

# *n e w s l e t t e r*

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## Welcome to - haiku ireland - newsletter

We hope you will find this newsletter informative and user-friendly.

The aim of this quarterly bulletin is to give news and information on haiku and forthcoming haiku events in Ireland and in the world and obviously share some haiku.

- **haiku ireland** - newsletter is an open space for any haiku poet or association in or outside Ireland, so feel free to send us haiku or any item relating to haiku (collection of haiku, essay, web links, information, etc.) for publication in this newsletter. Please note that due to space limitations, all items received may not be published in the next immediate issue.

**Thanks in advance** for forwarding this newsletter to anyone you know who may be interested in its contents.

Next issue will be published early February 2006.  
Send any item for publication by mid-January 2006 at [info@haikuireland.org](mailto:info@haikuireland.org)

## about - haiku ireland -

- **haiku ireland** - is a group of haiku poets based in Ireland who share the same aims that are primarily to foster the writing of haiku and its related forms to a standard of excellence and in a manner which reflects both its origins and best contemporary practice and to contribute to the development of haiku in Ireland and internationally.

Another aim is to develop and sponsor cooperation between the Irish and the international haiku community and we hope this newsletter will help achieving this goal.

- **haiku ireland** - organises regular haiku events, such as workshops and ginko that are open to all. For further information on our group, to attend some of our events or to join us, please visit our [Official Site](http://www.haikuireland.org) that also contains haiku written by members.

This issue and the previous one(s) may be downloaded [here](http://www.haikuireland.org)

# — haiku ireland —

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### news

#### first renku published in print in ireland

The first Renku to be published in print in Ireland appeared in **Crannóg**, the journal of the Galway Writers' Workshop last September. Entitled 'Garlanding the Mallet', it is a twelve-verse Junicho Renku, by Norman Darlington (Wexford), John Carley (GB), and Sheila Windsor (GB).

#### What is Renku?

Historically, the better-known Haiku originated in the opening verse of the Renku, and all of the great Japanese Haiku masters, such as Basho, were first and foremost Renku masters. Renku is written on the principle of 'Link and Shift', whereby each verse links in some way to its preceding verse, but must shift decidedly away from the verse before that. The resulting poem is non-narrative in nature, but rather reflects the idea of poem as mandala, cosmic exegesis, or some other form of metaphysical expression of "unity in diversity".

If you are interested in participating in a Renku, or would like to find out more about it, feel free to contact the [Lishanu](http://Lishanu) Editor at [editor@lishanu.com](mailto:editor@lishanu.com)

#### samhain international competition results

Opinions may vary on haiku competitions and the standard of haiku submitted but some 1,300 entries were submitted for the 3rd Smurfit **Samhain International Poetry Competition** 2005. More than €5,000 were awarded in prize. The 2005 winners are:

##### 1<sup>st</sup> Prize

Paddy Bushe (Irish) Co Kerry

gainéid ag tumadh  
ó ghoirme go goirme  
chun bualadh leo féin

gannets diving  
from blue to blue  
to meet themselves

(English Translation: Gabriel Rosenstock)

##### 2<sup>nd</sup> Prize

Bill Wyatt (British) East Sussex

Now motherless  
I forget to buy daffodils  
on mothers day

##### 3<sup>rd</sup> Prize

James Norton (Irish) Co. Dublin

Oiche Shamhna :  
the frightened cat hides  
inside a shadow

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### haiku collections

As announced in issue #1, - **haiku ireland** - founding members **Gilles Fabre** and **Maeve O'Sullivan** (with **Kim Richardson**) launched their debut haiku collections in Dublin last 10<sup>th</sup> of November in the Irish Writers Centre.

Their collections can now be purchased in Dublin at Books Upstairs (36 College Green, D2) and [Anthology Books](#) and on line through the respective publishers' websites:

*Because of a Seagull* by Gilles Fabre through [The Fishing Cat Press](#)  
*Double Rainbow* by Maeve O'Sullivan and Kim Richardson through [Alba Publishing](#)

Both collections (priced at €10) have received favourable reviews and praise from the international haiku community.

Both Gilles Fabre and Maeve O'Sullivan were interviewed for **The Enchanted Way**, the Irish RTE Radio One poetry programme, click here for the [broadcast](#) (12 November 2005) to hear them talking about their collections and haiku in general (starting after the news).

**Saša Vazic** (editor of the bilingual site [Haiku Reality](#)) has published *muddy shoes candy heart*, an e-Book (PDF format). See haiku section (page 12) for some seasonal extracts from her collection.

For more info or to order (US\$20 per CD), contact [peakspress@icscentral.net](mailto:peakspress@icscentral.net)

### redthread haiku retreat 2006

**Redthread** is a group formed by those who pursue haiku as a contemplative practice. Members come from a variety of spiritual backgrounds. Their annual retreats include periods of silent meditation, as well as walks, lively discussion, workshops - and splendid food and drink!

Each year, since their first gathering in 1996, a record has been put together afterwards (see some extracts page 10) and is available on the [Redthread website](#).

Looking ahead, 2006 promises to be a lively year for Redthread, with a theatre performance booked for Portsmouth at Easter, and a four-day retreat in Suffolk led by **Ken Jones & Jim Norton** which will include accompaniment by master percussionist Joji Hirota and entertainment by the Portsmouth Writers Group. More details in the next issue.

### haiku journal

Issue 2 of **Noon**, Journal of the Short Poem, is available. The journal is handmade, bound in Japanese style, with a poem to a page in most cases. Among the 28 contributors to Noon 2 are Vassilis Zambaras, Jim Kacian, John Levy, Scott Watson, Nikola Madzirov, Dimitar Anakiev, Alan Halsey, Philip Terry, Tito, Jesse Glass, Rosmarie Waldrop, David Jaffin, Marlene Mountain, Gary Hotham.

To ask for details for purchasing a copy or subscribing annually, to send submissions haiku or other short poems for Noon 3 (March 2006), contact **Philip Rowland** at [rowlandnoon@mac.com](mailto:rowlandnoon@mac.com)

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### on the web

Links to sites and pages provided by our special guest **Susumu Takiguchi** (see page 5):  
World Haiku Club central [website](#)  
Comprehensive WHC online [magazine](#)  
Susumu Takiguchi Arts & Poetry [Site](#)  
[Go-Shichi-Go Column](#) with the Daily Yomiuri

### World Haiku Club announcement:

As the WHC flagship magazine, World Haiku Review, has been opened up to everyone in the world, it has been decided to enlarge the coverage of WHCnewsletter to include important and useful information about developments outside WHC, in addition to news about WHC.

Important items will also be published in World Haiku Review. Those who wish to make such information available to wide network of people across the world will be invited to send it to: **susumu.takiguchi@btinternet.com** for consideration. All information sent will be moderated and vetted in terms of appropriateness, especially from the point of view of benefiting the world haiku community as a whole.

**Geert Verbeke** is the editor of 2 sites at the following addresses:

<http://users.skynet.be/geert.verbeke.bowls> and  
<http://www.cyberwit.net/rain.htm>

**Saša Vazic** (see page 3 and haiku section, page 12) is the editor of the bilingual website [Haiku Reality](#)

### sites related to - haiku ireland -

#### [Redthread Haiku](#)

- **haiku ireland** - member **Jim Norton** manages this site for a haiku group in the UK and Ireland that conducts workshops and publishes the haiku, haibun, and articles of members.

#### [Haiku Spirit](#)

Bilingual site (English and French) managed by - **haiku ireland** - member **Gilles Fabre**, named in recognition and tribute for **Jim Norton's** late Irish Journal of Haiku, containing selected haiku from the 20 issues of Haiku Spirit, a technical introduction to haiku (definitions, guidelines to write haiku, bibliography, e-workshop) as well as hundreds of Japanese classic and contemporary haiku. Haiku Spirit also presents Western haiku and has a guest section for haiku submissions in English and French.

### to find your (haiku) way on the net

This [Open Directory](#) under the supervision of William Higginson and this [Links Page](#) managed by Mark Alan Osterhaus contain most sites of haiku poets, associations, publishers, journals, forums...

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### special guest

The objective of this new section is to present a haiku writer. All our sincere thanks to **Susumu Takiguchi** who accepted to be our first guest and gave some of his time to send some information, express his views on haiku as well as sharing some of his haiku.

### **susumu takiguchi**

An accomplished artist, poet, essayist and Basho scholar, born in 1944 and educated in Japan at Waseda University and later at the University of Oxford, Susumu Takiguchi has a haiku lineage dating back to his great uncle Kataoka Naoo who was a close student of Takahama Kyoshi (1874-1959), the creator of the Hototogisu (traditional Japanese haiku) School. Takiguchi is a traditionalist in haiku and is a member of the Japan Classical Haiku Association, Haiku Society of America, British Haiku Society and of other haiku organisations. He served as Vice-President of the British Haiku Society, in charge of dealing with Japan and liaison with the academic world. He is the founder (in 1998) and Chairman of the World Haiku Club, a thriving world-wide haiku movement and network in the real and virtual (Internet) worlds, with numerous events and activities by leading poets of haiku and related genres across the world. He has a special haiku column with the Japanese newspaper, The Daily Yomiuri, called Go-Shichi-Go. In his career as an artist, he paints both in the Western and traditional Japanese styles. Takiguchi has lived in England since 1971.

His publications include "Kyoshi - A Haiku Master", Ami-Net International Press, England, 1997; "Ushizu no Zaregoto" (an anthology of haiku); "The Twaddle Of An Oxonian - Haiku Poems & Essays", Ami-Net International Press, England, 2000 and "Wild Flowers, New Leaves — A Collection of World Haiku", ed. Susumu Takiguchi, The World Haiku Club, Ami-Net International Press, England, 2002.

### **3 questions**

#### **When and how did you discover and start writing haiku?**

It goes right back to my childhood when, in the family full of interest in haiku, I dabbled in haiku while my parents were busily contributing haiku to the Hototogisu magazine run by Takahama Kyoshi. My mother's uncle was an important haijin, being a student of Kyoshi and organising regular kukai at his home in Tokyo with the master. So, I grew up with haiku, as it were. When I got a university job in England as Lecturer in Japanese Language and Civilisation, my research interest was in the area of medieval Japanese literature and I specialised in the poetics of Basho in his last years. I turned my hobby in haiku into something slightly more serious and systematically set out to study haiku as a practitioner (i.e. as a poet, the writing side) in order to assist my study and understanding of Basho as a scholar. Since then, one thing led to another and I am now fully engaged in haiku.

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### What is haiku for you?

Though connected, this needs to be divided into two parts, i.e. private and public. Privately, haiku remains one of my most favourite hobbies, no more and no less, as I doggedly keep it that way. Inside me, haiku has always been an integral part of my artistic and literary sensibility at large, which, as creative chaos, is in constant state of fermentation or chemical reactions of colour, form, sound, composition, words, senses, humour, passion, thought and all other faculties for my creative work. Out of this same pot come my paintings, music, writings, poems and haiku. Beside doing something for other people, being creative seems to me to be the only meaningful thing in one's life. That is my main motive of writing haiku. I am a traditionalist in haiku with a touch of innovation, or more precisely a seeker of newness in tradition. About 95% of haiku I write are Japanese haiku in Japanese. My aim of haiku is *fuga no makoto* about which you can read my speech at: [http://www.worldhaikureview.org/5-1/whf2005/whf2005\\_takiguchi.htm](http://www.worldhaikureview.org/5-1/whf2005/whf2005_takiguchi.htm) My position towards haiku is *karo tosen* (or uselessness) about which you can read my editorial of World Haiku Review at: <http://www.worldhaikureview.org/5-1/editorial.htm>

Publicly, haiku is very important to me for totally different reasons. I have long been troubled that Japan is one of the least understood nations in the world. I have wanted to do something which would help redress this situation and lead to true understanding of Japan and her culture. This is the motive behind creating the World Haiku Club and continuing to pursue its aims against all odds and difficulties as best as I can. By so doing, I have come to understand the mechanism by which the misunderstandings of Japan occur. Also, misunderstandings can and do lead to conflicts as they imply their underlying causes such as ignorance, prejudice, exploitation, rivalry, jealousy or fear. By running the world-wide haiku network, I am heartened that haiku has the power and attraction to bind people's mind and heart together in friendship as well as the weakness to be exploited to divide. Yes, there are wars and terrorism in the world haiku community, but the forces to unite is stronger. So, publicly, believe it or not, I am doing my bit to do something for others.

### How do you see haiku's place or role in the world?

It is high time haiku poets came out of their cliquey cocoon and opened haiku to the rest of the human race. It is high time they discarded their neurosis and inferiority complex about what they rather subserviently call 'mainstream' poets. One of the first strange contentions I heard when I started to be involved in the non-Japanese haiku movement was 'Haiku is not poetry'. I knew instantly that there was something gravely and fundamentally wrong in what was going on here. The subsequent efforts at the World Haiku Club were directed to righting the wrong in order to free haiku for a better and healthier progress. Haiku has a great potential as part of the world literature, the like of which has never been seen before. The problem is that the haiku poets themselves have been limiting its growth and development while blaming others for it. They are upset and resentful that haiku is never taken seriously outside its own circle. An important part of the cause is themselves. This is the major hindrance to putting haiku on the map of the world. In this regard, there is a lot of hope in the people of Ireland for contributing to the discovery of the right path for world haiku. While having the universal language as the mother tongue, Irish people have rich linguistic talents, literary and poetic tradition and independent creative urge that can deal with the dominating American-led influence. In short, the Irish people can create haiku which are new, original and akin to Japanese haiku spirit, all coming out of the local soil.

## haiku

by susumu takiguchi

esa morau ko-tsugumi ware wa chiizu hamu

while the song thrush  
feeds her chicks, I feed myself  
with Stilton cheese

[At Avery, England]  
taiko yori chinmoku mamoru kyoseki kana

under summer sky  
giant stones silent  
since eternity

tosukana no yami zo hotaru ni tsukite yuku

Tuscan hills...  
darkness follows  
fireflies

yasumi ake fumi ni majirishi momiji kana

back from holiday —  
amongst mail and papers,  
some autumn leaves

ringo ochi ware wa tenga no aki wo shiru

the first apple  
has fallen; I know autumn  
has arrived

## haiku

man-getsu ya lila no kaki yori nobori kane

lingering on  
behind the lilac hedge...  
full moon

yoiyami ya tobu hae nomi zo waga aite

dusk falls...  
only a buzzing fly to keep  
my company

tameiki de rousoku kesuya aki no yoru

autumn night...  
blowing out the candle  
with my sigh

moto kiku wo iretara-mahoshi chichi no kan

I wish I had thrown  
even more chrysanthemums  
into father's coffin

tonbo no medama ni utsuru waga kokoro

dragonfly...  
its bulging eyes looking  
into my soul



## haiku

### - haiku ireland - members

the taxi driver  
smiles at the large bouquet  
"It's for a funeral"

applause for the dead woman  
lasting  
from the altar to the church door\*

formal and forlorn  
my first year student  
thanks me for coming along

my friend's father  
quietly changing the locks  
on her hall door

Maeve O'Sullivan

\*Published in Blithe Spirit, the Journal of the British Haiku Society, in March 2004

weak shadows  
wind blows through the grass -  
rain coming

frosted fields -  
two crested plovers  
witness sunrise

Joe McFadden

Cnoc Fola  
comhrá na bpúróg  
ag cnagadh ar a chéile

Bloody Foreland  
knocking against each other  
beach pebbles converse

Gabriel Rosenstock

down to embers:  
in the empty woodbox  
butterfly wings

So heavy!  
clouds in an ocean pool  
his ashes

Jim Norton

## haiku

snowed in  
the dog clicks  
from room to room \*

harvest moon  
the long pull  
of faraway children\*\*

all day long  
i feel its weight  
the unworn necklace

Roberta Beary

\* Haiku Calendar 2006 (Snapshot Press) \*\* The Heron's Nest Volume VII, No. 1: March 2005

Tying my son's shoelaces  
for his first school day  
I make a wish

Another Memorial ~  
thinking of wars I hold  
my son's hand tighter

Early winter sun ~  
drying on my rugby newspaper  
my son's first rugby boots

Gilles Fabre

Curlews  
bringing wildness  
to the wilderness

cuirliùin  
ag scannrù  
na hiargcùile

silent lake  
where is the dawn  
reeds strain to the east

loch 'na thost  
grian gan èiri  
leathtaobh soir ar ghiolcach

on this sacred mountain  
a tramp  
sandals deep in summer flowers

ar bharr Bhrèanainn  
fear siuil  
barraicini bàite i mblàtha

Sean MacMathuna

## haiku

### other haiku

Dawn. The old clock  
chimes twelve.  
Toast trimmed of crust.

George Marsh

After days of storm  
a great stillness  
everything in its place

Ken Jones

alone in a hillside church  
all those women before  
flowers for Sunday

Megan Griffiths  
Above 3 haiku from members of Redthread group (see page 3)

Sitting in a park  
Slicing a baguette in two\_  
We dine like royals

Sean Brophy

Cool nights -  
The harlot spider  
On the fallen peaches  
Barely moves.

Tito  
(Isso-an, Matsuyama, 20.11.05)

## haiku

amidst the item  
on clerical abuse a pause  
for the Angelus

Norman Darlington

First snowflakes  
on the windowpane –  
darkness and my face.

Dark afternoon...  
kicking a stone down the path  
with my winter shoe.

My stretched shadow  
is moving over the field –  
winter dusk.

Market morning –  
the seller's frozen hands  
choose fish.

Looking through my letter,  
not a word have I written  
about my native village!

Saša Važic  
From *muddy shoes candy heart* (see page 3)

Bison in a field  
with their calves in late June  
the peace of long ago

It must be asleep  
the spider suspended from the roof  
long after mid-night

Dermot O'Brien

# — haiku ireland —

## *n e w s l e t t e r*

### forthcoming events

#### meeting

- **haiku ireland** - hosts a gathering (meeting/workshop) open to all in the Silk Road Café (Chester Beatty Library) on the first Saturday of every month.

**Next Meetings:**

Date: 7 January (with ginko, see below)/4 February 2006

Time: 2.30-4.30pm

Venue: Silk Road Café, Chester Beatty Library (Dublin Castle, Dublin 2)

For further details, contact: [info@haikuireland.org](mailto:info@haikuireland.org)

#### ginko

During the first workshop of 2006, to celebrate the New Year, - **haiku ireland** - will hold a *ginko* in the heart of Dublin (the walk will also cover the gardens of the Chester Beatty Library, St Patrick's Cathedral and St Kevins) finishing at 5pm before an optional workshop.

Date: Saturday 7 January

Starting point: Silk Road Café (Chester Beatty Library).

Meeting Time: 2.30pm

Departure Time: 3pm.

For further details, contact: [info@haikuireland.org](mailto:info@haikuireland.org)

#### thanks

Maeve O'Sullivan, Kim Richardson and Gilles Fabre would like to thank everyone who has helped for the book launch last 10<sup>th</sup> of November at the Irish Writers Centre to be such a success and a positive experience.

- **haiku ireland** - wishes to thank the Chester Beatty Library, Silk Road Café and their friendly staff for hosting our monthly meeting.