1980, that her first book of haiku, *The Orange Balloon* appeared, followed three years later by *From the Willow*, and in the next year a collection of her haiku, *In the Broken Curve*, was elegantly produced by Burnt Lake Press, Canada.

At the head of many of the developments in the haiku scene, she wrote one of the chapters of William J. Higginson's book, *The Haiku Hand Book: How to Write, Share and Teach Haiku*, "A Lesson Plan that Works", while assisting him with translations and editing.

Always active in various New Jersey Writers' Groups and Arts Councils, Penny Harter has co-authored and contributed to numerous anthologies. In connection with her husband's wide-reaching involvement in haiku, Harter has been able to accompany him on trips to Japan, meeting writers there and exploring areas dear to the hearts of the old masters. Her light and polished style of haiku writing has permitted her to use these experiences, as well as other influences from Japan, as basis for sequences and collections of works such as *From the Willow*.

Being a poet-haiku writer married to a poet-haiku writer has the innate risk of comparisons of one to another. One must note that Penny Harter has evolved her own personal style of writing haiku which is spare and actual, without capital letters or punctuations which marks her work as modern. Her tighter linkage, less based on observation, has a universality that gives her haiku a timeless quality.

~*~

It is difficult to write about Ruth Yarrow's work without using superlatives. For anyone who wants to quote the most womanly of the women's haiku, Ruth Yarrow's name and haiku head the list. She was one of the first to write haiku expressing the innermost feelings of motherhood and she did it with such superb finesse that no one has been able to surpass her.

window clouds:
under the quilt
our soft folds

-Ruth Yarrow

squatting
she gently opens petals
to the ovary

-Ruth Yarrow

high cleft
unseen stream
sprays the maidenhair

-Ruth Yarrow

mountaintop granite
curving my belly
and the warm wind

-Ruth Yarrow

sunlight overflows
the wicker basket -
newborn in my arms

-Ruth Yarrow

warm rain before dawn
my milk flows into her
unseen

-Ruth Yarrow

my cheek pressed
against her baby head -
our bones underneath

-Ruth Yarrow

children squealing -
slowly the oldest gorilla
focuses elsewhere

-Ruth Yarrow

The mother of two children, Ruth Yarrow has been active in the peace movement and as a teacher of college level ecology, Yarrow still uses her pen to write and illustrate her messages for a better world. In 1988 The Crossing Press published a diary journal consisting of blank pages, each captioned with a haiku from Ruth Yarrow.

~*~

Learning of haiku in 1966, when her friend Elizabeth Searle Lamb gave her a copy of Harold G. Henderson's *Haiku in English*, L. A. Davidson was inspired shortly thereafter to begin experimenting with the form. Three years later she had her first haiku published in *Haiku Headlights*.

A resident of New York City, Davidson has written haiku with an urban background. She finds her nature in houseplants, vacant lots and manicured parks or, on weekends, on the city's waterways by sailboat. Nature is everywhere she is. Her haiku follow her life. Their form follows their content. Steeped in the traditions of haiku, yet the winds of the wide open spaces of her native Montana blow through her poetry allowing her the freedom to shape her work around her observations instead of vice versa. No one could have thought the city held so much for the haiku writer. Yet here is a whole year of insights, feelings and impressions.

While many women of the early 80's were content to publish their haiku in mini-chapbooks comprising of 16 or less poems, Davidson's book, *The Shape of the Tree*, contained 48 pages; nearly 200 haiku.

As charter member of group in New York that formed the Haiku Society of America, L. A. Davidson was as the organization's vice president in 1976 and treasurer for 1989-90. L. A. Davidson has remained a moving force in the organization shaping its policies and directing its development.

~*~

Adele Kenny responded to the questionnaire's inquiry of how she came to write haiku:

"I was introduced to haiku in 1980-81 by Bill Higginson ... who taught me what haiku is not and then encouraged me to learn what it is by reading and writing it myself."

The second question about whom she admired as a haiku writer, Adele answered:

"The woman whose haiku I most admire is Penny Harter because there is a constant, crystal-cutting clarity in her work -- a sureness of craft which distinguishes it among the works of others."

Upon reading Adele's haiku, one is aware that not only do these women live in the same New Jersey town (Fanwood), their works have marked similarities. Close examination reveals how they each have shortened the regular cadence of traditional haiku. It is most often apparent in the second line, but occasionally it occurs in the first. The haiku is written in three lines but the last line is often composed of what, in most haiku writer's habits, would be the latter half of a line.

By breaking apart the two images (sometimes the noun and the verb) the impact of each part of it is emphasized. Until or unless one gets accustomed to this manner, it can feel as if the one line should be reconnected to the one above so that a third line can develop. As the haiku grows shorter in the hands of the so-called modernists, one sees this style being accepted more and more by editors of even the less progressive magazines.

It seems apropos that Adele Kenny, as trendsetter for this emerging style, was in 1988 and again in 1990, President of the Haiku Society of America. As a creative writing teacher at the College of New Rochelle, as a creative writing specialist for Rahway Public Schools in

Rahway, NJ, as a poetry consultant for various arts councils and agencies in New York and New Jersey, as editor for small press literary journals and anthologies and leader of workshops and poetry reading, Adele will be bringing new impulses into the writing of modern haiku.

Active in publishing her haiku and free verse poetry, Adele has eight books for her readers to choose from, with more forthcoming.

~*~

At almost the same time Adele Kenny was becoming interested in haiku, another woman in the same area (New Jersey) was also turning from writing only poetry to add haiku to her list of accomplishments. Often using a haiku style very similar to Kenny's and Harter, yet Alexis K. Rotella was able to add another element to her haiku so the American haiku scene was never the same after her.

One of the cardinal rules which remained after the non-traditionalists abandoned nearly every other, was the admonishment that a haiku was to be the result of "a moment keenly felt." This was the factor that was to decide if a haiku was good or not; if in deed had there been such a moment for the author and if it was then expressed in a way that the reader could relive it. Pages of essay in *Frogpond* expounded this theory; it was the highest praise one could give an author's work.

Yet, on the other hand, was the traditional admonishment, not really stated in anything as concrete as a rule, but nevertheless, a known and accepted attribute of haiku was the idea that the author should, within the haiku, cease to exist. Or at least the writer should not be visible. Part of this thinking came from the selflessness of Zen thinking. There was the idea that all was one; we were all a part of the whole and no one part was above or outside of the rest. This concept was reinforced by the Japanese language in that personal pronouns are not definite as they are in English, but are only implied.

This, and most probably a reaction against mainstream American poetry which after World War II wallowed in "me-ness" and personal "angst" and other Freudian-made feelings, gave early haiku tastemakers encouragement to set haiku apart by maintaining that it was different. Using the criteria that haiku was based only on nature, because it must always have a season word, gave them fuel for their fire. Writers were warned to write only about nature, but not human nature.

Many of the translated haiku from the Japanese sounded as if they were written in a pigeon-English as the professors tried to follow these notions of haiku by leaving unsaid the pronouns even though the old masters did write about themselves and their feelings. American haiku writers also found that to truly write what they were feeling deeply that they had to include themselves in the haiku

The personal pronoun "I" was to be avoided at all costs. Many circumvented this by referring to themselves as "he" or "she"; sometimes giving themselves a pseudo-occupation or putting themselves in another person's shoes. One must admit, such practices did free haiku from the dearth of capital "I's" as in other poetry.

As more and more haiku were written, though, in this person-less atmosphere, the result was

a sameness of among the work. One could look out into the world and see only so many snapshots of nature being expressed while ignoring the vast inner landscapes.

Consciously or unconsciously, Alexis Rotella realized this. More likely she herself, after writing the prodigious number of haiku she wrote and published in the beginning of the 80's, began to tire of the meagerness of available themes. Increasingly she turned to expressing her moments with herself and her relationships within the haiku.

In her first book of haiku, *Clouds in my Teacup*, the discriminating reader can find her initial attempts of mixing into haiku, feelings and actual references to herself as part of the experience. With practice and acceptance of her new way, she forged ahead to write *On a White Bud*, in which the haiku give the reader the distinct impression that she is having marital problems; that there is a lover in her life. One year later she published the title, *After an Affair* in which she clearly, by her use of haiku only, lets the reader share her relationship.

Though Alexis Rotella was faulted in book reviews for writing in this manner, she was in no way alone. Many other men and women were writing in haiku their most intimate moments as was evident by Rod Willmot's anthology of *Erotic Haiku* published the year before. Perhaps because she wrote haiku better than most and surely more than any other modernist, she remained the trail-blazer.

Such a talent as Alexis Rotella's knows no bounds. She has tried and accomplished everything. She has edited an anthology, *Butterfly Breezes* (1981), she wrote a collection of tanka, *The Lace Curtain* (1984), sequences based on ancient Chinese poets, *Harvesting Stars* (1983), a haiku journey through Italy with haiku in English and Italian, *Antiphone of Bells*, (1989), plus seven other books of haiku and/or haiku or linked haiku.

Though such lists of books published looks impressive, each was important for haiku to obtain the next step of its development, most of these and those published in the next five years were very small booklets. Some of the mini-series of chapbooks had only a few pages stapled together. Other authors who seemed to achieve larger booklets, were advocates of generous white spaces. Often only a haiku or two appeared on a page. Thus many of these "books" could hardly earn the name.

Cheap and easy to produce, such cottage industry books were not able to impress the poetry world beyond haiku circles.

Even though Helen Chenoweth broke the ground with her haiku anthology, the stream dried up so that if one wanted to see better quality haiku books, one had to look to the men to make them. Owing to the fact that it was the women who were beginning to write and publish more, the only way a woman had of being in a "real" book was to be included in an anthology made and funded by men.

In 1974, Cor van den Heuvel edited *The Haiku Anthology* which contained about 200 haiku from authors. In 1986, Simon and Schuster published a revised and expanded edition of *The Haiku Anthology*. This book contained about 700 haiku, senryu and related works from 66 authors. (Of these only 21 were women and only seven were from the west coast although there were more Haiku Society Members there than in New York.) Though the book contained a valuable introduction and definition, biographical notes on the authors, and sequences in full, it was criticized for "having a curious "sameness" in the vast majority of

haiku, the sense that they might almost all have been written by the rather uninspired hand." The fact that so many excellent haiku writers who were well-known enough to van den Heuvel to have been considered for inclusion were not in the book gives a lop-sided view of the haiku being written at that time. (The book is currently under revision again, promising 800 poems this time.)

Two other haiku anthologies were based on themes. Rod Willmot, who was producing first-rate books in his Burnt Lake Press in Sherbrook, Ontario, Canada, edited and published the book, *Erotic Haiku*. At a time when some of the older women in the haiku scene were still insisting that haiku never had any sexual references (these were supposed to be called *senryu*) this book caused quite a stir. Actually Willmot was totally right to encourage the collection -and indirectly, the production and acceptance- of erotic haiku. For anyone who knows the folk art of innuendoes in the Japanese language, has witnessed how even the most blandly stated haiku could, to the like-minded, have the most ribald meanings. Eleven women are represented in the book with 19 haiku and two sequences. Twenty-five men have 72 haiku and one sequence chosen by the editor.

~*~

Lorraine Ellis Harr, of Portland, Oregon, founded in 1974, the Western World Haiku Society. As this was a group in name only, (it had no meetings or officers or official organization,) the magazine *Dragonfly, a 1/4ly of Haiku*, was the sole connectedness of the members. Each year the haiku chosen as the best published in *Dragonfly* were reprinted in Western World Anthology along with articles on 5-7-5 rules, *kigo*, *Zen*, visits and visitors from Japan. With her relinquishing publication of *Dragonfly* to Richard Tice in 1986, the concept of the Western World Haiku Society fell into disuse and he ceased publication of the magazine after a short time.

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By 1974 Kiyoshi Tokutomi, of San Jose, California, had become nearly deaf. His wife, Kiyoko Tokutomi, watched as he began to sink into apathy and dejection. In a moment of inspiration, she suggested to him that he start a haiku group with Japanese and Americans. Thus, she became his ears and right-hand of a brand new organization which is still in existence today (1998) and still the treasurer.

Associated from the beginning with the English Language Division the Japanese Yuku Haru Haiku Society of Tokyo, the Yuki Teikei Haiku Society of USA and Canada became only haiku group writing in English that was officially connected to Japan.

Within a few years their newsletter, the *Geppo*, was giving access to writers across the continent who were interested in the most traditional methods of writing haiku. By strict adherence to the use of *kigo*, the 5-7-5 syllable count, and grammar conventions dictated from the Japanese, the haiku of this group was the only officially recognized haiku to be "pure."

The *Geppo [Monthly Bulletin]* had a publishing policy shared by the periodical of no other haiku society. In stead of an editor choosing which poems to publish, all members were invited to sent up to three haiku which were printed as sent, but without names. These were then voted upon by the readership. The ten best haiku of each issue were then judged and published on a sporadic basis in the *Haiku Journal*, which also contained articles on writing

and reading haiku from Japanese and Americans.

The Haiku Journal was published under the editorship of Yoshi and Kiyoko Tokutomi. In 1979, the Yuki Teikei Haiku Society separated from the Yuku Haru Haiku Society through they have maintained close ties with Japanese writing haiku in English who still participate in the *Geppo*.

Yoshi Tokutomi died in 1988. Now Kiyoko has taken on the full load herself. For eight years the group has held retreats in Asilomar, Pacific Grove, California with speakers from San Francisco and Japan invited to join the four-day event. Recently, the strictness concerning 5-7-5 has been loosen. Though members are given the kigo for each issue and encouraged to use them, haiku without kigo have been accepted.

The strongest supporters of Kiyoko's work and organization have been Patricia Machmiller of San Jose and June Hymas and Pat Shelley. Between the three of them most of the offices in club and the jobs to be done were competently handled. Jean Hale was editor of the *Geppo* for many years. When she relinquished the job, the journal fell into such irregular publication that most of the members quit. In 1992 I was given the job. Three years later I handed it back to Jean Hale and she has had it ever since.

~*~

Roger Verran had been teaching a haiku group under the auspices of the Gualala Arts in Gualala, California since 1981. After debating whether to make a slide show of haiku and local photography, it was decided to do a book instead. Verran, the author of several novels, chose the title, *The Land of Six Seasons*, as a more accurate description of the weather on this remote coastal village. Dividing the year thus, Verran wrote texts for division pages and the haiku submitted from the group members where arranged in that order. Shortly after publication, the book went into a second printing and has now sold nearly 2,000 copies. Among the thirteen haiku writers were only two men.

Six years later the feat was repeated under the editorship of Jane Reichhold with the companion book titled, *The Land of Seven Realms*. In this edition the haiku are arranged according to landscapes -rivers into the sea, mountain ridges, ocean, beaches and meadows, forests of giant trees, people at home, and endless skies with accompanying text. Four men and nine women were joined by six boys and five girls to make the anthology a community project as well as sharing the haiku which are a paean to a place.

Hal Roth, editor of *Wind Chimes* magazine, published and distributed chapbooks (four titles; one from a woman), minibooks (eighteen titles; 12 from women) and haiku sheets (five titles; three from women). If it had not been for Roth and his dedication to publishing haiku from these women (though, again the majority of the authors lived east of the Mississippi), the feminine situation would have been even more desperate.

Another valuable publishing service is offered by Randy and Shirley Brooks with their High/Coo Press in Battle Ground, Indiana. Since 1979 they have been printing mini-minibooks (2 3/4" x 4 1/4"), along with their small haiku magazine, *Mayfly* and the very complete and useful, *Haiku Review*, a bibliography of haiku books and articles. Though the mini-minibook can only contain about 17 haiku, for many writers with a small output, this was an adequate sampling of their work. The small size, inexpensive editions (they also did

cloth covers) and ease of production, made these little booklets convenient for sharing among friends.

~*~

Sister Mary Thomas Eulberg, a teaching nun at Mount Saint Francis, Dubuque, Iowa, is one of the few women who has had all of her haiku books published by someone other than herself. Her first haiku book, *Fair are Fowl*, was done by High/Coo press in 1980, making Sister Mary Thomas Eulberg one of the first women they published. Eulberg, being a student of the well-known haiku poet Father Raymond Roseliep, came into the haiku scene highly recommended. The Brooks had published his *Firefly in my Eyecup* the year before.

Eulberg's second book was done by Hal Roth in his *Wind Chimes* Minibook Series. *Far as The Eye Can See* (1983), contained 30 haiku, some of which had won prizes as early as 1978 (The Yuki Teikei Society of USA and Canada: Honorable Mention for "tired old man") up to Henderson Awards and the Hawaii Education Association which awarded Sister Mary Thomas Eulberg Third Place for "the child swings."

The title, *Far as The Eye Can See*, is a very accurate description of a woman who writes her haiku inspired by the family of man that surrounds her outer world. Yes, there are haiku celebrating life in a convent, but they are expanded into the wider world of children, lovers, old folks, fathers and sons, and memories of her mother. Not content with captured moments in nature, Sister Mary Thomas Eulberg, gives her readers haiku which hold the essence of her person as well as that of those around her.

In 1988, Eulberg chose to publish a collection of haiku relating to famous artists and painting. Using the title, *Gallery*, the *Wind Chimes* Minibook becomes a tiny blue window into the world of art as related to a haiku writer's life. The book was well received and given positive reviews in the haiku magazines.

~*~

As with any art form, in haiku also are many women who never hook into the establishment, the magazines and organizations. At the risk of remaining unknown -- or at least unrecognized -- they proceed, one way or another, to write, produce, and distribute their books of haiku. A few of these will have to here represent all the others which unfortunately remain unnamed.

ruth weiss, a recognized poet and artist of the North Beach scene in San Francisco during the late 50's and early 60's was introduced to haiku through her intimate association with Jack Kerouac. It was from him she learned that what she had been writing were haiku. With (and from) him she learned to "speak in haiku." Both interested in setting haiku to and against jazz music, they formed a method of dialogue of haiku to haiku between themselves.

In 1960 ruth weiss took part in a poetry reading at The Cellar as benefit to save Chessman (a man awaiting execution) in which she read thirteen senryu written for the situation. After Jack's death, ruth moved into other relationships and places, but she always took haiku with her. For her fifty-second birthday ruth hung a showing of twenty-five of her watercolor paintings, each accompanied by a haiku at the Gallery Become at Haight Street and Market in

San Francisco "celebrating the word BECOME as-is becoming a poet in-volved with visual-visionary artist at the most of her creative life."

Still ruth gives jazz-haiku performances in which she passes a hat full of haiku. Members of the audience each pick a haiku which they can read aloud. As each haiku is read by a participant, the jazz musician, very often a saxophonist, changes his variation and to this ruth reads a corresponding haiku. The effect is almost a musical renga which binds together performers and spectators which in itself has been instrumental in giving individuals the feeling that they too could write haiku.

ruth weiss' haiku have also been reproduced as broadsides and in serigraphs with the work of Paul Blake and are exhibited and sold in that form.

~*~

Emily Anderson, a very shy and retiring woman, would never dream of shouting her haiku before a crowd of people. Instead she has, year for year, published her chapbooks as best she could. Many have been produced by her husband, Wendell Anderson, under the imprint Buzzard's Roost. Others have been done by The Plowman of Canada. Without the probability of ever reaching a large audience, Emily Anderson has for almost 20 years written and published her haiku.

Her interest in haiku sparked by the very first beginnings of haiku published in magazines, Sister Mary Ann Henn has probably the longest continued involvement with the form. Though she has never had a book of her work published, Sister Mary Ann has faithfully subscribed and submitted to a wide range of haiku magazines for over twenty years. It is rare, in America, that an author who writes with this zeal, has yet to have her works collected and preserved.

All of these women still favor the older models of haiku, very often adhering to the 5-7-5 rule and mixing concrete with abstract images to a greater degree than writers of mainstream haiku. Without peer pressure or the constant educational processes of the magazines, Anderson and weiss represent the many women's work that flames up in unexpected places. Sister Mary Ann Henn's work is just waiting for a "certain coming-together" that she surely deserves.

This is a hard chapter close because in reality it never closes. Even as these words are being typed, somewhere, a woman is standing before a bit of the world with her lips parted as she inhales the wonder of the "nowness" unfolding within and with out her. In her mind words are forming, slithering together, jumping from one line to another, as she combines heart and mind to hold tight the impressions that are speaking to her inner-most being. Holy moments, every one. Take good care of yours.

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[Footnote6](#)

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THOSE WOMEN WRITING HAIKU ANTHOLOGY CHAPTER 2

The Guarded Wound

If it
were lighter touch
Than petal of flower resting
On grass oh still too heavy it were,
Too heavy!

-Adelaide Crapsey [Footnote1](#)

Traid

These be
Three silent things:
The falling snow.. the hour
Before the dawn.. the mouth of one
Just dead.

-Adelaide Crapsey [Footnote2](#)

Trapped

Well and
If day on day
Follows, and weary year
On year.. and ever days and years..
Well?

-Adelaide Crapsey [Footnote3](#)

Sunburst

of irised spray,
you tremble on that roar
of folded and fluted water,
tumbling

-Ruby Shackelford [Footnote4](#)

Oread

Whirl up, sea -
whirl your pointed pines,
splash your great pines
on our rocks,
hurl your green over us
cover us with your pools of fir.

-Harriet Doolittle [Footnote5](#)

NUANCE

Even the iris bends
When a butterfly lights upon it.

-Amy Lowell [Footnote6](#)

Autumn Haze

Is it a dragon fly or maple leaf
That settles softly down upon the water?

-Amy Lowell [Footnote7](#)

VI

This then is morning.
Have you no comfort for me
Cold-coloured flowers?

-Amy Lowell [Footnote8](#)

XVI

Last night it rained.
Now, in the desolate dawn,
Crying of bluejays.

-Amy Lowell [Footnote9](#)

XXI

Turning from the page,
Blind with a night of labour,
I hear morning crows.

-Amy Lowell [Footnote10](#)

Proportion

In the sky there is a moon and stars,
And in my garden there are yellow moths
Fluttering about a white azalea bush

-Amy Lowell [Footnote11](#)

Carrefour

O you,
Who came upon me once
Stretched under apple-trees just after bathing
Why did you not strangle me before speaking
Rather than fill me with the wil white honey of your words
And then leave me to the mercy
Of the forest bees?

- -Amy Lowell [Footnote12](#)

Wind and Silver

Greatly shining,
The Autumn moon floats in the thin sky;
And the fish-ponds shake their backs and flash their dragon scales
As she passes over them.

-Amy Lowell [Footnote13](#)

The Fisherman's Wife

When I am alone,
The wind in the pine-trees
Is like the shuffling of waves
Upon the wooden sides of a boat.

-Amy Lowell [Footnote14](#)

The images of haiku in Sophie Giauque's work were described by Rainer Rilke in a letter as:

"...the haiku, the art as it were of making 'a pill, its disparate elements combined by the event and by the emotion it excites, but subject always to the total taken with a sure hand, picked like a ripe fruit, but weightless, for once set down it is compelled to convey the invisible'." 15

Rose, oh reiner Widerspruch,
Lust Niemandes Schlaf zu sein
unter soviel Lidern
-Rainer Rilke¹²

Rose, oh pure contradiction
Desire of no one's sleep to be
under so many eyelids
(-trans. *Leishman*)¹³

Words written by Rainer Marie Rilke for the headstone on his grave in the churchyard cemetery of Rarogne, France.

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[Footnote1](#)

. Adelaide Crapsey, *Verse ...*, op. cit., pp. 73.

[Footnote2](#)

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[Footnote3](#)

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CHAPTER THREE

HAIKU MAGAZINES IN USA

In May, 1965, Jean Calkins, in Kanona, NY added another dimension to her publishing career. She was already editor-in-chief of *Jean's Journal*, an independent literary magazine when she decided to inaugurate yet another publication: a haiku monthly magazine titled, *HAIKU HIGHLIGHTS and Other Short Poems*.

Typed on mimeograph stencils, this new twelve page magazine, which sold for ten cents a copy, was the beginning of the introduction of many hundreds of readers and writers to haiku publication. Not only did her readers have much to learn, Calkins was herself feeling her way through the dark forest of what is a "real" haiku.

At first each haiku either had a title or was labeled as such. Later the haiku got a small "h" in the margin or an "s" if it was senryu. Calkins, was and is a brave woman, so she listened to others, published articles about writing haiku and was able to go with the flow of its development. In the May, 1966, issue Calkins makes the editorial statement:

"Due to the large number of submissions, I will be using more discretion in choosing poems for this publication. No poem will be considered a Haiku unless it fills the vital principle of referring to a season of the year in some way, either directly or implied; others of the same form are Senryu. Of course they must also adhere to the strict 5-7-5 syllable count. You would be shocked at the forms that reach my desk --2 lines and any number of syllables and called haiku; they are not and will not be considered as such...Haiku, properly, do not use titles, but are self-contained within the 17 syllables. Consequently, I will no longer insist on titled Haiku from contributors, although I still like them that way."

By the middle of 1967, some names were beginning to appear in *Haiku Highlights* which one still sees in haiku magazines today such as Claire Pratt of Ontario, Canada, Peggy Willis Lyles and Paul O. Williams, Nicholas Virgilio. When the new semi-annual magazine, *Haiku West*, edited by Leroy Kanterman and Vicki Silvers began, Jean Calkins gave much encouragement and recommendations, urging her readers to also subscribe to this 60 page mimeographed (\$1.00) magazine.

In the November-December, 1969 Issue, one can find six women's names which are still appearing in fresh print and four men's names from the list of contributors which, by now, numbers ninety-nine.

With this growth, the magazine was forced to become bi-monthly, but it was still a huge undertaking for a woman who continued publishing the literary magazine, *Jean's Journal* (and did so until 1987: twenty-three years under one editor!)

Michael McClintock had become Assistant Editor (he later went on to found his own haiku magazine *ox seer*), introducing his more liberal style haiku. Names of charter members of the Haiku Society of America began to be more frequent on the pages of *Haiku Highlights*.

The publishing company, J & R Transcripts, which Jean Calkins founded along with her literary magazines, was the first to publish the forerunner of William J. Higginson's *Haiku Handbook* which at that time also carried in the title *And Other Form Poems* as it was a how-to-book for 50 forms of poetry with an emphasis on haiku and senryu. Over several issues, Calkins carried Higginson's book, *Itadakimasu*, serialized before printing it in 1971.

Jean Calkins also published a *Poet's Handbook*, by Jeanne Hollyfield which offered 923 places to send poetry for publication. In 1972, the workload became too great so Jean Calkins turned *Haiku Highlights* over to her then Assistant Editor, Lorraine Ellis Harr and Virginia Brady Young took over the position of Contest Editor which Michael McClintock had had. Shortly thereafter under Lorraine Ellis Harr's energetic direction, the magazine's name was changed to *Dragonfly: A Quarterly of Haiku* as she changed her own name to Tombo, meaning dragonfly in Japanese.

Another immediately significant change Lorraine Ellis Harr made was to organize the Western World Haiku Society (1972). Using the subscriptions to the magazine as membership in the organization, Lorraine Ellis Harr followed the Japanese pattern established in the haiku scene there where belonging to a group, is to belong to a magazine, which is to belong to a school of writing. She was able to follow the Japanese example so closely it seemed almost to be an instinct or something learned in a prior life.

From the beginning, Lorraine Ellis Harr was teacher and shining example of her own very definite idea of what haiku was, is, and should be. To the hundreds of persons who sent their first attempts at haiku to her as an editor of *Dragonfly*, Harr replied as a teacher, sending corrections, suggestions and when that wasn't enough, Lorraine Ellis Harr wrote up the first do's and don'ts of writing haiku in English which she sent back with the work to be rewritten; which it usually was, and resubmitted.

Almost half of the American women responding to the survey for this book, wrote that Lorraine Ellis Harr was the first influence in their writing of haiku. Being a part of *Dragonfly*, entering and winning the numerous contests, which Harr wisely used to induce readers into new learning, set many haiku writers firmly on the traditional path.

If this had been all Lorraine Ellis Harr had accomplished, it would have been an impressive legacy. But there was more; much more. Lorraine Ellis Harr wrote haiku. Very few persons outside of Japan were as prolific as she was and continues to be. Over the many years of writing she has gleaned from her extensive notebooks, ten books of haiku, senryu, haibun and haiku sequences published in addition to two books of children's poetry.

Her haiku flowed through *Dragonfly* and out into nearly every other haiku magazine published in English in America or Japan. How this frail, little woman found the time and energy to do so much all at once, is still a mystery. Even when, in 1984 she turned *Dragonfly* over to Richard Tice and Edward Tice, Lorraine Ellis Harr continued writing articles about haiku in *The Red Pagoda*, and sending in pages of her haiku. Still very active as a teacher of Ikebana (Ryusie-Ha) [flower arranging], as Tombo she continues to write haiku and articles for a variety of magazines for members of Ikebana organizations here and abroad.

It is one thing to write haiku and another to have those haiku accepted. Judging by the long

list of contests Lorraine Ellis Harr has entered and won, beginning with an Honorable Mention in the Japan Air Lines Contest of 1964, and with wins in nearly every year of the *Mainichi Daily News* contests, across the years and shifting winds of taste to the most recent one which she has entered.

Absolutely secure in her understanding of the Japanese haiku, as few Americans were or have been since, Lorraine Ellis Harr, almost single-handedly, carried the banner for the traditional methods and values of haiku. Each issue of *Dragonfly* contained fervent articles by either herself or Japanese haiku experts on the terms, attitudes and finer aspects of the genre. Her passion and drive to bring English haiku up to the standards set by the Japanese (and herself), was sometimes misinterpreted by others who were working for a modern, totally American rebirth/reuse of the haiku.

Another woman, on the West Coast (in Los Angeles), had been regularly winning contests in *Haiku Highlights* and yet left her unsatisfied with the way haiku published at that time were being written. Kay Titus Mormino had the idea that as non-Japanese the writers of haiku in English should be finding their own way, making haiku truly their own and not re-warmed from the old masters, making haiku more...modern.

In 1968, she began publishing *Modern Haiku*.

During this time, Robert Spiess was making a name for himself with his books and haiku written in the modern manner. He became Assistant Editor and in 1977, when Kay Titus Mormino became ill with cancer, she traded places with Robert Spiess, making him editor and being retained as Associate Editor until her death.

In the early years Spiess also had other Associate Editors, among them was Willene H. Nusbaum, who was in charge of the student section. For each issue a guest editor was chosen who helped with the prior selection of the haiku. Again perusing the back issues of *Modern Haiku*, one notices that the majority of them were women. When this practice was discontinued to make Robert Spiess the one and only editor, the participation of women in the making of the magazine was greatly curtailed. Over the years, reading through the table of contents, one sees that males were the main contributors of articles and special haiku sequences. Usually only one woman per issue was granted admission to the inner circle.

Also from book reviews one can observe that in 13 years there were only two times which a woman's book was listed first. And the books were always arranged so that the larger, more important books were reviewed before the chapbooks and miniseries booklets. Though women were invited to review books, they were permitted only to review the works of other women and never men's books. Male reviewers are not restricted to this rule.

These practices become even more noticeable when compared to the policies of Hal Roth, editor of *Wind Chimes* (1981-1988). In the pages of *Wind Chimes* blew the fresh air of many experiments and a large number of these were from women. Anyone trying something new, first offered it to Hal Roth, knowing that if he had the space he would give the work serious consideration. Books were important to Roth: not only did he give all the pages he could to constructive book reviews, he was the editor and publisher of the haiku mini-chapbook series, which over those few years produced

Beset by printing and typesetting problems, for most of the years, Hal Roth published *Wind*

Chimes alone. It was like a great window closing when he produced the last issue, #28.

Kay Titus Mormino died January 11, 1983. In the memorial issue of *Modern Haiku*, her friend, Ann Atwood, wrote "One Afternoon" which afforded the readers with a rare glimpse of what it was to know Kay Titus Mormino.

Having done so much to see that other's haiku were published, it is a shock to realize that the few haiku we have of Mormino's must be gleaned from periodicals. She never published a book of her own; she left only a hand-written copy of her haiku to her daughter that is now unavailable to us.

In 1976, Edna Puviance started in Bellingham, Washington, the Haiku Appreciation Club. As result of publishing a newsletter for club members, Edna started in two years later, the magazine *Portals*. As she wrote, "I never dreamed of becoming a haiku magazine editor and felt very inadequate at the job. It grew so fast I was quite overwhelmed. My children used to call it 'hell week' when I'd be putting the magazines together after printing, as their meals and other comforts were somewhat neglected."

Portals came out regularly for three years. By 1979, Edna Purviance had expanded into publishing her own book, *The Diary of a Haiku-Happy Housewife* and then the book, *Aware*, by Betty Drevnoik. Then, due to the illness of her husband, Edna gave up publishing, not only *Portals*, but her own haiku also.

Haiku Society of America, in New York City, always had over the years, a close connection to magazine publishing through the attendance and cooperation in method and philosophy with the editors of haiku magazines. Leroy Kanterman and Vicki Silvers *Haiku West* was sent from the Japan Society on 47th Street. Dr. Eric Amann, of Toronto Canada, the founder of *Cicada*, in 1971 passed it on to William J. Higginson who was at the time president of the group. During the next six years Higginson produced four issues of the magazine under the name of *Haiku Magazine*.

Realizing that this was not enough opportunities to publish the amount of haiku being written by this time, the Haiku Society of America began publishing their own magazine, *Frogpond*, in 1978. For their first editor they choose a woman - Lilli Tanzer - and as editorial assistant - Mildred Fineberg.

The size and format of their earliest editions has been maintained and continued even down to the latest issue of *Frogpond*. The styles have changed over the years as the groups' dependence on Japanese styles and influences has decreased. In the beginning the magazine was concentrated on helping the new haiku writers to acquaint themselves with the form and build their skills. The major portion of the magazine comprised of two related feature columns titled, "Croaks" and "Watersounds". "Croaks" consisted of a listing of each author's three submitted haiku written as a one-liner with slashes indicating the line breaks. Each haiku received a number (around a hundred by the second year of publishing) placed in front of it along with either a "c" indicating that correspondence was invited or an "s" meaning it was submitted to the selections panel. These haiku were then judged by fifteen persons to determine which poems were really haiku and should be published in the next issue of *Frogpond* in the section, "Watersounds" (in reference to Basho's famous haiku). Here, then the

haiku were printed in a three-line form with the author's name under the haiku along with the names of the persons who had checked these lines as being the real thing. The ranking of the haiku determines the placement with the haiku getting the most votes leading the pack and those receiving only one vote bringing up the rear.

The voting is a fascinating phenomenon to peruse. One can see the connections building between like minds, and yet, probably more importantly, the wide diversity of opinion of what constitutes a haiku becomes apparent. Looking at *Frogpond* II:2, one finds the winner received seven votes from the twelve judges who responded (some person's votes were not available at press time). The next five haiku each received five votes, the next ten haiku received three votes each, 22 haiku were given two votes and the next 40 each got one vote of confidence.

The third most important feature of the early *Frogpond* issues were the several articles by persons either translating haiku from the Japanese into English or discoursing in the style made famous by R.H. Blyth on Japanese writers.

In the beginning, *Frogpond* had news of the organization and of haiku events and happenings, lists of member's books, members' awards and winnings, addresses and contest regulations as well as a list of current periodicals accepting haiku for publication (ten in 1979; four of which are still publishing, though some editors have changed: *Cicada*, *Dragonfly*, *Modern Haiku*, and *Poetry Nippon*).

By the end of 1981, when *Frogpond* was turned over to Bruce Kennedy, it had changed very much from the first issues. Here to stay was the familiar yellow-creme cover color, the lower case frogpond logo and simple drawing on the front. Gone were the articles of indecision to be replaced with haiku, haiku sequences, interviews and book reviews; all written with shining self-confidence.

In the one year that Kennedy was editor, the number of submitted haiku published was diminished for the inclusion of many challenging and lively articles.

The next year Alexis Kaye Rotella who had edited an anthology of haiku about butterflies, titled *Butterfly Breezes*, was named editor of *Frogpond* as well as President of the Haiku Society of America. Under Rotella was started a new feature called "Haiku Workshop". Readers could contribute haiku anonymously for discussion by a "workshop leader" chosen for each issue. These haiku were given critique and suggestions for revision. Sometimes the space given to articles cut the number of pages for haiku below ten.

After passing *Frogpond* on to Elizabeth Searle Lamb in February of 1984, Rotella originated *Sky Mother*, a spiritual newsletter and published a tiny (4 1/4" x 5 1/2") haiku magazine, *Brussels Sprout* sporadically for a few years before turning the title over to Francine Porad in 1988. Alexis Kaye Rotella was also Editorial Consultant for the haiku journal *Hai* which was published in Japan.

A charter member and former president of the Haiku Society of American, Elizabeth Lamb, in 1984 became editor of *Frogpond*. In this capacity she has influenced the writing of new

enthusiasts with her clear-cut ideas of the standards of haiku as proposed by the Haiku Society of America while being a most kind and diplomatic woman. Untold numbers of her carefully worded letters are treasured as sources of inspiration and encouragement as beginners struggle with the learning of haiku.

By accepting and publishing more haiku than ever before the readership of *Frogpond* has now risen to over 500 -an all-time high. Backed by a strong organization and several persons who publish haiku chapbooks, Elizabeth Searle Lamb has been able to concentrate all of her efforts into the continuing of *Frogpond's* tradition of producing a magazine that functions as a quarterly anthology.

As haiku editor for the *Piedmont Literary Review*, and as one of the organizers of the North Carolina Haiku Society, Barbara McCoy has been influential in the atmosphere from which so many new and very good writers are emerging.

Women, used to being versatile as wife, mother and often as wage-earner, bring multi-talents to the haiku scene also. As we've seen, many write in addition to haiku, other kinds of poetry, fiction and non-fiction. Artists also are attracted to haiku as was Francine Porad.

After raising her six children (is one ever truly done with this task?) Francine had gone back to college to study art and within a short time was producing paintings in watercolor and acrylic with such finesse that her work was awarded many prizes and shown in galleries beyond those in Seattle.

Still Porad had energy left over to write haiku and, in 1988, got the idea she wanted to edit a haiku magazine. She contacted Alexis Rotella, who had returned to school to obtain a degree in spiritual counseling and no longer had time for her magazine, *Brussels Sprout*.

Now appearing every four months in a larger 5" x 8" format, *Brussels Sprout* continues the idealism of Rotella to produce an anthology of choice haiku. The subtitle is "art and haiku" and for this there is each issue an artist chosen whose works (12-15) are scattered tastefully among the pages. Until recently no longer forms of haiku-related works such as renga or sequences were accepted. Articles are held to a minimum and books are reviewed with only the briefest comment in order to publish the widest sampling of many contributors.

The year 1988 will go down in haiku history as the time when so many changes were being made among the periodicals. In Connecticut, Tony Suraci was discontinuing his *the old pond*, and Hal Roth in Maryland stopped publishing both *Wind Chimes* and his chapbooks and haiku books, *Dragonfly* was coming up on the short end of Richard Tice's many activities and George Klascanzky of *Haiku Zasshi Zo* also announced the close of that magazine.

Simultaneously other magazines began to fill the gaps. David Priebe in Los Angeles began sending out monthly *Haiku Headlines*, a 11 x 17 double-sided page of haiku designed to be collected in a loose-ring notebook to form a haiku magazine that grew with the months. In 1998, it is still being published along with contests and an engagement calendar with prize-winning haiku.

Women were there, also with new ideas for haiku magazines. *Mirrors - in the spirit of haiku*, began in the spring of 1987 with an entirely new concept for a poetry magazine. Accepting

the reality that small literary magazine have the unspoken premise that if one wants to have their work accepted by the editor, the chances are much greater if one subscribes. Why not make a magazine where the subscription assures the poet a page to use in the way that seems the best to present the work? The result has been that poets design and often paint or draw illustrations to fit with the selection of haiku or tanka. By reading a whole page of one person's work, by not having haiku competing with various poetic voices and subjects, the reader receives a comprehensive understanding of who and what the haiku writer is. The pages are an 8 by 11 inch mirror held by a white page.

Over the months *Mirrors* has grown to include book reviews, a contest, interviews, news of the international haiku scene, contest announcements, classified ads, letters and biographies of contributors. In the beginning many had fears that it was a vanity publication carrying only the haiku that were rejected elsewhere, but it has become a window of fresh air, permitting new and experimental works. In 1995 *Mirrors* was handed over to Jim Force of Calgary, Canada.

On a summer day in '86, Terri Lee Grell, the then manager of a seaside resort, Salt Point Lodge, was on her day-off. Exploring the wares in the nearest little town, Gualala, she found a small booklet of poems, *Duet for One Mirror*. It only cost fifty cents so she bought it.

And she loved it. Here was a new poetry form called renga that felt like people who live and talk and yet was as elusive as life truly is. In the book was the address of the author, a local one, so she wrote a letter asking if they could meet.

Within a few weeks Terri Lee Grell was discussing renga, starting her first renga and getting acquainted with a new magazine, just out, called *APA-Renga*.

APA-Renga, started by Tundra Wind, (Jim Wilson of Monte Rio, California) and founded on the idea of total subscriber participation was very unique. Anyone could start a renga by writing a *hokku*. It would be published and any subscriber could add a link to it. In the next issue every new suggested link would be published so other readers could choose which version they liked and add another twist to the poem. If no one linked to the previous stanza, that branch withered and only those with responses were continued. The result was a blossoming of one renga into a cherry tree of light and often laughter.

Over the next three years Terri Lee Grell was on of the most committed contributors, even through her moving up to Washington and becoming the managing editor of a newspaper greatly reduced her time for writing. When Tundra Wind was forced to give up editorship of *APA-Renga*, Grell took on that job also.

In Terri Lee Grell's hands, *APA-Renga* underwent a drastic change. Gone were the typewriter-written Xerox pages, the folded blue cover (which still looked like *Duet for One Mirror*) and staples making it seem a fat chapbook. Even the name changed. The new *Lynx* was now printed on newsprint in the unusual format of 14 inches high and six inches wide (for those long rows of links). Determined to become at once a refuge for an endangered species and breeding ground for healthier specimens of the genius (sic) as well as the publicity concerning the joys of adopting such a cuddly and lively form, Grell drastically increased the readership, spreading the word of renga to poets who thought haiku ended with three lines.

In 1992, Terri passed *Lynx* on to Jane and Werner Reichhold. They are still feeding the beast which has grown to 100 pages per issue by the addition of tanka.

The advent of computers and photocopy machines has altered the concept of magazines. Where before it took a considerable investment to start up a magazine, to pay the typesetter and printer, now anyone with some typing skills and plenty of time and enthusiasm can start a literary publication. The new techniques have resulted in new formats and objectives (as in the case of *Mirrors* and *APA-Renga*).

In 1989, Madelyn Eastlund, of Beverly Hills, Florida began publishing *The No Name Newsletter for Poets* which has a similar format. Eastlund, a teacher of creative writing courses and haiku workshops is active in the Florida State Poets, does not confine her selections to only haiku, but also accepts all genre, often creating new ones and explaining, in short articles, the obscure ones. Within one year of publication, the magazine seems to have a wide following of persons testing and trying various styles and approaches to poetry. Using teaching methods such as the features "Poets' Forum" and "Haiku Helpshop", Eastlund is offering newcomers a chance to see their first efforts in print.

Due to Madelyn Eastlund's own broad spectrum of poetry and her enthusiastic support of poets and poetry magazines, she is able to introduce new writers to the form while offering chosen haiku of high quality as examples.

Jean Calkins had at this time, five children ranging in ages from six to thirteen. In the summer she worked at an ice cream stand.

Jean Calkins, *Haiku Highlights*, May, 1966. Kanona, NY: J & R Transcripts.

. Edna Purviance. Quoted from a personal letter on the editor dated March, 28, 1990.

. *The Diary of a Haiku-happy Housewife* by Edna Purviance, illustrated by Kay Langdon. Bellingham, Washington: Portal Publications, 1979.

Alexis Kay Rotella, Editor. *Butterfly Breezes*, an anthology of 160 haiku from 29 poets. Brussels Sprout Press, 1981.

CHAPTER FOUR

Canadian Haiku

The sharing of a common language with France made a decided difference in the way in which Canadians were introduced to haiku.

In the United States, the second introduction of haiku, which came after World War II, was brought by former military personnel who, with their Japanese expertise, had been interpreters. Through their studies of culture and literature, they became enthusiasts of Zen along with haiku. Because of their skills, they not only translated the haiku, they attempted to establish what haiku was and should be with religious fervor. Like natal stars, this pattern has become indelible in the Eastern US haiku scene.

In France, beginning in 1902 with the first translation of a book of Japanese haikai, it was the poetry magazines such as *La Revue de Paris*, *La Grande Revue*, and *La Revue Bleue* which carried articles and the first attempts at French haiku which later became the books that were discussed in these periodicals. Thus, the message of haiku came first to the poets of Canada who read these magazines.

By 1920 the popularity of haiku was extended by the enthusiasm of well-known French poets such as Paul Valéry, Claudel, and Breton. Rilke's quatrains, based on his assimilation of haiku, were written in French, probably because of the French influence of translations, plus the possibility of publication of the work was greater where haiku already was appreciated and known.

Though later, much of haiku information and translations came by English publications, not having the authors themselves as a presence permitted haiku to remain in the realm of poets.

Even today, the official organization and its publication *Haiku Canada Newsletter*, has an openness, a freshness with the sense of exploration that one associates with poets, not educators.

Hampered by over 3,000 miles between coasts and borders, a sparse population concentrated in several places at opposite ends of the country, Canada has managed to not only pull together across these wide regions, they have also managed to incorporate French, English, and Japanese haiku writers into a feeling of being united.

Having haiku in the hands and hearts of poets has also influenced the quantity and quality of Canadian haiku.

The first Canadian to publish haiku was Jean-Auber Loranger with his book of *Poëm* in 1922. The second was a woman, Simone Routier, from Québec, who included what she called "haikai", the term used in France until seven years later, in her collection of poetry, *L'Immortel adolescent*, in 1928. These fourteen haiku, read in the light of today's ideal of haiku, seem closer to the direction in which English haiku is headed than most of the attempts made

in the 20's.

As poet, Simone Routier continued to write both genre, accumulating a oeuvre that was published in one volume in 1981.

As it seemed around the world, in Canada also, haiku was forced into the background by the events of WW II. This hiatus in publicity of the genre does not mean that haiku were no longer written. The anti-Japanese attitude that stopped the public life of haiku forced the form underground.

In Canada also were the so-called "Relocation Camps" instituted for persons of Japanese ancestry. Here, under this deplorable situation, haiku were written. Not published, even later; but they were written and shared. In some cases the haiku have been published in Japanese. Among the writers were Hachiro Miyazawa, Takeo Nakano, Choichi Sumi, Midori Iwasaki, and . Only Gerry Osamu Shikatani has continued to write, publish and exhibit his haiku, beginning in the 70's.

Credit for the first haiku book published in Canada after the war goes to Claire Pratt of Toronto. In the hospital for a critical and lengthy illness, she turned to haiku as a way of preserving her impressions for later use in longer poems or artwork. However, in 1965, she published this work under the simple title of *Haiku*. This book was later reprinted by the Haiku Society of Canada in 1979. Claire Pratt also has the distinction of having two of her haiku sequences set to music by Euphrosyne Keefer. The first of these pieces, one for soprano and flute, was performed in 1975, and the second, for soprano and pianoforte was given in 1983.

A poet who "avoids excessive words but does not sacrifice the language for the sake of brevity", her work has not remained in the lyrical style of the 60's, but matured and developed as shown in her most recent book, *Black Heather*.

An artist, not only for books and exhibits, (her drawings and woodcuts have been shown around the world), Claire Pratt has also given her talents to making the world a better place with her involvement in activist organizations. Claire Pratt died in 1997.

Sister Joan Giroux, of the Congregation de Notre Dame of Montreal, as the head of the English Department at Sakura no Seibo Junior College, in Fukushima, Japan became well acquainted with the haiku as a literature form. In an attempt to correlate the Japanese concept of haiku with the haiku that had been recently published in the US - *Borrowed Water* by the Los Altos Writers Roundtable, edited by Helen S. Chenoweth and *The Way of Haiku: An Anthology of Haiku Poems*, the works of James W. Hackett, Giroux wrote the book, *The Haiku Form*, which was published in 1974.

Based on her command of Japanese and knowledge of literature, her explanation of haiku history and meaning and the study of its cultural background is absolutely flawless. Her writing is some of the most succinct and accurate of anything written since on the subject. Even at this date she understood and correctly assessed the differences between the 17 syllable Japanese haiku and 17 syllables in English, pointing out that the polysyllabic

Japanese haiku were most usually composed of five to six words. English, being more monosyllabic, resulted in haiku consisting of 12 - 14 words, which when read or spoken were too long and overloaded with meanings. Still she had not the courage to follow her own illumination. As conclusion, she wrote that we must retain the 5-7-5 rule in English with the comment: "There is no strictly logical reason for these rules. As in all languages, rules simply exist".

Giroux writes several pages decrying the language violations Henderson and Yusuda made in their translations of Japanese haiku into rhyming couplets, or as in the case of Yasuda, into four-liners, and yet, knowing better from her own translations, still would write rules for rhyming haiku.

While accepting and encouraging the use of *kigo* - or season words - as "if not necessary, at least desirable" Giroux goes on to suggest that English writers avoid "pseudo-Buddhist travesties...- there is no place for the cherry blossom, the *hototogisu*, the rice planter, the Buddha statue or the windbell." Sister Giroux recommends the use of Christian holidays to mark the seasons. She also acknowledges the differences between climates such as in Ottawa and California and the need for individualized lists of *kigo*.

Aside from her conclusions, which the test of time, have proved unreliable, Giroux's coverage of the history, nature, rules and nuances are impeccable and can be a valuable resource for anyone wanting to understand the haiku form. There are no examples available of Joan Giroux's haiku.

Mildred A. Rose discovered haiku in an illustrated book for kindergarten children in 1969. The next year, she accompanied her husband to Japan where she was able to study haiku and tanka.

As creative writing instructor at the University of Regina, it was only upon her retirement that she was able to publish her first book of haiku included among longer poetry forms in *Esor Derdlim*, in 1974. *The Fushia Tree* (1980) and *Old Belly Dancing Moon* (1983) were her two haiku books in which Rose further honed her style to the point it now has become.

One of the persons Mildred Rose accredits with helping her get her first haiku published is Catherine M. Buckaway. The connection is apt in that Buckaway has been extremely active in publishing, not only her haiku, but also children's literature (her textbooks are used throughout Canada), plays, contemporary poems and Western Canadian folklore.

A gifted story-teller, Catherine Buckaway related the following:

" I will never forget winning the Carling's Community Arts Foundation Grant. We were living in an area so rural that the awards committee had to call the local hotel to have them tell me that I won. We came to Saskatoon for the award. I went over to the Carlings plant and of course a lovely lunch was served. Then presentations were made. I opened my envelope; no thousand dollars in it. I said right out, "There isn't any money in here!" A week later a young man knocked at my door saying he was from Carling's to interview me. I made dinner for him, found out he knew nothing of poetry and even less about haiku. He gave me a check

for \$250. with the instructions to report to him each month on my progress, which I did while writing the haiku book, *The Silver Cuckoo*. Then I got the rest of my money."

A prolific haiku writer, Catherine Buckaway is one of the few persons who could answer the question of how many haiku do you write a year with: "hundreds"!

Equally intense in her engagement with writing is Dorothy Cammeron Smith. Also writing children's literature, she has had a five-day a week radio show, does public speaking, sells verses to an American Greeting card company and runs her own publishing endeavor called Cameo Studio. It was here that her first haiku books, *Cameos One*, (1975), *Cameos Two* (1980), and *Cameos Three* (1981) took their names.

Her gregarious and joy of relating to people has been a factor that results "in people in the street stopping her to tell of a haiku of hers they have liked and memorized."

An active member of the haiku in Hamilton, Ontario, Dorothy Cameron Smith is one of the persons responsible for unusual number of haiku writers and haiku publications springing from this one place in Canada.

This honor is shared with Margaret Saunders, born in Scotland, who is the editor of the haiku quarterly, *Wee Giant*, and each spring publishes the anthology of lyric and haiku, *Daybreak*.

Along with her own three books of haiku, Margaret Saunders writes children's literature, assuring that the youth will not only know of haiku but adapt and grow in the spirit necessary for the writing of haiku later in life.

It is interesting how many authors of haiku were introduced to the form through the study of other Japanese disciplines. Betty Drevnoik found haiku while learning *sumi-e*. Then through the haiku-grapevine, Betty Drevnoik contacted Helen Stiles Chenoweth to study haiku with her in 1969-70. Ten years later, were the two women able to meet personally.

"Very active in visiting other writers, writing and calling persons", was Secretary of Haiku Canada from 1977-79, President for 1979-83, organized The Haiku Festival at Harborfront in Toronto, Ontario, May, 1980.

Capping the publication of her three haiku books, *Impressions of Rural Ontario* (1976), *Inland, Three Rivers from an Ocean* (1977), and *Focus on a Shadow* (1977), Edna Purviance in Bellingham, WA, USA, brought out in 1980 what many feel is the unacknowledged gem of haiku instruction books, *Aware, A Haiku Primer*. Dedicated to "three great ladies of haiku: Helen Stiles Chenoweth, Rhoda de Long Jewell and Kay Titus Mormino", *Aware, A Haiku Primer* is a labor of love that commences with the carefully hand-lettered text which perfectly conveys Drevnoik's vitality and "can-do" spirit. Her first words, in the section titled, "The Haiku Journey", could be taken as a international haiku credo or prayer for everyone, even non-haiku writers/readers.

"The Haiku Journey"

is a journey everywhere -- and a journey nowhere at the same time. It is eternity -- and it is

now. It is: mist scented with petunias; early morning rain; mushroom; cloud shadows.

When the astronauts went to the moon they took pictures of our planet floating in space. Someone coined the phrase "The Global Village" to describe earth. We all live together on the great global-village, and we are all basically the same no matter where we live -- with the same emotions, with the same love of life and nature . every morning the sun rises, every evening the sun sets, the moon goes through its phases, the stars of our galaxy move through the heavens, and so the seasons pass through the newness of spring, the fullness of summer, the mellowness of autumn, the harshness of winter, and we are one with all. You are one with it all -- where you are, and as you are.

To begin your haiku-journey just open the door, step outside -- there, in the sky and on the earth is the whole of our existence -- the universe, the world. Stand there alone -- and, please, give yourself time to be alone -- Time to allow the universe to touch you -- and time to allow yourself to become aware . aware of reality, aware of the here and now, aware of the moment, the haiku-moment.

There is an old saying, take time to smell the flowers as you go by . It is actually saying: Be aware of the things around you. Let those things reach out and touch you as in the Japanese phrases "*mono no aware*" the touchingness of things and the touchingness of the world, of life, "*yo no aware*."

The haiku poet follows the oldest rule of writing! Write about what you know, Thus, we come to Basho, and his directive: Haiku is what is happening at this moment, in this place.

Appreciate the fact that it doesn't matter what time of day or night it is, what the weather is, or even where you are! inside; outside; in the city; in the country . Haiku-moments occur anywhere, at any time!

You stand on the threshold of the greatest adventure of your life -- The Haiku Journey. Open your notebook

take your pen in hand

and start to write ."

Then, step by step, Drevnoik leads the reader into a meditation where not only does one establish contact with the surrounding universe, but almost without being aware of what is happening, principles of writing, and specifically writing haiku, are nudged across the pages with a gentle touch.

Phrases such as : "in your notes", "you remember breathing deeply", "contrast your image", and "read your haiku aloud to yourself" are as apt for leading the beginner through their first haiku or as refresher course for the haiku veteran.

After a note to teachers, Betty Drevnoik continues to discuss the classical rules of haiku in her clear, open way, leaving the reader with knowledge, empowered with the skill to know when to use it.

After reading so often the rules that one does not use simile or metaphors or personification in writing haiku, it is a relief to find in *Aware* an author who has acknowledged the connection between these forbidden aspects and the real working material for haiku linkage.

By giving them new names, Drevnoik can redefine these elements while instructing on their use:

"...whatever attracts the poet never stands alone. The SOMETHING that draws the poet is always noticed in context with SOMETHING-ELSE -- . *something-else* with which it may be COMPARED, CONTRASTED or ASSOCIATED in some way. By using this principle . the poet expresses an observed relationship between two things, a juxtaposition which makes the break in the poem structure. This technique provides the pivot on which the reader's thought turns and expands."

If all of this was not enough to make this book very special, Betty Drevnoik, in a nurturing, feminine gesture, opens another door of the haiku experience. She teaches not only how to write haiku but, with the section, "Haiku Responses", teaches the oft-ignored lessons on how to read haiku.

Here she asked eighteen haiku poets from Canada and USA to share a haiku with an explanation of how it came to be written. The list of authors is a "Who's Who of Haiku" going alphabetically from Ann Atwood to Rod Willmot.

The topics discussed range from "Pleasant and unpleasant together -- by Catherine M. Buckaway; "Something unknown . by Raymond Roseliep, to "A distinctive point of view: the reversal of relationships ." by Claire Pratt.

Due to the publication of Dr. Eric Aman's book, *The Wordless Poem*, Canadians were forced to take issue with his controversial approach to haiku. (See Bibliography) Betty Drevnoik discusses intellectually the aspects Aman raised, but it is in Ann Atwood's "Haiku Response" that the reader inwardly recognizes the Zen in haiku.

"The haiku with an unsuspected illogical ending .

Coming down the steps
counting leaf-prints on the moon --
My scream from the ground!

-Ann Atwood

And there you have it -- the place, the time, the *unexpected happening*, which was to be my contribution to this section of *Aware* . And no doubt all brought on by my dedication the haiku experience. "For," said I, "an unexpected happening is not a feeling or a fragrance or an image you can pull out of your mind like a magic silk handkerchief. It's something that could not have been there in the first place. So what can I do about a spontaneous event?"

Now that my sprained ankle is obscuring my outer view of the universe both by size and by shape, I am free to contemplate this new haiku and to observe in it some of the unmistakable elements of Zen: The earthly superimposed upon the cosmic; the entanglement of form and fantasy; the sudden slap that awakens one to total reality.

I think I have stumbled on an insight into unifying the levels of reality: (when counting leaves with your mind and steps with your feet, if possible one should begin with an equal number of each.) And I have gained a certain fondness for that wry, chuckling quality in Zen which accepts everything with humor and grace. And when I confront this bulbous bole at the end of my leg, I can feel rather smug about having fulfilled my assignment, "write a haiku with a

twist at the end." Little did I know it would be the *twist* of my ankle!"

Considering all the books known to have been written in English to teach about haiku, *Aware, A Haiku Primer* is the only one of instruction from poets to the poet in everyone.

In spite of the usefulness of books for storing and passing along knowledge, again and again the survey reveals a haiku teacher within a writers group who sets someone's talents free to expression. As answer to how she discovered haiku, L. Pearl Schuck writes, "In 1978 when I joined the Saskatchewan Poetry Society. President Mildred Rose introduced me to haiku and I was away."

Almost intuitively understanding juxtaposition, L. Pearl Schuck was able to write outstanding haiku in all styles. In 1981 she was awarded the Grand Prize in the Yuki Teikei Haiku Society.

Benefits of being member of a group are evidenced further for Schuck by The Saskatchewan Writer's Guild which published her book, *The Moon is Still*, in 1982.

Of all the haiku/renga writers in Canada, many who write more lyrical haiku than those of other nationalities, anne mckay is a true poet who lends her talents to all the Japanese genre. She also achieves the nearly impossible.

Haiku, by its nature and history, is usually short with very little attempt made (in English) for it to be melodic. anne mckay's haiku, however, sing. They sing a lusty, full-throated song of the art of being a woman in all of its aspects. Even her letters look like poetry as her blue, lowercased, words have the exactness of a well-crafted poem. Whether anne mckay writes a book of haiku, tanka or renga; they all read as one long poem.

Her first book, published in 1985 by Wind Chimes Minibook VIII, . . . *sometimes in a certain light*, formed the beginning an admirable cooperation with Hal Roth. All six of her books were either done by, or in conjunction with, Wind Chimes Press. Two of these -- *street songs* and *a woman of passage* (a collection of renga), were given Merit Book Awards from the Haiku Society of America.

Never resting on her laurels, anne mckay, is very involved in publishing in many literary magazines. She has found her path and her voice. Her lyrical haiku have definitely has changed the way many other women write their own haiku. Her courage and power as a poet has instilled the desire, has given others the freedom to let their words ring and resonate, while at the same time, paring the ideas down to the barest bones. anne mckay is an example of what happens to haiku, (renga and tanka) when a poet bends the form to her will. She has altered the course of English writing by showing other women that they can still be the singers and dancers as they express their thoughts and feelings.

Canada, also, has its combined author/artist/poet. Suezan Aikins of Prospect, Nova Scotia, has studied the art of carving and printing from woodblocks in Japan. Her prints are widely exhibited in Canada and Japan. Recently the Prince of Japan purchased one causing a buying frenzy in her Tokyo show.

Suezan has also written haiku since 1977 when she was "cutting out the live parts of assorted poetry in the western styles" and realized the essence of haiku in her own work. Combining

not only her well-crafted haiku, and artwork, but also her knowledge of Japanese book-making, Suezan has created two beautiful books, hand printed on accordion folded pages with brocade bound end boards.

Recently, another woman-poet has turned to combining her longer works with haiku. Gail Whitter's book, *Insular Position*, made a giant leap in expanding the areas of involvement for haiku. Previously, and historically, haiku were not written about certain taboo activities.

Gail Whitter's book is an astonishing graphic description and tale of her dependence upon a man addicted to drugs and how she resolves her feelings and situation. Though it is the longer poems which bear the burden of graphically portraying situations far from the normal haiku arena, Gail has the courage to intersperse haiku, not as outside moments of beauty, but as torques of tension.

In spite of the fact that both her major books are written in French, Jocelyn Villeneuve, also translates and publishes many of her haiku and haiku sequences in English magazines, as well as being represented in the *Haïku Anthologie Canadienne/ Canadian Anthology* in Bernadette Giulmette's preface with highest praise for her work. Almost alone, Jocelyn Villeneuve is the flagbearer for haiku among the French-Canadians.

Due to its size, Canada has many regional writers' groups. In addition, since 1978, there has been a national organization, Haiku Canada. Formed shortly after Dr. Eric Amann founded *Cicada*, the magazine became the publication of the group until its demise when Keith Southward, Marshall Hyrcuik and Denise Coney replaced it with their Toronto-based *Inkstone*.

With the election of co-presidents Dorothy Howard and her (then) husband, André Duhaime, a newsletter was initiated for the members of Haiku Canada. Over the years, the size and spirit of the letter format has grown into a haiku quarterly under the hands of Dorothy Howard and Ruby Spriggs. More concerned with meeting the needs of the approximately 90 members than fostering one aspect of haiku writing or philosophy, *The Haiku Canada Newsletter*, has become a window of information and exchange as other journals have either closed their doors to this in an effort to become quarterly anthologies of haiku or have simply folded.

The *Newsletter's* policy of publishing *Haiku Canada Sheets* (separate sheets sent to all members containing on the both sides of one paper, one author's poems along with a biography and photo) without editing (up until recently) gave many haiku writers their first experience of seeing their haiku in print. The results were, to be sure, uneven, but they were interesting and revealing.

In 1985, Dorothy Howard and André Duhaine completed *Haiku: Canadian Anthology/Anthologie Canadienne*, that has become a classic as well as comprehensive reference book of Canadian haiku in addition the previous *Canadian Haiku Anthology*, edited by George Swede.

The spirit of openness and sharing which guided *The Haiku Canada Newsletter*, brought not only haiku written in English, but also French and Japanese, translations and originals in

kanji and romaji, to reflect the multi-cultural heritage haiku.

Update 2010:

Finally I was shown the work being done by Janick Belleau of Montreal, Quebec to foster the work of women writing in French. In 2008 and 2009, Janick spoke at the annual Conference of Haiku Canada in Ottawa and in Vancouver giving marvellous overviews of the women writing haiku in French, not only in Canada, but also in Belgium, France and North Africa. She gathered her materials through her work on the anthology, *Regards de femmes*, (ISBN: 978-2-921956-30-7) that contains 283 samples of haiku from 86 authors. You can read her talks translated in English by Dorothy Howard at [Women and Haiku in French, Thematic Evolution, talk for Haiku Canada, 2008](#) and [Canadian Haiku Women and Inner Thoughts; talk for Haiku Canada, 2009](#)

CHAPTER FOUR ANTHOLOGY

HAIKU WRITTEN BY CANADIAN WOMEN

lingering sadly
the fragile pink petal embrace
the cherry's old trunk

-Suezan Aikins

Driving at night
our headlights part the darkness
not the falling snow

-Winona Baker

Returning home
only the pendulum
in motion

-Betty Kendell Bennett

ah these soft spring nights
full of bawling cats...
and lilac

-Marianne Bluger

Pingos heave
out of the barrens.....
the midnight sun.

-Catherine M. Buckaway

newborn
struggling down his chest...
the breast that isn't there!

-Denise Coney

Arriving home -
the setting sun
framed in each window

-Betty Drevniok

snow on silent snow
unseen cardinals calling
my dog nuzzles me

-Muriel Ford

Falkland Island War:
on the sea floor sailors rest
free of thunder

-Claire K. Harris

January thaw
in the parking garage
a blue egg fragment

-Dorothy Howard

april...and again
the seven days of poppies
rushing red

-anne mckay

Taoreni no kichi yuku
Shiju ma Trillium.

In the stillness
among the decayed fallen trees
Trillium.

-Tomi Nishimura

old boat
on the starlit river
of when are you dreaming?

-Claire Pratt

manning the deck
of the sunken vessel
an unmanned robot

-Margaret Saunders

During our quarrel
an icicle has lengthened
to the breaking point

-L. Pearl Schuck

November fog
my old aunt
asks who I am

-Dorothy Cameron Smith

we dip in the lake the sun and i

-Ruby Spriggs

in mid-summer
tearing up old diaries;
cool rain

-Anna Vakar

Les erables en fen...
Ma main ralentit sa marche
sur la page blanche

-Jocelyne Villeneuve

grandmother
serenely stitching:

no thread in eye

-Gail Whitter

This morning the clouds
are delightfully varied
as a city crowd

-Maureen Wong

CHAPTER FIVE

HAIKU IN EUROPE

Haiku in Germany

It has long been a bit of a mystery as to why the haiku or related forms has not been popular in Germany. One cannot imagine a poetic climate better suited for the transplanting of haiku.

Here, where the people have a long tradition of respect and appreciation of poetry, where the folk are by nature precise and succinct with words, where the landscape is varied and beautiful; filled with people walking or hiking in all kinds of weather. No one takes more journeys than the Germans. No one is so knowledgeable about where to go and what to see.

Everyone, it seems, has an answer for the haiku situation in Germany. Many agree with Imma von Bodmershof that it is that so many persons, in Germany and the world, "without knowing the religious life" or the lack of the outlook which comes as a result of Zen living.

Strong within the German soul is a streak of melancholy that comes through their haiku. This tendency can also be found in Japanese tanka (and can be a weakness there, also). Haiku, which grew out of a resistance to tanka, has, among the masters, very little of this. Stressing the positive, the active, they were able to sidestep the questions of "where am I going?", "and why?", and "for what?" by concentrating on the now-moment.

Over the past twenty years, while Canada and United States were blossoming with new poets and groups of poets, Germany has experienced only a few flowers unfolding in isolation.

Under the influence of Rainer Maria Rilke's writing of *haikai* in the last years of his life (1920's), many poets tried writing a few haikai almost as a pastime. None took it as seriously as did Rilke, who wrote most of his in quatrains, and in French, many of which still have not been successfully translated into either German or English.

In 1939, in Vienna, an expert on Chinese and Japanese, Anna von Rottauscher, had published her translations of Japanese haiku under the title *Ihr gelben Chrysanthemen [Your Golden Chrysanthemums]*. In spite of the interruption of the times and war, this book has continued to be reprinted and is available yet today in a fancy gift edition.

Another Swiss woman, Flandrina von Salis published in the summer of 1955 her book *Mohnblüten: Abendländische Haiku [Poppies: Oriental Haiku]* by the Vereinigung Oltner Bücherfreunde [Club of Oltner Book Friends]. Through Flandrina von Salis continued to write and publish other books of lyric poetry, this was her first book and only book of haiku though it is reported that at the time of death she was preparing another book of haiku.

Though in Germany the war stopped the exchange of poetry on one level, yet right after the

war, its influence was manifested in another, more positive way. Men who had become translators in Japanese were exposed to the culture through the study of literature, and began translating poems. Of these was Manfred Hausman, R. Coudenhove-Calergi, Erwin Jahn, and Jan Ulenbrook.

From this sporadic interest in haiku was manifest; but a pattern seemed to be set that has persisted up until about 1988. Though individuals became enthusiastic, writing and publishing, they remained autonomous; refusing interaction with other countrymen. There was no national group although small groups met in Berlin around 1950 with individuals such as Rolf Schott (1892-1977) who published in "eight European Seventeen Syllable [Poems] in the Pattern of the Japanese Haiku."

There was also Karl Kleinschmidt who began writing haiku in 1953, but here again no groups were formed and the Japanese principle of a master with students or disciples was unheard of. None of these groups interacted with the other and the books published were small and available only from the author. Consequently, nearly all have been lost.

In Vienna a group was formed around H.C Artmann (1921-) in the early fifties and it is possible that it was the influence from here which inspired the first poet to publish haiku over the several years of the rest of her life.

Imma von Bodmershof was born on August, 10th, 1895 in Graz, Austria; the daughter of the founder of the Gestalt Theory, Christian Freiherr von Ehrenfels. Through early contact with the expert on Hölderlin, Norbert von Hellingrath, Rilke and the group around Stefan George, she was influenced in her development of a literary career. From 1925, she and her husband, Dr. Wilhelm von Bodmershof managed the manor Rastback in the lower Austrian forest.

At first (1937) she wrote novels and collections of short stories and in 1962 Hajo Jappe chose a selection of her works to be published under the title, *Unter acht Winden* or *Under Eight Winds*. This could show that through their co-production, haiku was a factor as in that same year Imma von Bodmershof published her first book of poetry -- *Haiku*. Though Frau von Bodmershof also maintained a home in Vienna, one wonders how much contact or the importance of the contact with Hajo Jappa (who later published haiku) and Anna von Rottauscher she had. Imma von Bodmershof writes in the introduction to her book, *Sonnenuhr [Sundial]* the following rather charming story.

"The manuscript with mine first German haiku was already with the publishers Langen-Müller, when the Frankfurter Allegeinen Newspaper came out with a long article about the Japanese haiku which was written by Erwin Jahn who had taught German literature for 30 years in the universities of Kyoto and Tokyo.

After a deep analysis of the Japanese art of haiku, the article ended with the comment that true haiku could not be produced in Europe. The reasons were: first, that no poets here live in the close togetherness with nature as do the haiku masters in Japan, and secondly, because this art can only grow out of the basis of Zen culture, from which Europeans are cut off.

Dr. Schondorf, who headed the Langen-Müller Publishing, sent me the article without comment. That left only one thing to do. To send my manuscript to Professor Jahn. His opinion would decide, and I was prepared to accept it, however it would turn out.

The letter, that he then sent to me, belongs to the loveliest that I have ever received, and began a friendship that lasted until his death. I should not worry, he wrote, my haiku fulfill all the requirements for the future German haiku poems. He described how his reading of my work felt like being taken into shady Shinto shrine forest after a long hike through glowing hot Japanese rice fields.

With that was the decision to publish my haiku book in Germany."

Through her close association with Erwin Jahn, Imma von Bodmershof's contacts with other persons concerning haiku were concentrated in Japan she kept informed of haiku activities in North America, citing in her book, *Sonnenuhr*, contact with Aric Amann in Canada. Through this it came about that her haiku were translated by Claire Pratt and the essay written by Wilhem von Bodmershof, "Studie über das Haiku" from the book, *Im Fremden Garten*, was translated into English to be published in *Milkweed*, edited by Marshall Hycuik in 1988.

Though Imma von Bodmershof did not have students or disciples in the way Japanese masters did, she, and her husband, were aware of the need to educate and share information about the Japanese culture and literature. Each of her books contains, not only her poems but always a healthy portion of education with them.

Being outspoken, Imma von Bodmershof, was also very critical of the haiku being written in Japan as well as the first efforts made by Germans. In many of her letters to Dr. Sabine Sommerkamp, she repeatedly refers to the misuse of haiku by the uninformed. She maintained that one could not "write" haiku but could only "meet" them and then put down the words. Yet she implied that what most wrote down were not pure haiku.

As she was critical with herself, rewriting her own haiku many times, she was also exact and blunt with others.

For poets and authors who were already publishing, this was often very hard to take, especially when they found in her work, what they thought to be detrimental weaknesses. Still, her poems and her efforts inspired many; including myself, up until her death stopped our flow of letters in August of 1982.

For most American haiku writers, the name they think of when reference is made to German haiku, is Gunther Klinge. For almost 20 years he has continued to write and publish his haiku in America and Japan. Here, Ann Atwood has been active in not only translating the haiku, but co-operating with Gunther Klinge on two books and regularly submitting his work to the haiku magazines. In most German book stores one will find his books in the poetry section. Somewhat of a recluse, he has relied on his poetic works and not any other efforts.

Hans Kasdorff, has taken a softer view. His book, *Augenblick und Ewigkeit* [*One Moment and Eternal*], has as authors both his name and his wife's, Hilde Kasdorff, when in fact, all the haiku are written by him. In this way, he has given her credit for living the haiku way with him and thus, indirectly, author of the work. Almost a third of the book is a very illuminating essay, "Über das Haiku."

Other events and other attempts were made with the object of illuminating the paths between haiku writers in Germany. Unfortunately, one after another, they became as brief as the glow

of fireflies on a summer night.

"Ersten bundesdeutschen Haiku-Biennale" [The First German Haiku Biennale] met in Bottrop in 1979 with 20 persons attending to discuss what directions the haiku writing should take.

From 1981-85 Dr. Sabine Sommerkamp, Hamburg, was correspondent for "Haiku Spektrum", a feature section which was given to haiku and tanka in the literary magazine, *apropos*. When Karl-Heinz Backer, editor, ceased publication of his magazine, no one was able to continue the endeavor.

Just outside of Hamburg, lives Ilse Hensel who over the years has written and published her haiku and renga in Germany and America. Currently her chapbooks, *grünfiedrig herab neigt sich der Phönixbambus...* [with greenfeathers the Phonix bamboo bends itself] and *...unterm vogelschrei*, [...under bird cries] are appearing under Edition He.

Karl Heinz Kurz had, over the years, been writing vast amounts of haiku and renga published under Verlag zum Haben Bogen [Publisher of Half Sheets] which have been distributed around the world.

In 1988, Margaret Buerschaper, of Vechta, organized Der Deutschen Haiku-Gesellschaft e.V. [German Haiku Society]. Suddenly "things" began coming together. Drawing on her ten years of writing and publishing poetry, and close cooperation with Carl Heinz Kurz, along with the full endorsement of the Japanese Consulate in Bonn, Margaret Buerschaper has seemingly started the ball to finally rolling.

A quarterly magazine, *Vierteljahresschrift der Deutschen Haiku-Gesellschaft* [Quarterly of the German Haiku Society] edited by Margaret Buerschaper fills 32 pages with articles supporting various views, reports on happenings in Europe, haiku and senryu by members, book reviews.

In addition to this publishing avenue, Frau Buerschaper edits a series of 4 x 6 32 page chapbooks under the name of Pocket Print im Graphikum for haiku and senryu.

For the publication of sequences, renga, and tanka collections, she publishes slimmer chapbooks in the half-page size.

With the financial support of the Japanese Consulate, full sized, perfect bound books of members' collective works are appearing. In addition to a members' anthology, in which each was allowed two full pages to design and edit themselves, a complete collection of the renga written in German have also been issued.

Not content with these activities, Margaret Buerschaper is very active in writing, working at once on several renga with different persons, most of which are then published.

In contrast to other haiku societies in which anyone with a checkbook can join, the DGH is now, after being established, limiting membership by screening applicants for certain requirements. Instead of having a loose organization, it becomes an honor to be accepted and a witness that one is really a writer of haiku.

Yearly meetings consisting of a weekend have been begun. With a full and varied program, these retreats are attracting writers, not only to absorb inspiration and to meet fellow-writers, but as a chance to see and write in another landscape.

In these few years of beginning, one can already see results. Some very promising talent is being discovered (both men: Conrad Miesen and Rudy Junger). By the distribution of the works of such persons, along with the openness to look at what everyone is writing, there is real promise that the sleeping haiku spirit in Germany will awaken to fulfill all the hints and promises it has made.

Imma von Bodmershof quote from a private letter to Dr. Sabine Sommerkamp, March, 25, 1980.

Anna von Rottauscher. *Ihr gelben Chrysanthemen*. Vienna:Walter Scheuermann Verlag, 1939 and later editions.

Carl Heinz Kurz, "Mohnblüten und Wahrnehmungen" in the German Haiku Society's quarterly *Vierteljahresschrift der Deutschen Haiku-Gesellschaft*, IV:1, February 1991.

Manfred Hausmann. *Liebe, Tod und Vollmondnächte*. Frankfurt am Main: Fisher Verlag, 1951.

Erwin Jahn. *Fallende Blüten*. Japanische Haiku-gedichte Zurich: Die Arche, 1968.

Jan Ulenbrook. *Haiku. Japanischer Dreizeiler*. Translated from the Ancient Texts by Jan Ulenbrook. Wiesbaden: Inselverlag, 1960

Imma von Bodmershof. *Sonneuhr*. Salzburg: Stifterbibliothek Salzburg; Newgebauer Press Bad Goisern, Austria, 1970. Translation: Jane Reichhold.

This resulted in the book, *Löwenzahn -Die aus 17 Silben verkürzten Haiku-*. Imma von Bodmershof. Matsuyama, Japan:Verlag Itadori-Hakkosho, September 20, 1979. The remarkable on this edition are the appendix. One is by Hans Karsdoff, who writes explanations for 40 of the haiku. Then is an essay concerning a meeting with Imma von Bodmershof written by Gertrud von Heiseler, followed by tables compiled by Hajo Jappa showing and explaining the revisions Frau von Bodmershof made in these haiku (which were the same 99 published in 1962). Then Dr. Sabine Sommerkamp explains the season words used in ten of Imma von Bodmershof's haiku, which is followed by Akada Toyoji writing of a haiku journey made from Japan through Europe. At the end are biographies of each writer.

Imma von Bodmershof. *Im Fremden Garten -99 Haiku*. Zürich:Im Verlag der Arche, 1980. This book contains, in addition, an essay by her husband, Wilhem von Bodmershof explaining the Japanese meanings of various subjects plus instructions on how to write haiku.

Milkweed. Edited by Marshall Hyrciuk. ??,1988.

Hans und Hilda Kasdorff. *Augenblick und Ewigkeit*. Bonn: Bouvier, 1986.

apropos -Zeitschrift für Kunst, Lierature, Kritik, was edited and published from 1980-85 by Karl Heinz Backer in Lauingen/Donau.

Frau Hensel has a haiku in *The Haiku Handbook* and a renga done with Jane Reichhold in German and translated into English printed in *Tigers in a Tea Cup*, (1988) and reprinted in *Narrow Road to Renga* (1989).

Under Frau Buerschaper's leadership, there is shown a concer for deciding what shall be

called haiku and which work is senryu. Having discovered that not only is the difference between the two often very slim, they are permitting a new designation, *senku*, or *hai-sen*.

Bio-Bibliographie Der Mitglieder Der Deutschen Haiku-Gesellschaft Margaret Buerschaper and Dr. Tadao Araki, editors and publishers. Frankfurt am Main: 1990.

Gemeinsames Dichten Eine Deutsche Renku-Anthology, Sonderausgabe der "Deutsch-Japanischen Begegnungen im Lande Hessen". Dr. Tadao Araki, editor and publisher. Frankfurt am Main: 1990.

Haiku in the Netherlands

It's interesting to note how many of the women in the Netherlands discovered haiku. In the early 70's, a woman writing under the name of J. van Tooren, became unhappy with the Dutch translations which were second generation, having been made from English translations of the Japanese. Though already a grandmother, she studied Japanese in order to make her translations direct from the original. In 1973 these were published as *Haiku Een jonge maan [Haiku A Young Moon]*, a book which is still in print and still winning enthusiasts for haiku.

Haiku Een jonge maan is masterfully conceived. On the very first page is a *Woord vooraf: De weg van haiku begint in Zen* quoted from Hasumi Toshimitse. Then begins an essay on the character of haiku for about one third of the book. The rest is comprised of selections of haiku translated from the accepted Japanese masters. These are divided into the seasons.

The book has another division. Like this one -- that's where the idea came from -- it has text on one side and quotations relating to the text on the left side. In the haiku section, however, the haiku appear on the right side, with comments or explanations on the left.

Retelling of how she came to write *Haiku Een jonge maan* J. van Tooren explains it thus: "Since early youth I was fascinated by foreign languages, especially if generally unknown and seeming to hide a deep meaning. In childhood I taught myself the Runes from Jules Verne, and much later, the Egyptian hieroglyphs of the Middle Empire and a good deal of the wonderful Sanskrit. As a student of Law at Leiden University, I amused myself translating poetry, most of it English; just for the fun of it. Long before this, I wrote many poems in Dutch which were published in weekly and monthly magazines. However, I tore all of these up as they did not satisfy me. Then followed years of active life; social-judicial work at the Philips Company, marriage, a child, many-fold social contacts and only a few religious poems were published in the weekly *Remonstrant Brotherhood*. Then suddenly, at the age of 60, I was stuck to the core by the Japanese haiku, in the beautiful, if rather free translation (22 syllables) from Harold Stuart. Immediately I translated them. So should poetry be, I thought: short, simple, objective, suggesting instead of saying a deeper meaning.

Then I got hold of the literal, but flowing translation by R.H. Blyth, with the Japanese text in characters and transcription. That was the real thing! Thirteen years after the publication of

Haiku - Een jonge maan, followed *Senryu - de waterwilgen [the water willows]* and then *Tanka - Het lied van Japan [A Song from Japan]*.

The other method of spreading the good news about haiku spawned such stories:

"About six years ago I listened by chance to a radio program *Blauwe Maandag [Blue Monday]* of which part of it was "10 Minutes of Haiku" read by Bob Verstraiete. I fell in love with the little poems and listened for it again the next week. It was spring and while walking through the meadow I saw a pewit hiding in the grass and my first haiku came to me." from Gaby Bleijenbergh.

On this weekly radio show, were read the works submitted by listeners which encouraged many people to send their first haiku to him along with their experiences such as this one by Lutha van Heerde.

"In February 1981 in the living room with both feet on the heater. It was a very cold day and I had done some work out behind the house in my slippers, without a coat. When I came in the radio was still on and there was the program called "Blue Monday". Bob Verstraete was speaking about haiku. I thought, that's wonderful, could I do this? I did and later some of my haiku were read on this program.

From answers to the questions used in the research for this book one receives more than just an inkling of the ways in which haiku groups in Canada, Japan, Germany, England, Denmark, Holland and Belgium were organized. Of these, one cannot help comparing the efficiency of the Dutch with their example in Japan. Their connectedness is one of the factors that made haiku so popular in the Netherlands.

The overall organization is called *Haiku Kring Nederland [Haiku Circle of the Netherlands]*, which means that it covers not only Holland, but also includes Flanders in Belgium which has it's own sister-group named "Haiku Centrum Vlaanderen" [Haiku Center of Flanders]. With editors representing both groups (Adri van den Berg, Holland and Bart Mesotten, from Belgium) they publish a quarterly magazine in Dutch called *Vuursteen [Fire Stone; referring to flint stones]* which contains many articles about haiku writing, news of the various regional cell groups, book reviews and a selection of haiku.

They also publish yearly a calendar with a member's haiku featured each week along with drawings by a selected artist.

Vuursteen has at present about 350 subscribers, some of which are in Africa and Asia. By comparing the number of subscribers to the Dutch haiku magazine, and taking into consideration their population, to *Haiku Canada Newsletter* or *frogpond*, one easily sees that the Dutch organization is making a difference in the care and nurturing of haiku.

The difference is that in Holland there are over twenty autonomous "cell" groups meeting on schedules varying from a group in Flanders that meets yearly, to Utrecht with semi-yearly meetings, to some who meet seasonally (four times), to the members in Amsterdam, Hague, Eindhoven, Rotterdam, North-Velsen who meet every four to six weeks. Twice a year the *Haiku Kring Nederland* meets to discuss agenda points, the reading and judging of haiku,

companionship and exchange.

The regional groups are based on gratifying the needs of their members comprised of 5-15 persons per group in various ways. Programs include lectures on haiku, visits by other haiku writers, reading and discussion of the work, trips to local scenic places for inspiration and exchange, holding readings in libraries and at festivals.

A few groups emphasize growth and learning by giving themselves writing tasks, holding workshops, submitting haiku in advance for discussion and criticism at the next meeting. Some groups emphasize "living the haiku way" using meditation, Zen instruction, discussion of life-styles and values.

For members living too far away to attend group meetings they have a system called *Haiku Koerier* [Haiku Courier] with which the members correspond (or telephone) with each other on a fairly regular basis to share and discuss haiku. This encourages exchange between groups as members who have met through regional or national meetings to keep up contact and information. One interviewee mentioned driving a long distance once a month to visit a haiku teacher for private instruction.

Within this system there were the loners who answered that they belonged to no group; needed no group but understood that others did or wished that they could find a group meeting their needs or standards of writing.

Evidently, and being realistic, not all is perfect. One woman wrote that the groups tend to be too strict in following the examples of Japanese clubs and another wrote that she felt their haiku movement to be ingrown, lacking contact with international activities in haiku.

From this investigation, it seems the greater number of women still using syllable count for their work and as a definition of a haiku. "I'm most attracted to the Basho School, teaching the two elements of the temporal and the eternal. and haiku being the contact point. The two poles create the field of tension, over which the poet tries to make the spark spring, Haiku has to be simple, selfless, light, universal...even bare." a statement from Gusta van Gulick which shows a reverence for tradition but the door is open for change as in Heidi van Schuylenbergh's words, "We use the 5-7-5 rule even though we know the great Japanese masters varied it. If the haiku impression is luminous - there is no need to count."

It appears that other Dutch women have strong inner rules for writing haiku which go beyond mere syllables as in Hermy Blumenthal's statement, "the 'feeling' and 'sound' of the words must be good, more important than to stay by the 5-7-5 rule." and Nanneke Huizinga wrote, "I try to compose my haiku and senryu out of three equal parts instead of cutting up a sentence into three parts. I try to bring into them the movement, flow of a wave rising to its peak and ebbing away." Haiku seem to appear, wanting to be written although the process of getting them on paper may involve a lot of hard work."

Only a few were venturing into subject matter concerning the nuclear threat, war, city scenes and sexual preferences. Increasingly one sees Dutch writers submitting to *Mainichi Daily News* "Haiku Column", Haiku Canada's *Haiku Sheets*, and *Mirrors*.

Though a few women (Zimmerman, Witteveen, Timmermans, van Thor-Braun, Truus

Soutendijk, Oostenbroek, Lievaart, and Hoedemaliers have published several chapbooks of their haiku (or often, tanka) the majority of male and female haiku writers in the Netherlands do not publish books. It could be that having local groups where one can read and share the latest works and ideas lessens the need to put out a book of one's own haiku. Also the compactness of distances means that each writer knows the other and books are not the carriers of personality as they are in much larger countries.

Another factor could be that the Netherlands have no publisher that exclusively produces haiku books, no editor seeking to further this genre and these writers. Thus, each author must seek anew either a printer to self-publish or an editor who is not well-informed specifically about haiku.

The books that are published tend to be extremely well-done, professional printers and binders doing even the slimmest chapbooks. The fad of mini-chapbooks has not yet arrived here. This is even more significant when one realizes how that only about 4-6 pages of the average 38 page *Vuursteen* is given to printing the submitted haiku; the rest contains articles. Perhaps more women ascribe to the thinking expressed by Gusta van Gulick, "'I'm rather afraid of publishing. What attracts me is the fleetingness of haiku: touch and go."

Kairos, a publishing group in Soest, Holland has compiled two anthologies of Dutch haiku from Netherlands and Flanders. In 1981, *Haiku - Een Vroege Pluk* [??] containing 60 pages and in 1984 *Haiku - Een Vierkantefe Zon* [*Haiku - A four-sided Sun*] appeared which had 65 pages.

Judging from the responses to the survey, Zen seems to be a more important aspect of haiku writing. Perhaps even more noteworthy, was the number of women writing of mystical experiences in connection with their search for haiku. Though reading the translated haiku available, one rarely finds references to this, there seems a vast potential for haiku to develop out of other life experiences than those which have been taught as examples.

When one reads "Once I had a dream about my deceased son coming alive again. I wrote a double senryu just for myself." Yha Frijlink or Thea Witteveen who wrote, "Once, as I looked at a beautiful old oak tree, I noticed another one that I had never seen before behind it. At the same time as the appearance of that tree disappeared I very strongly realized the process that was going on in the interior and exterior of such a tree. In a flash I became aware of life in it, not analytically or intellectually, that contemplation came afterwards, no, it seemed as if the whole complicated play of up and down, to and fro, backwards and forwards, streamed through me. It was a total perception. The existence of the tree in all his power and personality, coincided for a moment with the intensive awareness of my own existence. It led to the following haiku:

deze herfstmiddag
werd de boom achter de boom
plotseling zichtbaar

this fall afternoon
the tree behind the tree
suddenly visible

As response to the question, What was your most interesting experience with haiku." Truus Soutendijk wrote, "I saw my husband in our forest between the trees in lilac evening light. He was one with nature. Though I was near him, I saw him and through trees at a distance as if I were in orbit and everything was very tiny."

Perhaps part of this trend is explained in Nanneke Huizinga's comment on the questionnaire: "By the way, you didn't ask our age . The haiku writers I know are all well over 50. Could life, a reverting from the big issues of youth to a reflection on all living and lasting things? Being less preoccupied and busy with one's basic needs there is in later life more room for haiku to come into being."

DUTCH HAIKU

Op zachte voeten
vol plannen en duisternis
poes in de kelder

On gentle feet
full of designs in darkness
puss in the cellar [Footnote1](#)

-Johanna Hell

Boven de wolken
op weg naar een herfstig huis
honderden mensen

Above the clouds
on the way to the autumnal house
hundreds of beings [Footnote2](#)

-Johanna Hell

Ongerepte sneeuw -
alles is nog mogelijk
op Nieuwjaarsmorgen.

Untouched as yet the snow -
anything may happen still
on New Year's morning.

-Adri van den Berg

Een vierkanje zon
ligt op versleten stoelen
in de wachtkamer.

A square of sunlight
resting on the worn-out seats
of the waiting room.

-Adri van den Berg

Vogels gaan slapen -
in halfschemer verliezen
mensen hun gezicht.

Birds now go to sleep -
in early twilight people
losing their faces.

-Gaby Bleijenbergh

Machtige grijzen
houden de zon gegijzeld
op de langste dag.

Mighty gray skies
keep the sun imprisoned
on the longest day.

-Gaby Bleijenbergh

Kalm glijdt het water
terug uit golven van zand -
nu wordt het gauw eb.

Water quietly glides
back from waves of shore-sand
tide will soon be out.

-Gaby Bleijenbergh

Door kale bomen
wandelt de bol-rode zon
een eind met ons mee.

Through naked trees
the round-red sun travels
a short distance with us.

-Hermy Blumenthal

Doodsklokken luiden
onder platgetreden sneeuw
een eerste crocus.

Deathbells are tolling
under the trampled snow
a crocus in bud.

-Hermy Blumenthal

trekkende vogels
in deze nacht is de lucht
vol geheimen

migrating birds
this night the sky is full
of mysteries.

-Johanna (Jenny) ten Broeke

De lijster broedt stil
het voorjaarsbos weerspiegelt
in haar dromend oog

The thrush brooding silently
the springwood reflects

in her dreaming eye.

-Silva Ley

J. van Aelst-Versteden

De steen met zijn naam
ligt ondergesneeuwd, ik schuif
de woorden open.

The stone with his name
lies covered with snow,
I shove the words open.

-Yha Frijlink

RAIN ON SLOPING ROOF
AS IF IT'LL NEVER STOP
OUR BED A WARM SHELL

-His Dirkse-Bresters

De shaapscheerder kwam:
het kale schaap staat blatend
naast zijn warme vacht. [Footnote3](#)

The sheepshearer came:
the bald sheep stnds bleating
beside it warm skin.

-Elsa Hey-de Herder

Het berijpte riet,
nog even roze bloeiend
in de avondzon.

The frosted reed,
briefly flowered pink
in the evening sun.

-Elsa Hey-de Herder

Koeien in de mist,
hun zwarte logge lijven
drijven traag voorbij.

Cows in the fog,
their heavy black bodies
are slowly floating past.

-Elsa Hey-de Herder

Boven op de berg
ving ik het lied van de wind
in mijn thermosfles.

Up in the mountains
I caught the tune of the wind
in my thermos bottle.

-Nanneke Huizinga

Op het vensterglas
draagt elke regendruppel
jemel en aarde.

On the window pane
is each and every raindrop
bearing heaven and earth.

-Nanneke Huizinga

A pencil on the street
I am too tired to return
and pick up the old thing

-Loeke Groenendal

New Year's Eve;
a tin rattles out of
the empty street.

-Gusta van Gulick

in seze vriesnacht
snijden zes kale takjes
de maan in stukjes

on a frost clear night
six bare branches cut
the moon into pieces

-Mieke de Jonghe

The only men
who ever touched her body
doctors - she loved them

-Nadia Nahmias-Radovici

Sunbeam
on my grandmother's portrait
her smiling eyes

-Nadia Nahmias-Radovici

een spin in haar web
de witte maan gevangen
tossen acht poten

-Lucette M.Oostenbroek [Footnote4](#)

Deze kerstmorgen
smetteloos wit van de rijp
ook het prikkeldraad.

This Christmans morning
spotless white by the hoar frost
also the barbed wire.

-Nelly Pels

a cat in the rain-
her only company:
a flea near her ear

-Nelly Pels [Footnote5](#)

Hi bukte zich diep
en toonde de kinderen
de pad in zijn hand.

He bowed at his knee
showing to his grandchildren
the toad in his hand.

-Hermina Rijnink-Jonckers [Footnote6](#)

With a little waiting
the foam in your glass
becomes beer again. [Footnote7](#)

-Wanda Reumer

Over a night
full of commotion and squabble
the moon silently rises.

-Pauline Regensburg-Burck

De jonge non leefde
om anderen te helpen,
nu sterft zij aan aids.

The young nun lived
to aid other people,
now she's dying of AIDS.

- Truus Soutendijk

Kinderen spelen
in lentetuinen, dichtbij
een kerncentrale.

Children play
in spring gardens, near
a nuclear reactor.

- *Truus Soutendijk*

brug op logge poten
heeft diep en vierkant
wortal geshoten

bridge on heavy legs
heavy deep and square
has taken root

-*Jette van Thor-Braun*

Met vele bezems
vegen de kale bomen
de lage wolken.

With many brooms
the bare trees sweep the
low clouds.

-*Clara Timmermans*

Het is langer licht
in de namiddag klinken
nog kinderstemmen.

Between the lights
in the afternoon, children's voices
are still sounding.

-*Lutha de Vries-van Heerde*

Regen en regen
in onze verdrinken tuin
groeit alleen een plas.

Raining and raining
in our inundated garden
only a pool is growing

-*Lutha de Vries-van Heerde*

maartse buien!
twee heren in de regen
handen aan de hoed

April showers!
two gentlemen in the rain
hands on their hats

-Thea Witteveen

Het meer bij maanlicht -
midden in al dat siver
een vissersbootje.

The lake by moonlight -
amidst the silvery waves
one fisherman's boat.

Op het lege strand
drie dametjes in het wit,
wuiwend naar een schip.

On the lonesome beach
three little ladies in white,
waving to a ship.

-Helena Wolthers

dor blad in de wind
huppelt vrolijk over straat.
het heeft alles mee.

that withered leaf
is frisking in deserted streets.
it has a wind-fall.

-Caroline Zegerman,



GERMAN ANTHOLOGY

"My Path to Haiku"

My grandfather was a diplomat for ten years in Tokyo and my mother attended the Sacré-Coeur-Schule, where she became friends with a Japanese girl (Kikou Yamato) who later wrote novels in French and married the Swiss painter (Conrad Meili). The couple lived in Paris and journeyed in 1939 to Japan, where they were surprised by the war, and able to return only after its end. Conrad Meili learned about haiku and wrote haiku which were published in Japanese magazines. He told me of the art of haiku and I was fascinated. I was convinced that such short poems were in their form and spirit and evocative power especially suited for the German language. I knew already several translations into German, but none of them attempted to retain the seventeen syllable and I knew of no haiku written in German.

Therefore I tried it...

-Flandrina von Salis [Footnote1](#)

Halte den Sommer,
Oh Freund, eh er enblättert
Wie der rote Mohn!

Hold back the summer
Oh friend, before its petals fall
As the red poppy!

-Flandrina von Salis [Footnote2](#)

Vor des Blütenbaums
Wolkiger Schönheit is selbst
Die Liebe verstummt.

Before the blooming tree's
Cloud of beauty is even
Love wordless.

-Flandrina von Salis [Footnote3](#)

Einsamer Vogel
Am weinenden Herbsthimmel
- Schicksal des Menschen.

Lonely bird
Under the tearful autumn sky
- Fate of mankind.

-Flandrina von Salis [Footnote4](#)

Du, kleiner Glühwurm,
Allein, sahst meine Tränen
Um den Geliebten.

You, small firefly,
alone, see my tears
for the beloved.

-Flandrina von Salis [Footnote5](#)

Eis löst sich vom Bach-
klar aus der Tiefe leuchten
braungold die Steine.

Ice frees itself from the stream-
clear from the depths shines
brown-gold stones.

-Imma von Bodmershof [Footnote6](#)

Sturm poltert ums Dach
Eisregen schägt ans Fenster --
lautlos wächst der Tag.

Storm thrashes on the roof
freezing rain hits the window
without a sound day wakes.

-Imma von Bodmershof [Footnote7](#)

Finkenruf taglang
im kahlen Kirschbaum-plötzlich
steht er in Blüten.

For days the finch calls
in a bare cherry tree-suddenly
he stands midst flowers.

-Imma von Bodmershof [Footnote8](#)

Nur wie ein Tropfen
scheint mir der Teich vor dem Haus
seit ich das Meer sah.

Only like a drop
the pond before the house seems to me
since I saw the sea.

-Imma von Bodmershof [Footnote9](#)

Gräber im Nebel
leere Nester. Die Schwalben
kreisen im Süden.

Graves in fog
empty nests. The swallows
circle in the south.

-Imma von Bodmershof [Footnote10](#)

Helle Kristalle schimmern
ein Straßenkehrer
fegt sie als Schlamm fort.

Bright crystals glimmer
a streetcleaner
sweeps them as slush away.

-Imma von Bodmershof [Footnote11](#)

Fremdes Mondenlicht
scheint grell auf die Sonnenuhr-
wer deutet die Zeit?

Strange moonlight
shines harsh upon the sundial-
who tells the time?

-*Imma von Bodmershof* [Footnote12](#)

was changed to:

Fremdes Mondenlicht
auf der alten Sonnenuhr.
Wo gilt diese Zeit?

Strange moonlight
on the old sundial.
Where is this time correct?

-*Imma von Bodmershof* [Footnote13](#)

Schatten. Der Kater
im Sonnenfleck leckt das Gold
von seinen Pfoten.

Shadow. The cat
in a spot of sun licks the gold
from his paws.

-*Imma von Bodmershof* [Footnote14](#)

Dieses Entenpaar!
Es zersägt mit seiner Spur
die Fichtenwipfel.

This pair of ducks
It saws off with his tracks
the fir tree tip [Footnote15](#).

-*Margret Buerschaper*

Übervoll der Krug:
Forsythienflammen lodern
vor der Wand aus Holz.

Overflowing the pitcher
Flames of forsythia smolder
before the wooden wall. [Footnote16](#)

-Margret Buerschaper

Im Wasserspiegel
verzieht der Mond sein Gesicht-
ein Fisch tauchte auf.

A mirror of water
The moon distorts his face
as a fish leaps. [Footnote17](#)

-Margret Buerschaper

Darkness fell early --
a few leaves on the river
drifting through the moon.

-Sabine Sommerkamp [Footnote18](#)

auf kahlem acker
die verrostete egge--
weißglitzernd bereift
on a bare field
the rusted harrow--
frosted glittering white

-Ilse Hensel [Footnote19](#)

neuer arbeitsraum --
himmel und tannenspitzen
im fenstergeviert

new workroom --
heaven and the tops of pines
in the window squared

-*Ilse Hensel* [Footnote20](#)

Lange Baumschatten
laufen den Hügel hinauf.
Die Dämmerung schleicht nach.

Long tree shadows
run up the hill.
Dusk sneaks up behind.

-*Ingrid Grunsky* [Footnote21](#)

Den Kahn ans Ufer
gezogen und umgekippt --
schon dicht der Nebel.

The canoe on shore
pulled up and dumped over --
the fog is already thick.

-*Ilse von Heywolff-Kullmann* [Footnote22](#)

Auf der Eingangstür
sitzt ein Froshkind und wartet
geduldig auf Mücken.

At the front door
a frog-child sits and waits
patiently for a mosquito.

-*Saskia Ishikawa-Franke* [Footnote23](#)

Ein weißer Falter
schaukelt im Juniregen
aus Bambuszweigen.

A white butterfly
swings in June rain
on a bamboo branch.

-*Saskia Ishikawa-Franke* [Footnote24](#)

Ein Band Gerissen --
eine Freiheit mehr. Schmerzlos
fallen die Blätter ...

A tie torn away
one freedom more.
Painlessly fall leaves.

-*Lia Frank* [Footnote25](#)

Sieh, in der Lücke,
die der gestürzte Baum riß,
blüht jetzt der Flieder.

See, in the space
torn by the fallen tree,
now lilac blooms.

-*Marianne Junghans* [Footnote26](#)

Die Ackerwinde
umschlingt mit ihren Blüten
auch den Stacheldraht.

Vines in the field
winds with its flowers
also the barbed wire.

-*Marianne Junghans* [Footnote27](#)

Der Grastoppich wächst --
Tausend Blüten sind bereit
Sich zu verschenken.

The grass-carpet grows --
a thousand flowers are ready
to give themselves.

-Lili Keller-Strittmatter

Kastanienzweige
breiten grüne Fächer bis
hinau zum Dachfirst.

Castania branches
spread a green fan
up to the eaves.

-Gerda Adelheid Kirmse [Footnote28](#)

Weinfest im Städtchen.
Auf dem Rasen verstreut die
Blätter des Ahorns.

Wine fest in a village.
Spread out over the lawns
leaves of maple.

-Gerda Adelheid Kirmse [Footnote29](#)

PFINGSTEN: HOCH ÜBER
DIE KIRCHTURMSPITZE HINWEG
SCHWINGT SICH DIE TAUBE.

WHITSUM: HIGH OVER
THE TIP OF THE CHURCH TOWER
PIGEONS SWING THEMSELVES.

-Hildegard Loth [Footnote30](#)

[Footnote1](#)

Flandrina von Salis. Quoted from the article "Mohnblüten und Wahrnehmungen" by Carl Heinz Kurz, *Vierteljahresschrift der Deutschen Haiku-Gesellschaft* IV:4, February 1991. Tr. Jane

Reichhold.

[Footnote2](#)

Flandrina von Salis. *Mohnblüten: Abendländische Haiku [Poppies: Oriental Haiku]*. Illustrated with woodcuts from Conrad Meili. 97 haiku on 64 pages published by the "Vereinigung Oltner Bücherfreunde", Summer 1955 in Basel, Switzerland. From the article "Mohnblüten und Wahrnehmungen" by Carl Heinz Kurz, *Vierteljahresschrift der Deutschen Haiku-Gesellschaft* IV:4, February 1991. Tr. Jane Reichhold.

[Footnote3](#)

Ibid.

[Footnote4](#)

Ibid.

[Footnote5](#)

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[Footnote7](#)

Ibid.

[Footnote8](#)

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[Footnote9](#)

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[Footnote12](#)

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[Footnote13](#)

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Tr. Jane Reichhold.

[Footnote16](#)

Ibid.

[Footnote17](#)

Margret Buerschaper, from the renga with Sigurd Bolay on page 27 of *Spuren im Moor, Protokoll einer Lesung*, Im Graphikum, 1989. Tr. Jane Reichhold.

[Footnote18](#)

From a personal letter dated 7/11/'82 from Sabine Sommerkamp to Jane Reichhold.

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Ilse Hensel. *The Haiku Handbook*. Written by William J. Higgenson with Penny Harter. New York: McGraw-Hill Book Co., 1985.

[Footnote20](#)

Ilse Hensel. From the renga "In the Clearing Overlaps" from *Tigers in a Tea Cup*. Jane Reichhold. Gualala, Ca: AHA Books, 1988. Tr. Jane Reichhold.

[Footnote21](#)

Ingrid Grunsky. From *Bio-Bibliographie der Mitglieder der Deutschen Haiku-Gesellschaft*. Margaret Buerschaper und Dr. Tadao Araki, editors. Frankfurt am Main: 1990. Tr. Jane Reichhold.

[Footnote22](#)

Ibid., pp. 86.

[Footnote23](#)

Ibid., pp. 88.

[Footnote24](#)

Ibid.

[Footnote25](#)

Ibid., pp. 54.

[Footnote26](#)

Ibid., pp. 98.

[Footnote27](#)

Ibid.

[Footnote28](#)

Ibid.

[Footnote29](#)

Ibid., pp. 110.

[Footnote30](#)

Ibid., pp. 132

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[Footnote1](#)

Tr. J. Reichhold

[Footnote2](#)

Tr. J. Reichhold

[Footnote3](#)

Elsa Hey-de Herder, *Haiku--Een vierkantje zon*. Soest, Holland: Uitgeverij Kairos, 1984.

[Footnote4](#)

Lucette M. Oostenbroek, ONTKNOPINGEN 64 p. Mijghen van Ditmar, 1982.

[Footnote5](#)

Nelly Pels, Mainichi Daily News - October 9, 1983

[note6](#)

Hermina Rijnink-Jonckers, *Vuursteen*, March 1982, 2:1, and in the Haiku Calendar of 1986.

[Footnote7](#)

Wanda Reumer, *Growing Old Together*, Wanda Reumer and Piet Zandboer, 39pp.

Chapter Six

Women Writing Short Poetry Forms in Contemporary Japan

How to say this? I want to have a chapter in *Those Women Writing Haiku* to honor the advances made by women in Japan in this century, but it has been very difficult for me to obtain the information due to the barrier of the language. I feel that what I have learned from the questionnaires and the translation of the answers given there, is so small, so minuscule, and perhaps so warped that I tremble to pass along any information. Still, I have a little I have found out, and until there is more, and until it is more accurate than what I have learned, this will have to do.

In 1986, when he was Director of the International Division of the Modern Haiku Museum of Tokyo, Kazuo Sato stated, "Over 70% of the membership in all the haiku coterie in Japan are women." [Endnote1](#) Yet, when I look at the haiku books in English of contemporary Japanese haiku, there are only three inches of shelf holding books authored or edited by women.

A few very vocal women in Japan have been active in women's rights for most of this century. I have read that women in Japan have had the right to join and appear at political meetings only since 1920 and it was in 1945 they received the right to vote.

From the few women I have met personally who spoke a halting English, I have gotten the impression that in many ways men still have the upper hand in running the haiku world.

Kenneth Rexroth, in his book *Women Poets of Japan* published in 1977, states, "Haiku was almost exclusively a masculine literature." [Endnote2](#) And his statement seems to be true if one calculates only the amount of published haiku by women. Most of the magazines, which controlled the poetry clubs, were run by males and thus, the anthologies were compiled by men and tended to include mostly the poems by men even though they may have had more women in their memberships.

Yet in this century there were some 'breakthroughs' made by women poets, but this occurred when their work rippled out beyond the poetry clubs by being accepted and sold to a wider reading audience. In this century this was done by Akiko Yosano (1878 - 1942) but first she had to jump through some hoops. Her first tanka teacher, the publisher of *Myoojoo* [*Morning Star*] was Yosano Hiroshi whom she met in Tokyo. Shortly thereafter she became his lover. This was not easy to accomplish because he was already married to another woman and at the same time having an affair with Yamakawa Tomiko with whom Akiko also became best friends and lovers. Due to enough situations for a romance novel, Akiko did finally marry Yosano, did get her book *Midaregami* [*Tangled Hair*] published and was whisked to the top of the poetry hierarchy on its success. [Endnote3](#) Her poems had such a freshness, youth and femininity that people immediately forgot her husband had been the champion of having more masculinity in tanka. His magazine soon folded. Akiko, however, went on to write

many collections of tanka, stories, essays and translation while at the same time having 11 children. She truly brought the woman's perspective to tanka. She was admired for her understanding of the classic Japanese literature and her ability to use these images in her poetry of modern feelings. Kenneth Rexroth states that Akiko Yosano "is one of the world's greatest women poets, comparable to Christina Rossetti, Gappara Stampa, Louise Labé and Li Ch'ing Chao." [Endnote4](#)

But the times were against her. As Japan increasingly became embroiled in wars, the tanka genre was used a vehicle for nationalist poetry which was mostly written by men. Still at the beginning of the Second World War, in a quiet womanly way there was Fumi Saito publishing such poems as:

violence
like this is beautiful
living in the world
all day long I sing
my nursery songs

*booryoku no
kaku utsukushiki
yo ni sumi te
hinemosu utau
waga komori uta* [Endnote5](#)

In 1997, and after having written ten more books of tanka, Fumi Saito was declared Japan's Poet Laureate along with many other honors. At the age of 89 she continues to write her own poems, publish, teach and edit a tanka magazine. While she, too, was greatly admired for the sass and pizzazz of her early poetry, she has remained Japan's feminine tanka voice while she has recorded her life's moments as wife and mother, caretaker for a (later) paralyzed husband and her blind mother, her grief and loneliness after their deaths and her own keenly observed spirit as she advances into old age. And through it all, her tanka have ever raised the standards of tanka excellence.

With her distinction in not only tanka but also *yookyoku* (poetry of the Noh plays) Akiko Baba has been very influential in the scholarship of classical Japanese literature. Through her tanka poetry and her continued efforts in tanka education she is also considered one of the best contemporary women writers of tanka. [Endnote6](#)

Yet it was another young woman who rocked the publishing world in Japan. In 1987, Machi Tawara, just out of teaching college and in her first job, had published her book titled *Salad Anniversary*. It literally took the country by storm selling over ten million copies with two English translations. Following her commercial success, which seemed to have come out of nowhere, she was given the prestigious tanka honors. Being a woman of these times, Tawara went on to become a television star and worked to enlarge the populations appreciation of tanka. [Endnote7](#)

One of the 'problems' of Japanese tanka had been the restrictions on the list of appropriate subject matter and word usage and grammar. Though many men had championed radical changes in these matters, their own tanka seemed unable to follow their theories. Tawara, perhaps because of her youth and belief in herself, wrote in the simpler everyday language that touched so easily the hearts of people who did not think they liked tanka poetry. To further this revolution, Tawara has recently 'retranslated' Akiko Yosano's *Midaregami* into a modern tanka poetry idiom which she has termed 'chocolate language'.

Though, until recently it has been mostly the men who have had the education (in English) and the money to pay for the publication of their tanka, there are glimmers of hope as the first women step onstage with their own works. One of the first was Sumiko Koganei with her book, *Three Quarter Time*, and now, just recently her collection *Three Trees* - both beautifully made books with her own poems translated by herself.

The Kajin Club of Tokyo started in 1991 publishing an English version of their coterie's magazine called *The Tanka Journal*. The present editor, Hatsue Kawamura, brings her excellent English as well as her own tanka experience (she has taught tanka at the university level for many years) in addition to her tanka poems which has gained here acceptance in the *Karin* and *Ibaraki Kajin* groups, as well as the *Gendai Kajin Kyokai*. Her latest book of tanka is titled *Peacock Blue (Piikokku Buruu)*.

Though there remains a disparity between the number of male's with their tanka published and those of women, I noticed that in the Imperial New Year's Poetry Party which the tanka of ten Japanese are chanted, the selection committee of judges seemed to be aware of the situation by picking as many woman for the honor as men. This is a very encouraging sign when the Imperial Family makes such an effort to change the pattern in which, only a few years ago, very few women were given the honor. Still, it was to be noticed that at the actual event there were many more tuxedos than gowns and kimono.

In Japan, the gulf between tanka and haiku is much wider; in fact it is practically unbridgeable. Rarely does one poet write in both genres. So to study the complete short-form poetry scene, one must shift into a different drama with another set of players. While the haiku writers have never enjoyed the commercial publishing success of Yosano, Saito and Tawara, an increasing number of woman are taking over the prime haiku positions as leaders and editors of magazine of haiku coterie's.

The first woman to do this was Tatsuko, the wife of Takahama Kyoshi. She took over the Tamamo [Seaweed] group at the encouragement of her husband in 1931. Upon her death, the position was passed on to her daughter, Hoshino Tsubaki. [Endnote8](#)

In 1986 when I took my survey, I only found eight women who attained the role of teacher and editor of a group. In the most recent book of haiku translations - *A Hidden Pond - Anthology of Modern Haiku*, translated by Kooko Katoo and David Burleigh there are 13 women leaders.

This brings me to the role Kooko Katoo has played in the bringing of haiku, from men and women, to English readers. In 1987 she began publishing her magazine *Ko* in English so she was able to bring forward many new haiku voices through her translations. In addition she

undertook several very ambitious publishing adventures in pursuit of her goal to bring Japanese haiku to an English audience. In 1990 her *saijiki*, titled *Four Seasons*, brought the first complete list of season words with haiku in English with the list of authors circling the globe. And she did it in both Japanese and English. And now, her beautifully made hard cover book - *A Hidden Pond - Anthology of Modern Haiku* which serves as an elegant introduction for haiku of the leaders of the haiku movement in Japan.

I owe her a personal thanks for her efforts in aiding my survey in 1986. She encouraged women to respond even though they had no idea of who I was and it was the result of her esteem and encouragement that I have been able to reach as many haiku writers as I did.

In 1987 (what a year that was for so many women to enter publishing haiku!) I met Yoshiko Yoshino at the Japan - USA Haiku Conference in the Hotel Nikki in San Francisco. She was the only woman speaker in the long day's lineup and the only one whose enthusiasm and vigor made us sit up in our seats with delight and attention. She was and is totally dedicated to bringing the message of haiku to English readers with the firm hope that a sharing of cultures would lead to a lasting peace. She was and is President of the Hoshi Haiku Association and publisher of the *Hoshi* magazine as well as a member of the Board of Directors of the Haiku International Association. Her book, *Sakura [Cherry Blossoms]*, in kanji and English, brings a collection of her haiku from 1949 - 1990.

One of her poems which is my favorite is:

night cherry blossoms
calculating the best time
to leave

[Endnote1](#)

Personal correspondence from Kazuo Sato, August 18th, 1986.

[Endnote2](#)

Women Poets of Japan. Kenneth Rexroth and Ikuko Atsumi. New Directions: 1977. pp. 162.

[Endnote3](#)

Akiko Yosano's *Tangled Hair* - Selected Tanka from *Midaregami*. Translated by Sanford Goldstein and Seishi Shinoda. Charles E. Tuttle: 1987.

[Endnote4](#)

Ibid. pp. 176.

[Endnote5](#)

White Letter Poems by Fumi Saito. Translated by Hatsue Kawamura and Jane Reichhold. AHA Books:1998. pp. 12.

[Endnote6](#)

Women Poets of Japan. Kenneth Rexroth and Ikuko Atsumi. New Directions: 1977. pp. 152.

Endnote7

There are two English translations from Tawara's *Salad Anniversary*. In *Salad Anniversary*, Kawade Bunko, 1989, Jack Stamm translated about 2/3 of the poems into five-line approximations of English tanka. Juliet Winters Carpenter, Kodansha: 1989, did all the poems into three-line haiku approximations.

Endnote8

A Hidden Pond - Anthology of Modern Haiku. Edited by Kooko Katoo, Translated with commentary by Kooko Katoo and David Burleigh. Kadokawa Shoten:1997. pp. 85.

Contemporary Japanese Haiku in English

Sutra chanting fills
the temple with monk's voices -
myriad green leaves

-*Kôko Katô*

In the moonlight a toad
doesn't leave the pond
and so cannot sleep

-*Kôko Katô*

Gradually growing
gratitude goes to my friend
on the verandah

-*Yoshiko Naito*

Passing my station
I have left something behind
this bright autumn day.

-*Yoshiko Naito*

After long absence
we're constantly friends again
by the warm fireplace

-*Yoshiko Naito*

Mazuruka o hikikonashi ezu shottsuru-nabe ka

Mazuruka = folk song from Poland

hikikonashi ezu - can play well enough

shottsuru-nabe = name of a one-pot dish from Northern Japan

nabe = pot

- *Kei Akao (Haruko Akao)*

Tsuta sentjo Karenana to shite Araarashi

Entangled ivy

to die

change harshly

-*Kazuko Arima*

Toki no Tenshi ga ureta Kogarash Kotten

Ceramic angel

sold in cold wintry wind

antique shop

-*Kimiko Itami*

Koto kuguru usumurasaki ni aki no kaze

The voice of autumn -

a lavender breeze moves

through the koto strings

-*Kôko Katô*

Izumi no soko ni ippon no saji natsu owaru.

A spoon

at the bottom of the fountain -

summer has gone

-Hasuko Iijima

KK

Hari hamono kagami hikagami netsusha koyu

hari = needle

hamono = cutlery

kagami = mirror

hikagami = behind the knee

hetsusha = heat

kogu = (mountain) pass or summit

- Shigeko Kohiyama

Karasu-ur karenan to shite shu o fukamu

gourd

dying

orange deepens

-Sunie Matsumoto

Tai shun ka tai kan ka ishi shizukanite

Waiting for spring

endure the cold

stone quiet

-Niyoko Kawasaki

(Hideko Nakajima)

Big bunch of grapes

so quickly my hands become

a lake

-Toyoko Koono

Takijiyo Koono

Heavy fog
starts writing
a night diary
-Miyoko Ooba

First butterfly
flying carefully
over its shadow
-Haruko Takigi

Fading away human being
violet clusters of wisteria
calmly resume their relaxing
- Michi Shibuya

Gold in the sun
Silver in the shade -
Oh, pampas grass
-Umeko Shimomura
KK

All are wounded
in the depth of the sea
like cherry blossoms. O sea shells!
Kiyo Hinoki

hanabie no sugao ni chikashi Hotoke no hi.
Cold flowers
unpainted face
close to candlelight
- Yuki Inoue

Slowly and quietly
Mother's growing old

A relish of vinegary chrysanthemum.

-Mizue Yamada

(eating chrysanthemum is believed good for longevity.)

Nigi Futae Kami no Renai shitamaeri

Rainbow double - gods also fall in love

-Kiyoko Tsuda

Nakihito wa umi ayumi koyo sakuradoki

You who ceased to be

Walk to me over the sea

Cherry blossom time

-Chieko Watanabe

Usugini ya

Kito kanashimasu

Koi wo shite

My gauze dress wayward

Others might have been in grief

Because of my love

-Masajo Suzuki

The season of changing clothes

For summer; I see a bridge

not so far away

-Teijo Nakamura

KR

Notes:

KK= translation by *Kôko Katô*

KR = Kenneth Rexroth with Ikuko Atsumi in *Women Poets of Japan*, New Directions Book, 1977.

Yoshiko Naito's haiku were borrowed from her book, *Haiku One Year*, 1998.

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BIOGRAPHIES OF *THOSE WOMEN WRITING HAIKU*

American

Atwood, Ann - Translates all of Gunther Klinge, Germany, for the magazines. Writer and photographer. Made films with Lyceum Productions.

Avila, Kat - Continues to publish in *The Geppo*.

Ave Jeanne - Editor of the *Black Bear Review*, a literary with social protest overtones. Also writes poetry .

Barton, Geri - song-writer, but also become known for the renga she has written with Lorraine Ellis Harr.

Blumberg, Shirley J - Planning commissioner in Mammoth Lakes, CA and secretary for attorney husband. Writes fiction articles and other poetry, goes backpacking. " living in a place of such beauty that it is like living in a haiku. "On an early summer hike when I suddenly realized that I was experiencing every moment as a heightened haiku moment, and by doing that, I was able to feel a part of the wilderness far more than my companions. At a rest stop, I scribbled down some of the haiku, and when I got home, I wrote several more. However, I realized that I didn't have to record them to live them. I am 63, white haired, active, interested and involved in everything around me: my community, family friends, my surroundings. I also enjoy solitude -- indeed I require it."

Canaway, Ruth - I enjoy drawing and painting, writing a book on archetypes, does illustrations for others' work. To inspire my haiku I have studied Zen, Nicheren Shoshu, Buddhism, yoga, meditation, Sumi, Jungian, Freudian and Gestalt psychology, behaviorism, acting, dance, music, karate, and poetry. "I will never forget the feeling of satisfaction that I had after completing my best Haiku, on realizing that nature had given it more depth than I could control. I am a Christian, a wife, an artist, and a parent; also a writer."

Calkins, Jean (Rima Golden) - I first wrote a haiku "for a contest with Poet's Tape Exchange in about '65 and I won first place. I have loosened it up somewhat" but am still traditional though not so strict with syllable count. I find humor in the seriousness of nature.

Cooperstein, Claire - Went to a meeting of the North Carolina Haiku Society because friends

of mine in the NC Poetry Society were going--and because I was curious. Wrote my first haiku there. It was two years before I stopped writing 3-line poems and wrote my first haiku. "I had been struggling to write haiku for months without success. Walking on the beach, I bumped into a friend whose haiku had been published. She sat down with me and went over all my so called haiku, showing me what was needed. It was like a revelation. I began publishing after that." (later in a letter she writes, "Of course I know Nina Wicker--she is "the lady at the beach" who showed me the difference between a 3-line poem and a haiku!"

Currier, Joyce Walker - "At a Haiku Festival in Toronto Canada when Cor van den Heuvel asked to tell him about a haiku of mine that I liked and I could not think of any! I was caught off guard, not expecting anyone to know that I wrote haiku."

Davidson, L.A. - "A fellow poet, Elizabeth Lamb, gave me a copy of Harold G. Henderson's *Haiku in English* and urged me to start writing haiku. I wrote my first haiku on a car ride from NYC to Indiana, Easter time, 1966. It was published in *Haiku Highlights*, Vol. 5, No. 3, 1969. I since have written children's stories, poetry, articles for small literary magazines. Born on a ranch near Roy, Montana, graduated magna cum laude from the University of Minnesota in Journalism. Married, two daughters, a life of traveling around the world with her husband. Now living in NYC which is the source of many of her haiku.

Eastlund, Madelyn - poet, free lance writer for over thirty years, Instructor in creative writing and poetry, workshops "I learned of haiku while browsing my copy of Woods's *Complete Rhyming Dictionary*...came across the "form" of haiku. Of course all he gave was the syllable count so my first haiku were not haiku. But evidently many of those who published during those early years didn't know it -- they published me."

Egermeier, Virginia -" I wrote my first haiku on a hot day beginning with "In icy water...", just to see if I could. I sent it to "Piedmont Literary Review" because Barbara McCoy had sent me a note much earlier about my first NON-haiku"

Eulberg, Sister Mary Thomas - I am a nun, a teacher. I learned of haiku in 1976, in Dubuque, Iowa, under the coaching of Father Raymond Roseliep, Loras College professor emeritus, August 11, 1917-December 6, 1983.

Heinrich, Peggy - I am also writing regular poetry, non-fiction, am writing a book on commission, articles, short stories."

Guentherman, Cindy -"I also write other forms of poetry but prefer haiku because it lets one see the ordinary things in ever new ways which enriches one's life."

Grell, Terri Lee - I woke up in the middle of the night and could not go back to sleep until I wrote my first haiku down. I was in a motel in Oregon and wrote it for a seagull who was waking up the morning"

Harr, Lorraine Ellis - " I wrote my first haiku in order to enter the Japan Air Lines Haiku Contest in 1964. Won an honorable mention. I soon replaced my writing of poetry with the exploration and enjoyment of haiku. I have changed from syllable count to short-long-short lines. I have tried every form for writing haiku but feel this one works best. I am editor of *Dragonfly*, founder of Western World Haiku Society, 1972, writes articles, short stories, children's stories."

Harter, Penny - "I teach writing and literature. Write poetry and publishes with my husband, William J. Higginson."

Heitmeyer, Doris - "In the '60's had read books by Henderson, Blyth, Yasuda and tried my hand at it. It was not until the 80's that I was serious enough about it to seek out a group to learn more." Now Secretary to HSA and publish *The HSA Newsletter*. For thirty-five years I have been a secretary; last 20 years a medical secretary at Cornell University Medical College in the Department of Pathology."

Hirshman, Rose (Loke Hilikimani) died April, 1984 Since her death there has been created by the Rockland County Haiku Society, the Loke HiLiKiMaNi Haiku contest which was first held in 1987, judged by Robert Spiess. Winners were: (1) Elizabeth Searle Lamb - the brown-robed priest/focusing on Indian dancers, /sunflash off his Leica/, (3) Helen Dalton - the gnarled finger/of the deaf old man/tuned to his cat/

Engle, Margarita Mondrus -"I believe in simplification and streamlining; I often write several versions, set them aside and wait to see which one becomes the most comfortable and natural form. Waiting is essential. I avoid simile, metaphor and intellectuallizing."

Kenny, Adele - Teaches creative writing at the College of New Rochelle, teaches at Rahway Public Schools, Rahway, New Jersey, edited small press literary journals and anthologies. Do readings and workshops on a regular basis. Born in Perth Amboy, New Jersey, grew up in Rahway spent part of most summers at her family's Adirondack retreat in Stratford, NY. Received her B.A. from Kean College in 1970 and her M.S. from the College of New Rochelle in 1982. Awarded a fellowship in poetry by the New Jersey State Council on the Arts for 1981-1982 and 1986-1987.

Lamb, Elizabeth Seale - "I saw a note about a new magazine, *American Haiku*, in early 1963, subscribed and began reading, studying, writing with encouragement from the editors,

especially Clement Hoyt. First haiku published were two in *American Haiku*, No.# 2, 1963. I also do free-lance writing and poetry. HSA charter member, former president. Editor of *Frogpond* from 1984 - 1990.

Lambert, Jane K - does pen and ink sketches with her haiku. Teaches writing in schools.

Lifshitz, Leatrice - "Once a week Rose Hirshman (Loke Hilikimani) and I met in her primarily to discuss the books we were reading and the poems we were writing. After Rose attended the Bergen NJ Poets' Workshop, she became interested in haiku. I was soon also hooked. That was about 10 years ago" - "haiku is a window on the world and I would be unhappy without that window. I have organized the Rockland County Haiku Society and the Loke Hilikimani Contest. The Rockland County Haiku Society meets every six weeks.

Little, Geraldine C. - Singer with a group that performs and records with the Philadelphia Orchestra. Does solo work. Has sung in a performance of "Haiku" by composer Vincent Persichetti of James Hackett's haiku. Vice President of the Poetry Society of America. Publishes far more regular poetry than haiku. Former president of Haiku Society of America, Vice Pres. of the Poetry Society of America, NY chapter.

Lyles, Peggy Willis - "I believe haiku should be precise, fresh, open-ended and evocative brevity and compression. read Japanese masters to refresh my thinking. I teach, do editing, writing and painting. Held a Woodrow Wilson Fellowship at Tulane from which she received an M.A. degree, and has taught at the high school and college levels. Presently is poetry editor for *Georgia Journal*. Married for 23 years ('82) daughter and son. "

Marucci, Linda - "I like to use haiku as an 'up' experience to share with others. I remember once going to show Nick Virgilio my work in a church in Camden -I got lost and had to take a cab."

Mayhew, Lenore - Writes and translates other poetry from Japanese and Chinese, has translated all the major haikai of Japan. Travels to the East. Born in 1924 in Ogden, Utah, married to Frank Mayhew, 4 children, B.A., Mills College [CA], Majored in Music History; Minor: English and Dramatic Arts. Team-taught seminars in translation with Oberlin College faculty and is an Affiliate Scholar at Oberlin. Four books of translation of Chinese, Japanese and Russian poets. Her translations of these poets have appeared in ten anthologies. Her own original poems and haiku have appeared in many magazines. "I feel it is important that writers and readers 'see the center' of haiku. Feel that more and more are and hope it continues."

Margaret G. Molarsky - "I hold a haiku in my head all day while I work on it. In the evening,

usually, I write it down. Brush painting, poetry about native American with whom I have done family case work. I keep a book of haiku written by others which I admire the most. This is a great joy."

Mountain, Marlene M - is an artist, writer of fiction and non-fiction; has printed cards, produced books and written plays with haiku incorporated. She is a very active feminist. slow awareness that potential of haiku form and content not realized/acknowledged by editors, translators, originators, "philosophers". That existing rules/dogma denied rather than embraced expression of full human experience"- "8/1977, creation of unaloud (visual) haiku: labium. First awareness of women's haiku; of focusing on woman's experience" Inspired by visual haiku, I began to paint images of femininity. I paint, write, rant and rave, and manage to stay relatively sane in the mountains of Upper East Tennessee. Occasionally I show painting on my land in a little shed called "The Great Goddess Gallery" and in other places near-by. Writings in various books and magazines."

McCoy, Barbara - Haiku Editor for *Piedmont Literary Review*; writes poetry and haibun. "First began to write haiku in 1975 when I attended a writers' workshop at a local university. First published in *Dragonfly* and I was greatly encouraged by Lorraine Ellis Harr."

Procsal, Gloria H. - "My early haiku were strict 5-7-5; no exceptions. Now I cut any padding, which produces smoother work." "Write it, let it rest! then tighten, eliminate excess articles and adjectives. Adding a gerund enhances immediacy. Be sure 2nd and 3rd lines are in the most effective order. An interesting experience was having a haiku rejected five times, which went on to be an award winner in Kansas. Raised in El Centro. She is an international award winning poet, She has written radio interviews, TV commercials, articles, essays, short fiction and two novels. She supports youth poetry programs and has been honored on the state level for her contributions to the Arts. She and her husband, George, divide their time between homes in El Centro and Boulevard. They have four children.

Purviance, Edna G. - Taught haiku in schools and small groups. Formed the Haiku Appreciation Club and published a magazine for it for three years. Publisher of Betty Drevniok's book, *Aware*.

Reynolds, Helen - "We settled in Marysville, CA, after a year and a half in Japan in 1952-54. I had acquired six books by R.H Blythe and had "thought haiku" for some time. The I met Ethel Dunlop, a haiku writer and began recording observations. My first attempt was not accepted for publication but shortly afterwards,

Over a stone wall
acacia heavy with spring
guild a tombstone

which was accepted and printed in *Modern Haiku*. I am a serigrapher and painter who likes all

kinds of people ranging from Nelly the Cat Woman (one of our street people) to haiku professors, but especially people with a sense of humor. I enjoy all arts but feel proficient in only one."

Rotella, Alexis K.- Writes longer poems, nothing scholastic. *Editor of Brussels Sprout*, freelance writer, associated with a public relations agency and Interfaith Minister who does spiritual counseling and healing; poetry therapy in nursing homes. Rotella was a former President of Haiku Society of America in 1983 as well as Editor of *Frogpond* that same year.

Rust, Rebecca - is founder of the North Carolina Haiku Society and currently editor/publisher of the North Carolina Haiku Society Press. "I feel haiku magazine editors need to distinguish between haiku and good brief poetry. And they should have more tolerance for the different schools of haiku writing"

Sagan, Miriam - is a hotline counselor, a masseuse and Polarity therapist. She is a writer of books, poetry and newspaper articles and reviews. She is also one of the editors of Zephyr Press. Her specialty is giving poetry readings. Born in NYC, B.A. from Radcliff/Harvard, M.A. from Boston University. Artist-in-residence program in NM. Lives with Zen husband in Santa Fe.

Shelley, Pat - "Writing poetry, reading it, being involved in the poetry community are my main activities. I am a widow, my two sons are grown and married, my companions, a Lhasa Apso and a pair of Zebra Finches." [Pat died December 28th, 1997.]

Sherry, Helen J. - Began writing and publishing in 1983 after finding haiku while searching for short verses to incorporate in note paper she was designing. She majored in art at Mercyhurst College, Erie PA and the Columbus College of Art and Design, OH. Many exhibits and awards in Ohio, Washington, DC and California. Designed the stained glass windows for two Ohio churches. Former state president of National League of American Pen Women. Mother of six children, grandmother.

Simmonds, Jean - In addition to haiku, Jean Simmonds has also published children's stories, non-fiction articles and other poetry.

Stewart, Roberta. (Deceased 1991.) "I wrote my first haiku with Kay Mormino, founder and editor of *Modern Haiku* in 1970 at Dana Point, CA. We were writing tanka and were members of the TANKA chapter of the California Federation of Chaparral Poets. Kay Mormino got interested in haiku after winning a prize in the Japan Airlines Haiku Contest. Once I saw a haiku almost identical to one I had published and thought the person had plagiarized mine but later found out that the other had been written two years before I wrote mine.""

Tanzer, Lilli, R.D. - painted the sumie painting on the cover of "Frogpond" VII:1 Lilli was Secretary of Haiku Society of America and editor of *Frogpond* from 1978 - 1981.

Vance, Lequita - Artist, graphic designer, designs haiku books and interior decorator. "My goal is that haiku be taken seriously and incorporated into the mainstream of American poetry."

weiss, ruth - "I spent time with Jack Kerouac and wrote and talked haiku with him in SF in the early 50's and read them in The Cellar in SF and published them. Later, 1980, had a dream for a watercolor exhibit with haiku and did that and became re-involved in writing haiku. I keep myself as light as possible working my way through the dark" "January 4, 1982 --- Inverness, California --- a few months out of San Francisco --- in the eye of the storm --- 12 inches of rain in 24 hours --- houses sliding into the bay --- our home & life & work in the path of a stream turned river --- wheelbarrow & tools swept away --- Paul creating a trench with a colander that appeared out of nowhere --- ruth bailing bailing bailing inside --- a batter-operated radio from landlady & her children huddled upstairs announces another storm & continuing rain --- out comes his haiku between each squeeze --- 5// five is like changes/after a visit from hell/with day break clear day//on the morning of January 5th the rain stopped, the sun came & stayed for 17 days --- the mud still seeped in, but the house, the lives & the work were saved --- this was the start of the book of haiku, *All Numbers Work In Time* -- and therefore the number & not consecutive.

Wicker, Nina A. - "When the North Carolina Poetry Society, Inc. added this category to their annual contest. A niece gave some sixth grade rules about the 5-7-5, nature, haiku. It was a challenge!"

Yarrow, Ruth - "I wrote my first couple haiku when teaching a course for environmental science students at Stockton State College (southern NJ.) on how cultures around the world perceive nature. Then I read a good deal to learn about haiku and asked my students to try writing a few, When I tried them, I was hooked. Teacher. Ecologist and environmental educator. Leads workshops on environmental education and haiku. Organized the Tompkins Co. Nuclear Weapons Freeze Campaign. I would like to see a more democratic discussion-stimulating editorial format to some of the journals as Lilli Tanzer had in the early issues of *Frogpond*."

Young, Virginia Brady - "If a haiku delights or inspires me, I think it is good. I like it if it has a season word and internal comparison, but I break the rules when I choose." Virginia Brady Young also writes "western poetry", short stories, non-fiction articles, articles about haiku.

Canadian

Aikins, Suezan - "I am a full time water color painter and Japanese technique woodblock printer. I use my haiku increasingly as part of all communications to a wide circle of professionals, friends and family don't live in my tiny fishing village! I am curious, energetic, demanding in standards, esthetics."

Baker, Winona - "Why would you want to meet me? I can be hospitable, fun, but if I am caught up in writing, I may not be. I used to let anyone ask me to do things and I'd put aside my own work. It took a serious illness to make me realize the if I really wanted to write, I should do it. I am involved with human kind still: still have my original husband, four now-grown children, modest house, no furs or expensive jewelry. Want to think of myself as a Renaissance woman but still have a bourgeoisie streak. I say I am busy, yet I can spend whole days just diddling. Looks? normal, like someone's wife, sister, mother..."

Bennett, Betty Kendell - "I am outgoing with a sense of humour and a bit of playfulness. My husband, a rural man, saying he felt upon entering a roomful of persons that instead of a room it was a forest; instead of trees, people. Thus," rural man/slowly entering a forest/of people"

Bluger, Marianne - "Describing oneself is difficult. Yes. Difficult. However, in the winter of 1975, writing in isolation a long lyric, I discarded all of it as being wordy and unclear except for a linked image which was in rough haiku form and struck me as the pivot of the objective and emotional experience I had intended to convey."

Buckaway, Catherine M. - "I would say that I have a vast knowledge of poetry. Also a vast knowledge as to how to get poetry published. To date (winter 1986) I have 2,628 published poems. Also how to get them preserved forever; I have 4,000 poems in the University of Saskatchewan Archives." [Catherine died in 1997.]

Coney, Denise - "I am a vivacious 30 year old red-headed woman who has just embarked upon her second career - that of a Social Worker. I enjoy reading and writing, movies, dining out, cross-country skiing, hiking, walking and badminton."

Drevniok, Betty (died in March, 1997) - she wrote about herself in 1985 - "A bit shy, but not too much. Generally happy and optimistic -easy going -average intelligence -artistic -persistent - terrible housekeeper - gray hair - brown eyes - pleasingly plump -big feet, size 8 - like only haiku and limericks, no other poetry. Into psychic stuff (Findhorn and channeling) - love to travel - love living in the country - love visiting the city."

Ford, Muriel - "I approached a man in a store and wanting to show that remembered a haiku he had written, I took his hand and quoted the haiku. I had the haiku correct, but not the man. The stranger was dumbfounded and I was too embarrassed to explain and left hastily."

Harris, Claire K. - "I am a West Indian of African descent who has chosen to live, teach and write in Canada. I write as a means of bringing my rather curious intelligence to bear on the world, on on women in the world. Even though my poetry is often about terror in one form or another, it is written out of hope. My work is often wildly experimental; thus a kind critic has described it as being 'bravely extreme'. This is why I need haiku for the relief of form, for peace; and for its essential elegance."

Howard, Dorothy - "Busy co-parent of six children, aged from 8 -18, I believe in the importance of family, both nuclear and extended, and of society at all levels. I do not have answers; questions come to me very easily. I am attempting to set questions aside and participate more actively in the creation of a network of writers, I am president of Haiku Canada, I am a contract employee of Revenue Canada, Customs and Excise where I teach and do text revision. I enjoy life and wish there were more than 24 hours in a day. I hope to live long." [Currently editor of *Raw NerVZ*.]

Jankola, Beth - "I never recall calling them "haiku" . I write these small poems because this is what I seem to best at. I am a poet who publishes books and illustrates books."

Jorgenson, Jean - "Retired from nursing, I now devote my time to writing poems and stories, haiku and renga. In the few years I have been writing, my work has won several awards."

mckay, anne, "Married 20 years, with three children, to a cinematographer, now divorced and drifting..."

Nishimura, Tomi - "During the Evacuation [of Japanese into concentration camps in World War II] to Grand Forks, British Columbia, I was working as a farmer and began writing haiku. I would describe myself as petite, alert, articulate, young-looking, interested in life, voracious reader, artistic."

Pratt, Claire - Wrote my first haiku in 1965 while recovering from a violent and critical illness. I chose the medium to capture some hospital experiences until such time as I was physically well enough to express them in my art [i.e., woodcuts]."

Rose, Mildred A. - "I discovered haiku in some beautifully illustrated books for kindergarten

children in 1969. In 1970 I went to Japan with my husband where I continued my study of haiku and tanka. Mrs. C.M. Buckaway and Lorraine Ellis Harr were helpful to me in getting my work published. Now I am white-haired, absent-minded, wrinkled but with open arms to children, especially grandchildren."

Saunders, Margaret - "I live in Hamilton, Ontario, and edit the quarterly magazine "Wee Giant". I am a member of Haiku Canada, and on the literary committee at Hamilton Place. My longer poems as well as the haiku and senryu have been widely published."

Schuck, L.Pearl - . L. Pearl (Ford) Schuck was born and lives in Regina. Her poetry and haiku have won important awards throughout Canada.

Smith, Dorothy Cameron - "I have a sense of humor, a sense of the beautiful in life. I tried to hang on to the traditional, but I also have to keep up with the modern. I have a 5 day a week radio program, I write for children, do public speaking, short stories, sells verses to greeting card companies in USA. I have a small business at home, The Cameo Studio, where people can come with their work for editing."

Spriggs, Ruby - "I was born in England, came to Canada in 1957, finally living in Montreal, Toronto and in Ottawa where I enjoy painting, writing poetry and gardening. For three years editor of the *Haiku Canada Newsletter*."

Vakar, Anna - "Three months after being introduced to haiku, I was lying in bed with a sprained back and wrote my first published haiku. I enjoy the challenge of language and of perception; a pleasant source of contact with friends; something one can turn to for relief when life appears difficult; it is pleasant to be published"

Villeneuve, Jocelyne - "I am trying to avoid the traditional format and compress the images in one short concise yet precise expression. I must be moved by it.. freedom should be the basis of any haiku."

Whitter, Gail - "After the publication of my book, *Insular Position*, I became even more active in women's publishing."

Wong, Maureen

"Words take form

Paint strokes play across paper

Nearing forty"

Dutch

J. van Aelst-Versteden, (Silva Ley) - A teacher. As poet was publishing in 1968 - recent work --about women in the Bible.

van den Berg, Adri - "I was born on June 11, 1943 in Eindhoven, NOW working as a 'reader' for an institution which provides information about recently published books for public libraries. write stories."

Bleijenbergh, Gaby (died September, 1997) - I write, short stories, tanka. "I am fond of several "things of beauty": I read a lot, love to go to a concert, theater, exhibitions...Every day I try to go out for a walk...looking for plants, trees, and little animals, "painter's skies", and if possible, a bit of silence. Mostly I walk alone which can be dangerous these days! If they are nice and sensitive, I like people around me. I hate dominating persons, disc-jockeys, pop-music, TV shows; too much noise, too many claims. I love to drink a glass of wine. Come and join me?"

Blumenthal, Hermy, H. - Besides being a housewife and mother of 3 sons, I love everything that has to do with puzzles. Not only jigsaw and cryptograms, but also chinese pictographies, haiku (a puzzle with words), games (tangram) and organizing things. I can not do without going to the theaters, ballets and concerts. I am interested in people, their appearances and doings, I also love to be alone for a couple of days. I would say, " Live and let live."

ten Broeke, Johanna (Jenny) - "I am woman of 59 years with many interests. Nature and its functions play an important role in my etchings and other work. I want everyone to love nature because we are all a small part of the universe. It is important to know our world and care for it."

Dirkse-Bresters, His - I am 71 years old - studied law in Leyden - married and raised a family - did translations - was active in women's organizations (leadership training, help to migrating women, publication) - during 12 years a member of the executive of an international women's NGo: the World YWCA - after that for 10 years university lecturer in the fields of public law and international relations."

Yka Frijlink - "I am , age 80, widow, mother of 3 and grandmother of 4 children. I live on my own and am interested in reading. painting and writing haiku."

Hell, Johanna W. P. - "I was born in 1931."

Hey-de Herder, Elsa - "If some wants to meet me she [he] should know that I am like the mother-earth; warm inside and much cooler on the outside!"

Hoedemaliers, Jeanine - "I'm a very sensitive type, but also kind of powerful. Once I was a dreamer, but now I am a very realistic person with virtuous meanings."

Huizinge, Nannake - "I try to live in harmony with myself and my surrounding and to see the relativity of things, hoping to grow into a wise old lady! I love my work. To me solitude and silence are of vital interest; I am scared of crowds. I believe I am a spontaneous person, critical, practical and bossy with a quick temper and a warm heart and sense of humor."

Groenendal, Loeke - "Works as admissions secretary for a hospital, has a passion for reading, enjoys being out of doors. Not so glamorous to see, but always curious to know."

van Gulick, Gusta - "I want to be here and now, so I keep changing, always on the move."

Lievaart, Inge - "At first a human being, in the second place a poet, a woman 74 years old."

de Jonghe, Mieke - "teacher of history and foreign languages but am now the curator for a museum in Damme [near Bruges]. Am very active in church and lead a group of young people who welcomes and guides tourists through churches in Bruges. Also engage in photography and painting."

Nadia Nadia Radovici - "born in Bucharest Rumania, emigrated to Holland with her family, has a degree in Physics and Chemistry, is a scientific editor and much interested in literature."

Oostenbroek, Dr. Lucette M. - "I am a teacher of classical philosophy at an "open university. Did a translation of Catullus' poetry and am working on the works of Tibullus. I'm a difficult person for fellow haiku writers/poets, as I remain very critical and tend to a certain aloofness to other people's endeavors, because my standards of writing for myself and others are so high. However, when anyone would seriously want my opinion (without becoming angry) or give my work intelligent criticism or could speak comprehensively on the subject , I would greatly enjoy the dialogue."

Pels, Nelly - "Was born in Rotterdam in 1927. I am writing since 15 years; it is a way of life for

me. "

Rijnink-Jonckers, Hermina - "I am a widow of 72 years old, mother and grandmother of five."

Reumer, Wanda - "Former Editor of *Vuursteen* and co-author with Piet Zandboer of *Growing Old Together*."

van Schuylenbergh, Heidi - "Enjoys classical poetry recitation, drawing and painting, meditation, observing nature, and examining real life."

Regensburg-Burck, Pauline - "I am interested in poetry and literature. I used to live in Indonesia until 1948, after which I lived in Holland with my family. I taught French and Russian but am now retired and working on another tanka collection."

Soutendijk, Truus - "Look out for a little slightly built middle aged woman with fair hair, blue eyes and casually dressed."

van Thor-Braun, Jette - "born Nov. 26, 1922 in Maastricht, is married, had four children and 3 grandchildren."

Timmermans, Clara - "Painting, works as a tourist guide, lectures. She enjoyz observing nature on trips to the country."

de Vries-van Heerde, Lutha - "I am a married woman and mother of two grown-up children, a girl and a boy. I like classical music, visiting museums, oil painting, glass engraving, knitting and crocheting."

Witteveen, Thea - "I'm here with all my incompleteness. I'm interested in culture, art in literature, in nature, in human beings; as matter of fact, in life."

Wolthers, Helena - "I am now 78 years old. Sixty of those years I have spent writing poetry and now I am totally taken by haiku! I have published very little, partly because I did not make the effort and partly because my life has been very changeable and I have had many duties. Even yet today I am very involved and seem to have too little time for myself. In spite of that, I am a very happy person and am happy to carry on the haiku tradition."

Zegerman, Caroline - "I like literature, art and theater. Music as well. I had a full time job

while raising my two daughters and was an active member of feminist and lesbian groups, but now I seek to be alone. I protest against the oppression of people and the fact that we are destroying our world and poisoning each other. I live happily together with a woman. We love our pets and friends. I was born in 1936."

Japanese

Akao, Kei (Akao, Haruko) - "I have been living with music about 35 years. I graduated from music college in 1946. After that, I gave concerts and taught music to private pupils. Married to Toshi Akao, a famous haiku poet who died in 1981. I then became the president for the Coterie *Uzu*. We try to continue his work. My music influences my haiku very much. Because I belong to the Modern Haiku Association, I write my work both with concreteness and feelings for images. I try not to depend on words. I feel the substance is more important than words, in contrast to many other writers of haiku who depend upon clichés."

Arima Kazuko - "My husband died in 1945 and I became a widow. I work at Tokyo University for the Dean of Science in addition to my haiku work. I look at nature with love, and feel my own poem soul when I write haiku. I am hoping for world peace through haiku."

Itami, Kimiko - "I write haiku and other poetry. I became a student of Itami Mikihiko in 1946 and a member of *Seigen* in 1949. In 1960 I changed my style to one using colloquial language. Most of my writing is about daily life and my foreign travels."

Koko Kato - "*Ko* is the name of my haiku magazines as well as the name of my haiku group. *Koo* means plowing and cultivation and is taken from my name." She writes, "Koko Kato loves haiku poetry as well as the natural world around here. For her, writing haiku and essays are the most happy kinds of work. She has published two kinds of haiku magazines [in Japanese and in English] and endeavors to improve haiku literature. She was born in the historical city of Kyoto in 1931. She spent most of her school days in Nagoya and then studied at Doshinsha University in Kyoto, graduating in 1955. For eighteen years she was school teacher. Her family consists of a husband, a daughter and a son and a dog. Her husband is a medical doctor and chief professor of Medical University. Her son is a medical student. Her daughter writes poems. Her dog is a pure Japanese kind. She takes walks with this dog. We may say her dog is her haiku friend."

Iijima, Hasuko - Karuko Iijima is the chief of staff of the haiku group *Taka*. She was born in Kyoto, Jan. 9th, 1921.

Kohiyama, Shigeko - "In 1955 while I was under medical treatment at a tuberculosis sanitarium, I was deeply impressed by Shuson Katoo's work. I began writing haiku in earnest. Later I became his pupil. I am rather a hard working type for haiku. I hold regular meetings with a small group."

Matsumoto, Sumie - "In 1940 I wrote a haiku for the first time at Keishu. In September, 1941, I won a prize in the haiku magazine *Hototogisu*. After that I won prizes there many times. I became a haiku poet. I bring 45 years of haiku experience and my personality to become the leader of the magazine "Kaze no Michi [Road of Wind]. I want to hand down haiku's spirit to the 21st Century."

Kawasaki Niyoko (Hideko Nakajima) - "I am an ordinary housewife who loves haiku."

Kuuno Toyoko (Kuuno, Takijiyo) - I am very interested in making the public aware of the place of women's work in haiku and of bringing a woman's sensitivity to the genre."

Ooba Miyoko -

Taligi, Haruko - "I learned haiku from my father, Takahama Kyoshi, one of Japan's most famous haiku poets. He died in 1959, then I continued to learn from my sister, Takahama Hoshino. In 1946 I began to teach at haiku meeting. When my sister became disabled from a stroke in 1970, I became director and selector for *Rili-nu Gyokuso [Decorations of the King's Crown]*. When my sister recovered in 1984, I returned her position to her and began another magazine, *Harukyo [House of Haruko]*. I was born in 1915 in Kamakura, graduated from Yokohama Gerris Girls School. In 1934 I married Takagi Ryichi. I worked in the Bank of Japan and became manager of Japan's Trade Import-Export Bank."

Shibuya, Michi - "Born November 1st in Kyoto. Now a pediatrician."

Shimomura, Umeko - "Born in Fukuoka in 1921, lived in Shanghai, Tokyo, Nanking, and Formosa, then returned home. Active in various haiku groups and selector for the "Fresh Shoots Column" of *Katsuragi*."

Hinoki, Kiyo - "Believe it or not, I think that I am reticent and shy. Although cautious and hesitant, I have a keen sense of responsibility and patience once I commit myself to any work. Rather conservative and unfashionable, I cherish a strong sense of duty and social courtesy. Married with two children (both boys), but now that they have left home to go into the world, I am free from the duty of being a mother. I would like to devote myself to the composition of haiku and to make many people appreciate the pleasure of reading and writing haiku."

Inoue, Yuki - "I am caretaker of Shinshu Buddhist Temple named Kotoku-ji. I workd hard at being a writer of books which I have done for 20 years."

Yamada, Mizue - Leader of the group *Makugo* [*words spoken by trees - to commune with trees and hear their words*]. "Haiku poet. Ex-pupil of Hakyo Ishida. Awards: Kadokawa Haiku Poem Award, Haiku Poets' League Award. Born in Sendai, Japan, and studied Japanese literature at Nippon Women's University. Father was a scholar in Japanese language and its grammar. All of my three brothers are scholars and my siter is a tanka poet. My family comes from Hokuriku, the snowy district of Japan."

Tsuda, Kiyoko - "I first wrote haiku in 1948 at the home of Hashimoto Takako in Nara when I became his pupil. In 1951 I won the *Tendroo* [*Sky Wolf*] prize and in 1955 I joined the coterei. In 1971, I became leader of *Shara*. In 1986 started the *Kei no Kai*.

Watanabe, Chieko - "Presently the librarian of St. Joseph International School. I was born in Tokyo in 1925. Had I been born five years earlier, I would undoubtedly have become a "good wife and wise mother". If I had been born five years later, I would most probably have become a student of Japanese literature or a pianist. In either case, I would have been able to make my wish come true. My youth, unfortunately, arrived in the midst of a war. Thus the major proposition at the beginning of life was not "how to live my life", but "how to die". The man I was supposed to have married had to fight for his country to the utmost of his power and died soon after the war. My haiku are elegies of my fruitless youth and songs of prayers for the many war dead of my time."

Suzuki, Masajo - "Born in 1906 as the 3rd daughter of the owner of a hotel established in around 1600 at Kamogawa, Chiba, a sea-side resort. Married and got a daughter who is now an actress of Bungaku-za Company. Later I divorced. I succeeded in the hotel business, taking over after the death of my elder sister, and was remarried to her bereaved husband, who had been my brother-in-law. Started learning haiku under the guidance of Master Hakuuirou Ooba in 1936. Entered the association of Shuntow and had been guided by Master Mantarou Kubota until his untimely death in 1963. Resigned as hotel owner and eloped. Opened a tiny pub Unami [*April Waves*] in Ginza, Tokyo, in 1957."

"I, eighty years old now, have been composing haiku these 50 years as an independent woman. My haiku are momentary records, while leading a busy daily life, on what comes and goes in my life and on what springs the flow in my mind and body. Therefore, when I have in mind when I compose is just to observe what is being before and / or within myself, and merely to be honest to myself, listening to myself. I am getting along very well in Ginza with many customers of my pub, friends, and coteries of the association. I believe my haiku works depend on this life."

"In order to compose a haiku, it is important to have a discerning eye for sketching things

around yourself and to have a warm heart to commune with other people and Nature. I am teaching haiku to the members of the Churchill Society, which is an amateur painting club formed by the top-notch businessmen, actresses and representative men of letters."

"Such acquaintances might have enriched my eye to discern fine things. The late Master Mantorou Kubota was an able man of letters and headed *Shuntou*. He was awarded an Order of Cultural Merits for his contribution to Japanese culture as novelist, playwright, drama producer for the plays depicting the subtleties of human nature, and also as chairman of the Association of Haiku Poets. I had such a nice master, and the theatrical world has been very near to me, apart from my daughter being an actress. I am sure that the influences of such arts and artists on me have been not small, but what has most influenced my haiku so far? I have been in love at all times. Love! It has been the source of my artistic activities, I guess."

"Where I live is the native ground of my haiku and haiku is everything in my life. On cold mornings I go to the fish market to purchase fresh material for the frequenters of my pub restaurant. In the afternoon I prepare various foods for the evening business. During the busy hours at night, my small and slender body has no time and seat to rest on and works like a beaver serving the customers. Late at midnight, after work, at home, where I live by myself, I take up the pen for myself. That is the only time that I can spend solely for myself during weekdays. On Saturdays and Sundays I attend haiku gatherings and on some holidays I make short or long trips for composing haiku. As you may understand, youth in mind and body is needed for composing haiku. When someone says that I am very young for my age, I as a woman, feel very happy - as if I were refreshed by the bright sunlight and sea winds at my hometown open to the Pacific."

Yoshino, Yoshiko - "My father was scholar of language and good friend with Shiki Masaoka. My brother was also a haiku writer, so I was interested in the form from an early age. Matsuyama city is a Mecca for Haiku because it has been the home to Shiki Masaoka, Kyoshi Takahama, Hekigotou Katou and others."