

n e w s l e t t e r

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 Please note that due to space limitations, all items received may not be published in the next immediate issue.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 June 2006.
Send any item for publication by mid-May 2006 at
info@haikuireland.org

contents

page 1
introduction

page 2
news

page 7
guest

page 10
haiku

page 16
forthcoming events

about - haiku ireland -

- **haiku ireland** - is a group of haiku poets 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](#) that also contains haiku written by members.

This issue and the previous ones may be downloaded [here](#)

— haiku ireland —

n e w s l e t t e r

news

calls for submission/haiku journals

White Lotus - A Journal of Haiku & Senryu Poetry

You are invited to submit to or check out White Lotus, a new haiku & senryu journal. Two issues will be offered yearly: Fall/Winter and Spring/Summer of corresponding seasonal themed haiku and senryu released in August and February respectively.

[White Lotus](#) accepts high quality submissions of these forms: haiku and senryu. Haiga, sumi-e, and haiku related articles and/or book reviews are welcome. Send up to ten pieces per poet for review with the appropriate seasonal theme in accordance with the next issue to be released by mail, email, or via online forms. Name of the poet, address, and email address (if applicable) must accompany all submissions, no exceptions. If submitting by mail, please supply a #10 SASE, no postcards. Submission Deadlines: June 30 and December 31 of each year.

Single copy: \$7.95 US, \$8.95 Canada, \$9.95 international; Subscription: \$14/year US, \$16/year Canada, \$18/year international. Make checks payable to "Shadow Poetry."

Marie Summers, chief editor. Associate Editor: Kathy Lippard Cobb.
1209 Milwaukee St., Excelsior Springs MO 64024.
E-mail: whitelotus@shadowpoetry.com

Haiku Harvest

You are invited to submit haiku and tanka for the Spring & Summer 2006 issue of Haiku Harvest. The submission deadline is June 15, 2006.

Haiku Harvest has been publishing since Spring 2000 and is a Journal of Haiku in English dedicated to publishing and promoting haiku, both in the western tradition of classical haiku and in all related forms, and tanka.

Haiku Harvest gives generous space to poets so they can demonstrate the range of their haiku and we promote innovative ku by providing a showcase for poetry in new forms that are serious attempts to assimilate the haiku tradition in forms within the English poetic tradition.

Detailed submission guidelines and email submission links and Fall & Winter 2005, Volume 5 Number 1 (with 53 poets from 14 countries) are on the [website](#). Email 1 to 10 poems to the Editor, Denis M. Garrison, at submissions@haikuharvest.net
No payment for publication. Publishes digital editions online and in print.

— haiku ireland —

n e w s l e t t e r

Haiku & Photography

Birmingham Words is a community for readers & writers looking for haiku or any related forms, including haibun, haiga, tanka and renga and black & white photography.

Publication date is mid-April 2006, and the collection will be available online from the site.

Please read the full submissions guidelines by going to the "Publications" [link](#).
The closing date is 28th February 2006.

The printed World Haiku Review is launched

The printed World Haiku Review, a new magazine of the [World Haiku Club](#) for haiku and related genres, is out. This magazine is bi-annual and scheduled to appear in June and December and starts with haiku only but it is hoped that it will steadily expand its coverage and become more comprehensive and copies can be obtained directly from the Project Director, Mr. Milivoj Objedovic.

For editorial convenience, poets are divided into two zones according to which parts of the world they live. Milivoj is the Editor responsible for Zone A (the Balkans and other East European countries, Russia etc.) and Susumu Takiguchi is responsible for Zone B, which is the rest of the world. Submission should be sent to either Zone A Editor (Milivoj Objedovic at m.objedovic@chello.nl) or Zone B Editor (Susumu Takiguchi at susumu.takiguchi@btinternet.com) depending on where you live. Send your works by 15 May for the June issue and by 15 November for the December issue.

As the Project Director, Milivoj also has the overall responsibility, ranging from subscription, through editing, to final printing and production of the magazine. So, subscription and all enquiries must go to him.

Subscription fee: 20 Euros for two issues per year. If in doubt, please send it to Zone B Editor (Susumu Takiguchi). Submission should be typed, or if, hand-written, should be legible, both in the poet's native tongue and in English with a SASE. Copyright will revert back to the author once the works are published.

The online Internet version of World Haiku Review will remain the main and flagship magazine of the World Haiku Club. The two are completely independent of each other.

Wisteria: A Journal of Haiku, Senryu, & Tanka

A new print magazine dedicated to publishing English-language haiku, senryu, and tanka from the founder of [Gin Bender Poetry Review](#) will appear four times yearly in a small size (4 ¼ x 5 ½), laser printer, self-published with a card stock cover.

Submissions are encouraged from the international haiku community. At this time, we are only accepting English-language poems.

Guidelines for submissions and subscriptions at: <http://wistaria.blogspot.com>
Any questions may be directed to Tony A. Thompson at ginbender@yahoo.com

— haiku ireland —

n e w s l e t t e r

Various Artists

Various Artists, Bristol's premier poetry e-zine, received and read all over the world, often publishes haiku.

For submissions, subscriptions (£7.00 per year) and enquiry, contact:

Tony Lewis-Jones, Editor, Various Artists, 24 Northwick Road, Bristol, BS7 0UG.

Email: tonylj@firewater1.plus.com

haiku competition

ITO EN ([Green Tea Providers](#)) are holding a haiku competition with submission by post or email (see below).

Contestants may write about any subject they like. The poems do not have to include seasonal references or other traditional Haiku conventions. Contestants are encouraged to express themselves freely in the 5-7-5 form.

[General Guidelines, including for submissions by post](#)

[Electronic submission](#)

Deadline: 28 February 2006.

haiku scotland

Haiku Scotland

Now moving into its second year Haiku Scotland has rapidly become the foremost magazine in Scotland for haiku and other short poetry forms attracting established and new poets from across Scotland, the UK and beyond. Though our focus is on haiku and senryu we do welcome and have published tanka, aphorisms, epigrams and even englyns. We do not have any rules as regards style - some haiku seek to replicate onji with a strict 5-7-5 metre though the majority are freeform. More recently we've started to publish haiku in Scots Gaelic and would like to follow this with haiku in the various dialects of Scotland (Lallans - Southern Scotland, Doric - Aberdeenshire as well as Shetlandic and Orcadian). Contributors are drawn from across Scotland as well as England, Wales, Australia, the Philippines, Canada and a large contingent from the USA. We are hopeful of receiving contributions from Ireland in the near future! In trying to obtain the widest audience and thus make haiku accessible to all the charge is just £4 inclusive of postage for 5 issues. At that price we therefore only provide our UK subscribers with a hardcopy format; the rest of the world receive their copies free of charge via email. So in truth, we're giving it away - a hard thing for a Scotsman to swallow!

In addition to poems, our tightly packed four-page broadsheet contains reviews, details of our contributors and resources as well as a feature on certain aspects of haiku (e.g. kigo, kireji, onji).

— haiku ireland —

n e w s l e t t e r

Who are our contributing poets? Some of them, like David Cobb, Ken Jones, James Roderick Burns, Ross Clark (editor of Paper Wasp, Australia) and Federico. A. Peralta, are well known by haiku aficionados, others such as Colin Will and hai scott are established in Scotland, whilst others are now making a name for themselves. We have also published work by poets not normally associated with haiku such as Kyprios Kyprianou, Richard Livermore (editor of Chanticleer) and Sally Evans (editor of Poetry Scotland). What is immensely gratifying is that a simple magazine, produced at the editor's expense on a dining room table has been able to attract such an array of talent.

See haiku section, page , for some haiku.

You may contact Haiku Scotland at haiku.scotland@btinternet.com

various projects

Haiku Library in Russia

Although there is no haiku society in Russia a recent project is worth mentioning and could be an example for the rest of us given how difficult it can sometimes be to have access to haiku books or collections: a haiku section has been created by Dimitri Kuzminin (who donated his collection of haiku books, including four issues of the first Russian haiku almanac "Triton" edited and published in 2000-2004 by Dimitri) in one Moscow Municipal Library Within which the haiku section is treated as a separate department but every visitor of the library has free access to any item in the haiku section.

The haiku section opened last December 13 and there are about 50 titles, some books are in English, French, Serbian, and Byelorussian. Dimitri believes "that it is very important for Russian haijins and haiku admirers to keep in touch with the world haiku community, so it would be good if a big deal of our library contained foreign editions."

Should anyone be interested in contacting Dimitri and/or sending haiku books or collections, please contact Dimitry at info@vavilon.ru

Biblioteka Haiku

Biblioteka No.27,

Novodevichi proezd 10, 119435 Moscow, Russia

Vancouver Cherry Blossom Festival, 2006

If you live near Vancouver or have a chance to visit this City next Match, watch out for the Vancouver Cherry Blossom Festival, 2006.

The City of Vancouver in British Columbia, Canada is hosting their very first Cherry Blossom Festival in March, 2006 and following a call for submissions (the deadline was January 31st 2006) for both local and international, selected poems will be printed on silk banners and hung from the trees, posted on the buses, and read at various venues around the city during the month of March with poets names and countries being acknowledged."

[More information](#)

— haiku ireland —

n e w s l e t t e r

on the web

The Shiki Monthly Kukai

This kukai, organised by [Haiku World](#), is one of the oldest haiku group and activity in existence on the web and open to everyone.

Their kukai has two divisions each month, called the "Kigo" and "Free Format" sections. In each section a topic word or phrase will be provided, and poems are to be composed using that topic word or phrase.

In the "kigo" section, the word assigned will be a "kigo" -- a "season word" -- and is intended to be used in a way representing the "season" of that kigo. So, if the kigo was "cicada", each submitted poem must include the word "cicada". Unless specifically stated, the plural form of the word is also allowed.

In the free format section, the assigned word will not necessarily be a "seasonal" word, and the poet is free to either place the topic word in the season of his choice, or to write a season-neutral poem that includes the topic word.

Following submission, there is a vote process and results are communicated on the site. For any more information and guidelines, [visit this page](#).

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 links to most sites of haiku poets, associations, publishers, journals, forums...

— haiku ireland —

n e w s l e t t e r

special guest

stephen gill [Tito]

Born in North Yorkshire, 1953. Nickname: Tito. Educated in the South of England. Travelled on a shoestring extensively, particularly in Asia, writing haiku and picking up stones. Graduated from the School of Oriental & African Studies, London University, majoring in Japanese Language and Literature, 1979. Worked in the gemstone trade in both London and Tokyo. Scripted and then helped produce/present 18 BBC Radio programmes featuring haiku/senryu/tanka in the 80s and 90s.

Served on the British Haiku Society Committee in early 90s as Events Officer. Currently: Lecturer in Comparative Culture and English Language at Ritsumeikan University, Kyoto and 'Heel Stone' of the **Hailstone Haiku Circle**, Kansai.

Also active as stone arrangement artist, ikeishi.

Current passion: leading an environmental campaign to restore Mt. Ogura (of Hyakunin Isshu tanka fame) to its former glory.

Haiku Collections by Stephen Gill:

Earth Shadow (hand-made po. collec., ltd. ed., 1997)

Stone Birthdays (Fukuinkan 2002)

One Poet on Mt. Ogura, One Hundred Verses in a Day (hand-made po. collec. ltd. ed., 2003)

Other Contributions:

Assist. Ed: The Genius of Haiku (Hokuseido 1995)

Joint ed: The Meridian: a Haiku Workshop (Yomiuri 1998)

Chief ed: Rediscovering Basho (Global Oriental 1999)

Contrib: The Celts & Japan (Kadokawa 2000)

Ed: Hailstones, Lost Heian, Enhaiklopedia ([Hailstone 2001](#) [extracts], 2003, 2005)

Haiku translations (4- and 3-line) published in many books, catalogues, magazines in Japan, UK and US

Haiku (as Tito) published in newspapers, journals, books in Japan/UK/US, but very little on the Internet!

Links:

'Spirit of Place, Gift of Time' [recent talk digest](#) to be downloaded from the Haiku International Association [official site](#).

Hailstones Haiku Circle [Blog](#)

— haiku ireland —

n e w s l e t t e r

about Hailstones Haiku Circle

It is a forum for the sharing of spirit and wonder here in Kansai, a region of Western Japan that includes the old capitals of Kyoto and Nara, as well as Osaka, Kobe and Lake Biwa. Basho and Buson were both born in this region and both died here, so occasionally we gather for a ginko (composition stroll) or kukai (poem appraisal meet) at a place associated with one or the other. Why hail? It has both karumi and sabi – bounce and evanescence, impact and aftertaste. It also alludes to various Basho haiku (of hats and rocks). The Circle grew out of my teaching commitments at Ritsumeikan University in Kyoto, where I found other poets amongst my colleagues, at the Yomiuri Culture Centre in Osaka, where I had for years been leading a regular English Haiku class (for Japanese), and for Kansai Seminar House, also in Kyoto, whose ‘Resonance Forum’ haiku workshop (for both Japanese and foreigners) I had also been leading. It seemed natural to try to bring all these people together for events and publications. We started up in 2000 and have subsequently published three anthologies, all quite different in style and feel. The latest, ‘Enhaiklopedia’, is in a topic-based encyclopaedia format, which makes for a much more interesting read than an author-sectioned one, especially one in which most of the authors are unknown! It also features haibun. Our events have included rengakai (linked verse sessions), haikes (haiku mountain hikes, sometimes at over 6,000 feet), rodokukai (readings), tenrankai (exhibitions) and bikahaikingu (rubbish clearance walks). We have an email newsletter, ‘O, the Snail’ and a blog-style website, ‘[Hotspot](#)’, where you can leave comments about poems, haibun and events. With regard to the cultivation of good haiku, flesh-and-blood local interaction is ultimately of more value, we feel, than ‘virtual’ globalization. Using English – which is for 60% of our contributors a second language! – we try to do our own fascinating region some sort of poetic justice! If you include the rainy season, we have five very clearly marked seasons, and hail may fall in all.

3 questions

When and how did you discover and start writing haiku?

Having walked out of Oxford University in the winter of 1971 (where I had switched, to everyone’s amazement, from reading Geology to reading Chinese!), I went to stay in a Tibetan Monastery in the coldest place in Britain. In the library there, I found a copy of Nobuyuki Yuasa’s Penguin Classic Basho translation, ‘The Narrow Road’. Having already spent a year travelling rough in the Middle East and India and finding myself to be something of a fledgling poet, I readily took to both the travelogue format and the 4-line form for haiku, which Yuasa had skilfully championed. Within a year, I had written dozens of haiku, many of them in Nepal. As a haiku poet, I have never looked back. Since ‘72, I must have written somewhere between 50 and 300 every year, but most are unpublished and I’ve never actually counted them!

— haiku ireland —

n e w s l e t t e r

What is haiku for you?

Basho said: Ku-zukuri niwa naru to suru mo ari (In writing haiku, there are poems that just come and those that have to be made). For me, 90% just come, the words dancing into my head to be scribbled down and somewhat revised on the spot. Usually, the act of writing is over within a few minutes, and a place-date attribution is attached. A haiku is born when a particular poet arrives at a particular place at a particular time: a coincidence. It can be at home or it can be far away. We become transparent, so that the place and the time (often the season) write themselves into our sketchbooks. The sound is important: it should help recreate the coincidence perfectly. A really good haiku can work rather like a spell. In poems I have written while doing long-distance walks, for example, I can still hear the left-right-left rhythm of my own steps made years ago. Haiku should be poetry, not formula (of the do-you-get-it type), and I promote all forms in my own poets' circle here in Kansai – circular, straight line, couplet, 3-line, haiku and tanka. It doesn't matter much to me what it's called. I cannot help myself appearing to be on the edge of both haiku and tanka. In my shorter poems, if you run the middle two lines together, you often end up with a classically-structured haiku. I am totally against those who wish to confine haiku to a set mould: samey, samey, samey. What's the point? Yes, you can do it. Experiment! Those who do (with content, spirit or form), I admire.

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

I'm not sure if I have any ideas on this. What is poetry? What is its role in the world? Is haiku any different? Only that it is potentially even more facile than a limerick. Good ones are good, of course, but there is perhaps a danger of flogging the thing to death. Except that it won't die. Every century, someone comes along to revive and restate what the spirit of haiku once was – and towards which it then returns, like an unruly dog going back to its faithful basket... until eventually things get too staid, and someone offers it a stick. I say 'Experiment!' but time levels all, and only the poems that are needed (not necessarily those promoted) will stay with us in the literature of future generations. We might think we can use haiku for peace, international understanding or ecology, for example, but only in the hands of masters does it really speak to the human heart. We should never forget Basho and his place in his world: mixing up people from different backgrounds and giving them an equal opportunity for their spirits to shine. Perhaps this is the sort of answer you were looking for? Haiku is a forum for the sharing of spirit and wonder.

haiku

by Stephen Gill

This the hour
Looked for, strived after –
A stray dog runs noiselessly
Under stars.

(Arashiyama, Kyoto, 11.11.74;
first broadcast on Nippon TV, '91)

Heat of the day –
A pine-clad cliff
Down which a washing machine
Has tumbled.

(Mount Ogura, Kyoto, 13.8.03;
first broad. Osaka TV, '04)

Cup your hand
Under the first drops
Of midday rain –
Three or four, enough to drink.

(Araku, Orissa, 16.4.90;
first pub. 'Haiku Quarterly', '91)

In slant-light of evening
Boatmen fish a river,
Their every silhouette
On blue mercury.

(Angara River, Irkutsk, 18.8.74;
first published in 'Palpi', '87)

Chancing on a pattern
That I wish to hold forever –
Mirror
Of ten thousand flowers.

(by Primrose Hill, London, 9.91;
first broad. BBC Radio 4, '91)

Hot summer wind –
The scarecrow's smile
Almost lost
In waving rice.

(Kitasaga, Kyoto, 4.9.95;
first pub. 'Ginyu', '98)

haiku

Only the mole
Rubs their shoulders –
Blank rocks peering
From a dank moor.

(Eldroth, Yorkshire, 7.1.74;
first pub. BHS 'Hidden', '02)

Cycling along
In the spring wind,
Box of eggs
In my pocket.

(near Buckingham Palace, London, 2.3.77;
first pub. 'The Haiku Seasons',
Kodansha Int. '96)

A buffalo day –
To browse in pastures
Rub against a tree
Grunt in the water-hole.

(nr. Kaski, Nepal, 22.9.81;
first pub. 'A Guide to Haiku for the 21st Century',
Gendai Haiku Assoc., '97)

Rickety bus's
Plume of dust
Having settled...
A stack of ravaged tires.

(Sanchakou, Xinjiang, 30.7.99;
first pub. 'Modern Haiku' '04)

Along the dirt track,
A dead insect –
Autumn storms
On the prairies.

(nr. Big Springs, Nebraska, 17.9.78;
first pub 'Haiku Spirit', '95)

haiku

- haiku ireland - members

poetry reading
my glass of water
carefully
on the fireplace

Kim Richardson

from what unknowable universe
beyond Hubble –
the cat's green stare

Gabriel Rosenstock

water garden
the smell of chlorine
in the spring

Ernest J Berry

forest night
nothing moves
but eyes

snow stuck this morning
on the island
a cormorant shakes his wings

tall sea pines
your cones look lovely
please don't drop one on me!

Maeve O'Sullivan

Italian tricolour
the sun-bleached red
makes it look like our own

waxing moon
flying across the waterfall
- lone magpie

haiku

Farm's Christmas night ~
no one's fed the pig
to be killed at dawn

One last look at it
and the old gardener
cuts the rose

In the last boat
to reach the shore
the biggest catch!

Gilles Fabre

talk of war
the rinse cycle's
steady hum

heatwave
waiting for him to tell me
what i already know

Roberta Beary

Grey plastic bins
enter crow consciousness
this hungry day

The telephone mast
competes with the tall cedar
in style and shadow

Neville Keery

Asleep on the bank
a couple of swans their beaks
tucked under their wings

The glow of tail lights
along the road in thick fog
the unknown ahead

Dermot O'Brien

haiku

other haiku

Moonshadows
a rabbit emerges
from the snowman's top hat

falling star
that's the way
the new year begins

Ed Markowski

How I envy this cat
dreaming among
each day's sunbeams

Daniel Pendergrass

leptirov san -
u nocima dugim krade
dušu umrlog

the dream of the butterfly -
in the long nights steals
the soul of deceased

BORIVOJ BUKVA

teški koraci
urezuju duboko
stazu pješaka

heavy steps
are cutting deep
the pedestrian's path

VALERIO ORLIC

oblacna noc -
macje oci na krovu
glume zvijezde

a cloudy night -
cat's eyes on the roof
pretending to be stars

IVANKA GLOGOVIC-KLARIC

haiku

na jakoj buri
obezglavljen drhti
prometni znak

on the strong wind
headless shivering
the traffic sign

SUBHIJA SELESKOVIC-MERDANOVIC

suho cvijece
u napukloj caši
- ulaz u umobolnicu

withered flowers
in the cracked glass
- entrance in madhouse

JADRAN ZALOKAR

from Haiku Scotland (previous issues)

Between two buildings
a green roof - peaceful valley
sits just out of reach

James Roderick Burns

with its wheels of straw
a field on its back, waiting
to be turned over

David Cobb

a moment once
by the old pond - lost forever
in translation

David McKeown

Clear felled
only a few ancients left
to stand alone

Ken Jones

Long past real football
I nutmeg
the dog

David Cobb

Edinburgh modern
art gallery - alone at
a Hopper painting

Jenny Allsop

Lake Suwa snap stop
a golden roof ripples
thatched by falling leaves

Colin Will

leafless kaki trees
each hung with little sunsets
waiting for sweetness

— haiku ireland —

n e w s l e t t e r

forthcoming events

lecture

- **haiku ireland** - will organise an evening with **Prof. Masalo Hirai** who will give a Lecture, **Shiki's Last Diary and the Spirit of Haiku** at [Anthology Books](#). The Lecture is to be followed by a Discussion on haiku.

About the Lecture

Shiki Masaoka (1867-1902) and modern haiku

'Shiki' was the poet's pen-name which, sounding classic, is another name for 'hototogisu' (little cuckoo). He started using this name after he coughed up blood from tuberculosis and identified himself with the bird which sings until it bleeds to death (like the Western myth of the nightingale). He showed his genius early in life and was surrounded by poets and artists, who wrote haiku for each other and respected Shiki's opinion. He is generally regarded as the founder of modern haiku, in that he emphasized the importance of 'sketching natural life', though earlier Basho (1644-94) had established haiku as an aesthetic and meditative art. Following Shiki's wish and advice, his disciple Kyoshi started the nationwide literary journal Hototogisu in 1897, which heralded the beginning of modern haiku and which has continued to be published and edited by Kyoshi and his descendants as the most influential journal in Japan.

Gyoga-Manroku, Shiki's last diary written when he was confined to bed, is the poet's honest personal record of his struggle with the pains and horrors of spinal consumption, of the fascination of the various foods to which he was deeply attached, and of his day-to-day life and what he could glimpse of its events, such as a gourd getting plump or falling in the stormy night, in the garden he could see from his lying position. It reflected his pure, almost child-like curiosity, his joy in discovering things, and his passion to record his vivid observations. It is not just a diary – more a direct, total, organic arrangement of his haiku, his water-colour sketches, notes and memos, as simple, tangible records of the values of life. In his extreme condition Shiki wrote and sketched, without any intention of having the record published, and it was this writing that kept him alive and human to the last. Gyoga-Manroku is a testament of life, which gives us hope today and which reveals the spirit of haiku at its deepest, fundamental level.

— haiku ireland —

n e w s l e t t e r

About Prof. Masako Hirai

Masako Hirai is Professor of English at Kobe College in Japan where she has taught since 1977. She was awarded her Doctorate in Literature from Kyoto University. She was a Visiting Fellow of Clare Hall, University of Cambridge from 1986-88 and has remained a Life Member. She has read papers at various international conferences including Lawrence Conference and Wordsworth Conference and has given lectures on modern Japanese literature at Clare Hall, Cambridge, at the University of York, and at the Embassy of Japan in London. Her publications in English include *Sisters in Literature: Female Sexuality in 'Antigone', 'Middlemarch', 'Howards End' and 'Women in Love'* (Macmillan, U.K. and St. Martin's Press, U.S.A., 1998), *'The Everlasting Underground in Women in Love: Medieval Brotherhood, Industrial Art, and the War Imagined'*, *D. H. Lawrence: Literature, History, Culture* (Kokusho-Kankokai: Tokyo, 2005), and the book of translations she edited and wrote essays in, *Now, to Be! Shiki's Haiku Moments for Us Today* [with selected pages from Shiki's last diary], (U-Time Publishing: Japan, 2003).

Shiki's Last Diary and the Spirit of Haiku, by Prof. Masako Hirai (to be followed by a Discussion on Haiku)

Date: Thursday 23 March 2006

Time: 6.45pm

Venue: [Anthology Books](#)

The Studio Building

Meeting House Square, Temple Bar

Dublin 2

For further details, contact: info@haikuireland.org

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: 4th March, 1st April, 6th May 2006

Time: 2.30-4.30pm

Venue: Silk Road Café, Chester Beatty Library

Dublin Castle, Dublin 2

For further details, contact: info@haikuireland.org

thanks

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