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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, essays, 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Please note that due to space limitations, all items received may not be published in the next immediate issue.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 April 2007.
Send any item for publication by mid-March 2007 at
info@haikuireland.org

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 objective 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 our events or to join us, please visit our Official Site at **www.haikuireland.org** that also contains haiku written by members and the previous newsletters and publications that may be downloaded.

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news

calls for submissions

bottle rockets press

bottle rockets press will be publishing two different mini-anthologies of haiku and senryu in the bottle rockets book series. One will be about "fireflies" the other about "amusement parks/carnivals/country fairs".

Send up to 20 poems (previously published or new as long as they are free and clear) for each anthology. Do NOT combine submissions. Include bibliographical info. Please include SASE for reply. No e-mails submissions please for US residents. Cover letters for new poets is highly recommended.

Deadline for submission is Sept. 1, 2007.

For any questions please contact Stanford M. Forrester at:
bottlerockets_99@yahoo.com

Mail separate submissions to:

bottle rockets press
amusement park anthology
P.O. Box 189
Windsor, CT 06095 USA

bottle rockets press
firefly anthology
P.O. Box 189
Windsor, CT 06095 USA

FreeXpresSion

A new outlet for haiku in Australia will be launched in January 2007. For thirteen years the monthly literary magazine, FreeXpresSion, published by Peter Pike (currently president of the Fellowship of Australian Writers, NSW Inc.) has comprised stories, poetry and articles from up to 400 subscribers. A haiku section is to be incorporated, and members of HaikuOz are invited to submit material, up to five unpublished haiku, not on offer elsewhere.

Please send these (including your postal address) direct to the Haiku Editor, Quendryth Young at **quendrythyoung@bigpond.com**

Please keep a copy of your submission. You will be notified as soon as possible regarding the acceptance of your work. The current annual subscription rate for FreeXpresSion is \$42 for twelve issues (\$66 airmail overseas). For six months (6 issues) it is \$25 (\$36 overseas). The magazine is available by direct subscription only. Anyone whose work is accepted receives a complimentary copy on first inclusion. The address is:
The Editor, FreeXpresSion, PO Box 4, West Hoxton NSW Australia 2171.

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Haiku Society of Constantza Haiku Anthology

The Haiku Society of Constantza (Romania) will publish next year an anthology of haiku with the Sea as theme. You can send 4-5 haiku for consideration to the HSC President, Laura Vaceanu, at **laura_vaceanu@hotmail.com**

Deadline is 15 January 2007

CHRYSANTHEMUM

Chrysanthemum is an internet magazine for modern verse forms in the tradition of Japanese short poetry.

Chrysanthemum is an international internet magazine that will appear twice a year, and will showcase previously unpublished Haiku/Senryu, Tanka, Haibun, Essays and Interviews in German and English.

Haiku/Senryu submitted in English will be translated into German, if not already accompanied by a German translation, which is welcome but not required. Tanka, Haibun, Essays and Interviews will appear only in their original language. Submissions in languages other than German or English are also welcome as long as they are accompanied by a translation into German or English.

Chrysanthemum welcomes work based both on traditional values as well as modern, innovative contributions in form and content, although there will be a special focus on innovative work of quality. Chrysanthemum hopes to achieve a connection between the heritage of the genre and the development and adaptation in countries outside Japan.

Chrysanthemum will appear on the 15th of April and the 15th of October.

Deadline for the spring issue is the end of February and for the fall issue at the end of August but submissions are welcome at any time.

Please send up to 10 haiku/senryu at a time for consideration to Dietmar Tauchner at **chrysanthemum@gmx.at**

Include your contribution in the body of the email; no attached files.

All submissions must be unpublished and not under consideration elsewhere. All contents are copyright by the authors. All rights revert to the authors upon publication in Chrysanthemum.

For more information, please visit **www.chrysanthemum-haiku.net**

Editorial Team: GERD BÖRNER- GABI GREVE - KILMENY NILAND - UDO WENZEL –
KLAUS - DIETER WIRTH

Managing Editor DIETMAR TAUCHNER

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vancouver cherry blossom festival 2007

Following last year's success, the organisers are delighted to announce that the second annual Cherry Blossom Festival will take place in Vancouver, Canada, during March and April 2007.

Poets from around the world are invited to submit one unpublished haiku inspired by the beauty of the cherry tree.

Submissions must be received by January 11, 2007.

Top selected haiku will become part of a permanent stone Haiku Memorial at Burrard SkyTrain Station in downtown Vancouver under the cherry tree planted in 2006 to commemorate the inaugural festival. The Haiku Memorial will be unveiled at the festival's opening mid March and selected haiku will also be displayed on TransLink city buses and SkyTrain cars for a period of two months.

In addition, top selected haiku will win free copies of "Haiku Journey," a new computer game from Hot Lava Games that features 540 English-language haiku by 45 poets around the world, selected by Michael Dylan Welch. Other works of merit will be published on the VCBF Website and featured at readings throughout the festival.

You may find submission details at <http://www.vcbf.ca/> (follow the link to haiku).

The Francine Porad Award for Haiku

Deadline: March 15, 2007

The Washington Poets Association (<http://www.washingtonpoets.org/>) invites your haiku submissions for the fourth annual Francine Porad Award for haiku. The contest was named to honor a leading figure in Northwest haiku, painter and haiku writer Francine Porad, former president of the Haiku Society of America.

Entry form and fee: The entry fee is \$5 plus \$1 per poem (no limit on the number of submissions). Read the fine print and download the 2007 entry form at http://www.washingtonpoets.org/wpa_contest_info.php

Prizes: Cash prizes totaling \$250 will be paid as follows: \$125 for first prize, \$75 for second prize, \$50 for third prize. Winning haiku will also appear in Cascade, the annual journal of the Washington Poets Association and on the WPA Web site. Winning poets will be invited to read their prize-winning poems at a WPA summer event.

Additional Information: For more information or to have an entry form mailed to you, contact Jed Myers at medjyers@hotmail.com or at 4026 NE 55th St., Suite A, Seattle, WA 98105, USA, or phone 206-526-0972.

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haiku conferences and events in 2007

Haiku North America conference in Winston-Salem, North Carolina

Don't forget to submit your proposal for the Haiku North America conference in Winston-Salem, North Carolina, to take place on August 15-19, 2007.

The conference theme is "100 Bridges: Haiku North America 2007, visit http://www.haikunorthamerica.com/hna_2007.htm for more information.

"Hope to see you in Winston-Salem this coming August!"

Lenard D. Moore, Bob Moyer, Dave Russo, Local organizers for HNA 2007

Haiku Congress in Constantza (Romania)

HAIKU SOCIETY of CONSTANTZA would like to inform you that it has been decided to organise a Haiku Congress in Constantza between 10th and 15th May 2007 to celebrate the 15th anniversary of HSC.

Various cultural activities will be organised in parallel to conferences and lectures on: haiku in education, renku-literary workshop, haiku and fine arts and theoretical considerations on the Nippon Creation.

If you want to participate, please contact the HSC by the 10th January 2007, and if you want to facilitate a conference/lecture or send a paper, please send it or the summary of it by 1st of March, 2007.

Contact: Ms Laura Vaceanu, President of the HSC, at: laura.vaceanu@yahoo.com

The 4th World Haiku Association Conference (WHAC4)

Theme: *Haiku beyond Differences*
Date: 14-16 September 2007
Location: Tokyo, Japan
Venue: Suigetsu Hotel Ohgaisou & Meiji University Liberty Tower

Scheduled Programme

Friday 14 September:	Welcome Party (Short Speech & Haiku Reading)
Saturday 15 September:	WHA Meeting, Speech 1~6 "Haiku beyond Differences", Presentation of International Haiku Publication, Haiku Contest Results & Haiku Reading
Sunday 16 September	Walking around Ueno & Farewell Haiku Reading

For more information, visit the WHA website at <http://www.worldhaiku.net/>

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“Writing from Within” Haiku and the Spiritual Dimension

This weeklong residential workshop (14-21 July 2007), will be led by - **haiku ireland** - members Maeve O'Sullivan and Kim Richardson in the Anam Chara Writers' and Artists' centre on Béara in West Cork, and is to offer an opportunity for writers to immerse themselves in this short form of poetry while exploring spiritual activities in tandem, thus deepening awareness. As well as the three-line haiku, participants will also be exploring related forms such as tanka, haiga, renku and haibun, with their roots in Zen Buddhism and its emphasis on “mindfulness”. To enhance these links, there will be sessions in guided meditation, breath practices and other spirit-centred activities. More information to follow in next issue.

In the meantime, for further information about this workshop, contact Sue Booth-Forbes at **anamcararetreat@eircom.net** or visit **www.anamcararetreat.com**

competitions

Pinewood Annual Haiku Contest

1ST PLACE-- \$ 100.00 CASH

2ND PLACE-- \$ 50.00 CASH / 3RD PLACE-- \$ 25.00 CASH

Winners will be published in the April 2007 issue of Wisteria.

TOPIC: Any

FORM: Contemporary English-language haiku with no rules as to syllable or line count.

DEADLINE: February 14th, 2007-- received.

HOW TO SUBMIT: Maximum of 3 poems

Submit two (2) copies of each haiku on a 3x5 index card. Entries should be typed. No prior published work accepted. One copy must have the entrant's name, address, and email for contact purposes and the other card only the haiku. Please write only (1) one haiku per card.

ENTRY FEE: \$ 2.00-- PER POEM / OR 3 POEMS FOR \$5.00 (CASH OR MONEY ORDER ONLY/NO CHECKS ACCEPTED) Money Orders should be made payable to: T.A. Thompson.

Entries must be mailed to the address below. NO E-Mail Entries.

Winners only will be notified by e-mail and postal mail. No SASE required.

Send submissions to:

Wisteria, Attn: 2007 Pinewood Haiku Contest

P.O. Box 150932 - Lufkin, Texas 75915 USA

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miniWORDS 2007

There are FIVE categories and SIX prizes in this year's miniWORDS competition with substantial cash prizes to those most skilled at brevity:

One category will reward the best HAIKU (any form from traditional to contemporary western forms including the 'zip'). Each category carries a £250 first prize winner. Second and third place, commended and highly commended places will also be awarded in each category (although there are no prizes for these). A sixth cash prize of £750 will be awarded to the overall winner.

The closing date for this competition is 16th February 2007.

More info at <http://www.miniwords.charnwoodarts.com/> or contact Catherine Gillam at miniwords2007@charnwood-arts.org.uk

The 2007 Anita Sadler Weiss Memorial Haiku Awards

The 2007 Anita Sadler Weiss Memorial Haiku Awards, sponsored by the Haiku Poets of Central Maryland, marks the third annual competition dedicated to the memory of Baltimore-based haiku poet and teacher Anita Sadler Weiss.

Deadline: IN-HAND by JANUARY 31, 2007.

Eligibility: Open to the public. (Only the contest coordinators are prohibited from entering.)

Awards: Total of \$500.00 in prize money:

First Place, \$300.00; Second Place, \$125.00; Third Place, \$75.00.

Five ranked Honourable Mentions will also be awarded.

Submissions: All entries must be the original work of the poet, unpublished, and not under consideration elsewhere.

Entry fee: \$1.00 per poem. Poets may enter up to 15 haiku. Entry fee must accompany submission.

Submission Guidelines: Print or type each individual haiku on three separate 3x5 index cards. On the back of ONE CARD ONLY print or type your name, address, and email address (if one is available). Include a No. 10 (business-size) SASE (or SAE plus one IRC, for entries sent from outside the U.S.) for notification. Also enclose your entry fee in U.S. currency or check or money order payable in U.S. dollars. Make checks or money orders payable to "HPCM/Cathy Walker."

Send entries to: Haiku Poets of Central Maryland, c/o Cathy Drinkwater Better (Walker), 613 Okemo Drive, Eldersburg, MD 21784, USA. DO NOT EMAIL ENTRIES.

The winning poems will also be published in The Dragonfly, the newsletter of the Haiku Poets of Central Maryland. All rights remain with the poets.

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Results of The Snapshot Press Haiku Collection 2006

- haiku ireland - is particularly pleased to announce that one of its members, Roberta Beary, has received the first prize (£200/US \$300) for her collection *The Unworn Necklace* that will therefore be published by Snapshot Press in August 2007.

The collection can be pre-ordered online at
<http://www.snapshotpress.co.uk/orderonline.htm> or by mail order at
<http://www.snapshotpress.co.uk/orderform.htm>

You may enjoy a few samples of *The Unworn Necklace* in the haiku section (page 15).

collections and books

The Haiku Apprentice Memoirs of Writing Poetry in Japan, by Abigail Friedman.
Foreword by Michael Dylan Welch

Abigail Friedman is a member of the Haiku Society of America and Haiku Canada and a founding member of the bilingual Quebec Haiku Group in Quebec City.

Discover the beauty of haiku and be inspired to start your own haiku group! Follow the author, a professional American diplomat in Japan, as she joins a haiku group and learns that you don't have to picture yourself a poet to write haiku. Meet the ordinary people who provide extraordinary insight into writing haiku.

FROM THE HAIKU APPRENTICE:

The problem came to a head one day as I was driving through Tokyo. While waiting for the light to change, I saw the following public service announcement on the side of a bus: "Omoiyari hitonikurumani konomachini" (Sympathy / toward people, toward cars / toward this town). Seventeen syllables. Five-seven-five format. It must be a haiku, I thought. But when I reached the office and repeated the announcement to my Japanese co-workers, none of them thought it was a haiku. I knew they were thinking to themselves, What kind of a lunatic is she? One tried to break the news to me gently, "It's not a haiku, it's an advertising jingle." Well, I knew it was an advertising jingle, but still, wasn't it an advertising jingle haiku?

\$14.95, Paper, 5.375" x 8", 224 pages, 4 b&w photographs and illustrations
ISBN-10: 1-933330-04-X, ISBN-13: 978-1-933330-04-4

Stone Bridge Press www.stonebridge.com

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Shift of the Moon

Shift of the Moon is a short collection by Verica Zivkovic who is from Serbia. There are some delightful haiku with a particular stress on the moon (hence the title) and each haiku is featured in Verica's native language and then translated in Japanese, English and German.

See two extracts in the haiku section (page 17).

For more information and to order copies, please contact Verica Zivkovic at vericazivkovic@bisinter.net

Cherry Blossom Epiphany

This fascinating book, celebrating the poetry and philosophy of a flowering tree, which is at the source of metaphysical experience in Japan, opens with this great announcement:

Dedicated to all who have sat in the bloomshade of the sakura under a blue sky and shivered, though not from the cold.

This major work features a selection, translation and lengthy explication by Robin D. Gill of 3,000 haiku, waka, senryû and kyôka about this major theme.

It will satisfy poets and haiku lovers and could become a must for linguists, translators or any one interested in Japanese culture and in learning how and why Cherry Blossoms have become such a symbol. One can only admire the work and translations of Robin D Gill and his dedication and commitment to share his research.

If the solemn yet happy New Year's is the most important celebration of Japanese culture, and the quiet aesthetic practice of Moon-viewing in the fall the most elegant expression of Pan-Asian Buddhism=religion, the subject of this book, Blossom-viewing – which generally means sitting down together in vast crowds to drink, dance, sing and otherwise enjoy the flowering cherry in full-bloom – is less a rite than a riot (a word originally meaning an "uproar"). The major carnival of the year, it is unusual for being held on a date that is not determined by astronomy, astrology or the accidents of history as most such events are in literate cultures. It takes place whenever the cherry trees are good and ready. Enjoyed in the flesh, the blossom-viewing, or hanami, is also of the mind, so much so, in fact, that poetry is often credited with the spread of the practice over the centuries from the Imperial courts to the maids of Edo. Nobles enjoyed link-verse contests presided over by famous poet-judges. Hermits hung poems feting this flower of flowers (to say the generic "flower"= hana in Japanese connotes "cherry!") on strips of paper from the branches of lone trees where only the wind would read them. In the Occident, too, flowers embody beauty and serve as reminders of mortality, but there is no flower that, like the cherry blossom, stands for all flowers. Even the rose, by any name, cannot compare with the sakura in depth and breadth of poetic trope or viewing practice. In *Cherry Blossom Epiphany*, Robin D. Gill hopes to help readers experience, metaphysically, some of this alternative world.

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The ku in this book have been selected for the information and evidence of natural or cultural history they provide, their rarity value in filling out a poorly exemplified sub-theme, suitability for translation and/or explanation, wit, precedence and dozens of other reasons among which excellence is only one of many. The practical challenge was not to sort ku on a scale from best-to-worst, but to find a way to organize thousands of them – and hundreds of older 13-beat waka. The main categories developed are 1) The blossom-viewing sequence (waiting-for-the-bloom, the viewing, return-trip, etc.; 2) Environmental phenomena (cold, rain, wind, etc.); 3) Types of cherries (single-petal, double-petal, pendulant, etc.); 4) Types of people (blossom guards, vendors, children, etc.); 5) Activities (drinking, singing, eating, etc.); and 6) Concepts (patriotism, woman-as-blossom (and vice-versa), conservation, etc.).

Cherry Blossom Epiphany – the poetry and philosophy of a flowering tree –
Robin D. Gill 0-9742618-6-6 (pbk); 13 digit 978-0-9742618-6-7

on the web

clouds peak #2, maintained by Dustin Neal, is up at <http://du5tin.net/haiku>

Submissions, comments and suggestions are welcome.

For an anthology of selected haiku, visit A Procession of Ripples, a site maintained by Laryalee Fraser at <http://laryalee.users.sunwave.net/ripples.htm>

WORLD KIGO DATABASE

This World Haiku Club site, under the supervision of Dr. Gabi Greve, offers a database of seasonal words with the objective to give us an opportunity to deepen the understanding of kigo issues and to appreciate the climate, life and culture of other parts of the world.

It is also a site for educational and reference purposes for haiku poets worldwide who are invited to contribute.

<http://worldkigodatabase.blogspot.com/>

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Kuniharu Shimizu would like to inform you that he has just completed the 1000th haiga on his haiga gallery site at http://www.mahoroba.ne.jp/~kuni_san/haiga_gallery/
Worth a visit!

Jim Kacian, of *red moon press*, is very pleased to announce the launch of the new *red moon press* website.

The site is the result of more than two years of effort and will incorporate more features as time goes along, but for the moment it is a site where all current products are available, and which offers some information about *red moon press* and its mission.

The address is: www.redmoonpress.com

Haiku Journey Computer Game

Hot Lava Games has released Haiku Journey, a computer game that lets you explore Japan while "solving" some of the best English-language haiku available today: "Escape to picturesque and pastoral Japan at the foot of Mount Fuji in this new word puzzler. The unique experience of Haiku Journey is part logical mindbender and part relaxation therapy! Build words to gain inspiration and reveal/solve original haiku."

The poems appear randomly during the game as you advance through the various levels on your trip to the base of Mt. Fuji. These screens provide information about haiku's origins and aesthetics, introductions to Basho, Buson, Issa, Shiki, and Chiyo-ni, as well information about the haiku scene in Japan as well as the West, written by Michael Dylan Welch, who also served as editor for the haiku.

You can download Haiku Journey for a free 60-minute trial or purchase unlimited use for \$19.95 (in U.S. dollars). For more information on downloading the game, visit http://www.nstorm.com/games/game_detail.asp?game_id=492
or <http://www.mumbojumbo.com/game/game/56>.

For additional information, please contact Michael Dylan Welch at WelchM@aol.com

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site related to - haiku ireland -

www.haikuspirit.org

Haiku Spirit is a bilingual site (English and French) managed by - **haiku ireland** - member **Gilles Fabre**, named in tribute to **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...).

www.haikuspirit.org also features hundreds of Japanese classic and contemporary haiku translated into English and French as well as contemporary Western haiku (in French and English).

The site has a guest section for haiku submissions in English and French.

to find your (haiku) way on the net

Visit **http://dmoz.org/Arts/Literature/Poetry/Forms/Haiku_and_Related_Forms/** for an Open Directory under the supervision of William Higginson and the links page managed by Mark Alan Osterhaus at **<http://my.execpc.com/~ohaus/haiklink.htm>** to find links to most existing sites of haiku poets, associations, publishers, journals, forums...

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would like to wish you
a very happy New Year

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special guest

martin lucas

Martin Lucas was born in 1962 in Middlesbrough, in the north-east of England. In 1971 his family moved to London, which became his home for over 20 years, apart from a few years in Kent, during and after studying for his BA in English at the University of Kent at Canterbury. In 1994 he moved to Lancaster to study for an MA in Religious Studies, following courses on Hinduism, Buddhism, Psychoanalysis, and a dissertation on Zen. He's had a varied working life, trying his hand at archaeology, conservation, road sweeping and, currently, administration work in a government office. Apart from haiku, the other two interests that take up much of his time are table tennis (he plays in the Preston local league) and bird watching.

"My interest in haiku arose quite naturally, combining existing interests in poetry (the shorter the better!) and eastern religion, philosophy and art. I wrote my first haiku at a creative writing class in 1986, where it was suggested that haiku was a good way to begin writing poetry. In the following five years I enjoyed writing all kinds of poetry, including a fair number of haiku, and when a friend gave me an entry form for the Cardiff International Haiku Contest in 1991 I decided to chance my arm. David Cobb was the winner; I was lucky enough to be commended, so I thought I must be doing something right and decided to join the recently-formed British Haiku Society. I attended my first BHS meeting at Kew Gardens in May 1992, and the first BHS conference at Durham later that year. I was getting hooked on haiku! With David Steele, I founded my own haiku journal, Presence, in 1996, and it's still going strong, reaching issue 30 in September 2006. In 2001 I completed a PhD with Cardiff University on Haiku in Britain."

Martin Lucas has been President of the British Haiku Society since 2003, a term due to end at the end of this year.

bibliography

Personal collections:

Bluegrey (Hub Editions, 1994)
Darkness and Light (Hub Editions, 1996)
.. Click .. (Hub Editions, 1998)
Violin (Bare Bones Press, 1998)
Moonrock (Ram Publications, 2002)
Earthjazz (Ram Publications, 2003)

Anthologies:

The Iron Book of British Haiku, with David Cobb (Iron Press, 1998)
The New Haiku, with John Barlow (Snapshot Press, 2002)

Link: <http://freespace.virgin.net/haiku.presence>

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3 questions

When and how did you discover and start writing haiku?

At a creative writing class at the City Lit in London in 1986. Our first creative writing lesson was on the haiku and short poem. The "short poems" were Ezra Pound's Metro and William Carlos Williams' Plums and Wheelbarrow. The haiku were a dozen or more culled from Alan Watts' The Way of Zen. Asked to select my favourite, I picked Moritake's fallen flower / butterfly returning / to its branch. I started writing haiku regularly over the next five years. Some of it was "free form", but most of it was 5-7-5, because I wasn't really sure what made a haiku a haiku, and it was useful to have the form to fall back on. Discovering John Stevens' Santoka (Mountain Tasting) around 1990 made me realise the form could be even simpler and more minimal than I'd thought.

What is haiku for you?

My "definition" of haiku is that there is no definition. Definitions are composed by compilers of dictionaries. Poets compose poems. Each new haiku that I write (or read) is a new way of defining haiku. In fact, there is no such thing as haiku, there is only each new poem: the reality isn't "haiku", it is something like following-the-curve-of-the-mountain-the-wind-bent-larch or silverweed-the-stream-ripples-with-minnows. The idea that these are haiku gets in the way of seeing the mountain, the tree, the stream, the fish. Of course, we also want to discuss the activity of this kind of writing/reading, so we call it "haiku" so as to be able to talk about it, and that's OK, but really "haiku" is only a category and it's the actual poem that's important. For me, haiku is something that puts me in touch -- it puts me in touch with the world of my experience (when I write), with my imagination (when I read), and with the world of others (when we share poems or poetry experiences together).

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

Haiku is potentially revolutionary and practically invisible. The only real revolution is to love and care for the world we share, and haiku is one way (one way out of many) to do this. Scientists study nature, and ecologists take practical steps to conserve it, but poets help us to cherish it. Poets also understand that "nature" is not out-there in some kind of secluded place, like a reserve, it is us: the air we breathe, the water we drink, the walls we build. Haiku has the power to turn us on to all this, but it does so very quietly. In essence, it's a political poem, but it makes almost no mention of politics (because there is so much else going on!). If we tried to force haiku into the limelight, or force people to take an interest in it, haiku would turn its tail and run. You can't push haiku: it takes its time. It doesn't have a role, and it doesn't want one; it just wants you to enjoy it.

haiku

haiku by martin lucas

from Bluegrey (1994)

the dawn comes
bluegrey and quiet
after the thunder

a dab of red
in the leafy garden:
the gnome's hat

from Darkness and Light (1996)

morning mist
a workman whistles
no particular tune

cold rain
through holes in the beggar's shoes
the cry of night

from .. Click .. (1998)

old pond:
an unexplained sizzle
from the water

first darkness of dusk
silently a white owl flies
in the empty lane

from Violin (1998)

train to catch I listen to your violin

from Moonrock (2002)

with each breath
the pan piper's
eyebrows

evening rain
almost soundless -- on the river,
on the reeds

from Earthjazz (2003)

the saltmarsh mist
loud with the calls
of unseen gulls

first autumn coolness ...
from someone's mobile
a tinny bolero

from The New Haiku (2002)

shore of the loch --
wavelets lapping
the fallen larch

unpublished

(2001)

pipit song
spinning down
the slope of the hill

(2006)

a little clink
from the ferret's bell --
the day darkens

a dog chained
to the cycle rack:
an evening in spring

haiku

- haiku ireland – members

third blizzard—
the untuned piano's
middle C

gliding across the lake
towards me
a duck

Bernadette O'Reilly

from here
to there
mother's silence

holiday weekend . . .
three floors of modern art
I can't remember

the sound of the name
i used to have
soft falling snow

Michael McClintock

snowed in
the dog clicks
from room to room

Winning Haiku
of Kukai #2 and Kukai #3

Kukai 2 - October 2006

Roberta Beary

haiku 1

Plaintively calling
a cat comes in from the rain
to where people walk

river flooded
the farmer crosses
on invisible stones

John McDonald

Sheep with thick fleeces
graze across an open field
oblivious to the cold

haiku 2

The beam above the door
of the old stone-built out-house
bone dry in winter

first rain
a red blush appears
on the strawberry

Dermot O'Brien

Maeve O'Sullivan

haiku

haiku 3

Kukai 3 - December 06

the dying sunflower
stares
into the teacup

John McDonald

shining almost as brightly
as tonight's half moon –
solar-powered lamps

Maeve O'Sullivan

Walking the ridge,
Distant lakes come and go
Under summer cloud.

Neville Keery

haiku 4

conference call
the red geranium droops
along with me

Roberta Beary

Shoaling mackerel,
Splintered by the beaks
Of hungry terns.

Neville Keery

haiku 1

autumn rain --
mother turns her face
to the wall

Roberta Beary

Haiku 2

wet sand
an abandoned boat
in the galaxy

Ernst J Berry

Let's stop this earthly talk!
over the frosty canal
a swan is taking off

Gilles Fabre

ancient crater
deep in the desert
—the rising moon

Kim Richardson

haiku

other haiku

Butterfly
How my hopes
Go with you

Tony Lewis-Jones

new winter moon -
the white pine starts singing
without any wind

Clyde Glandon

Oak leaf rustles –
two spiders touch each other
with their feelers

A bare reed
cuts in half–
a midnight moon

Verica Zivkovic

Deep in her handbag,
a wrinkled photograph
of a younger me.

Snatching up a fly
from the picnic cloth,
my empty hand

Under the maple,
yellow caterpillars
climbing thin air.

John Hawkhead

Hot sun, crisp air
Chill
On the shady side
Of my nose

Angie Newton

spring morning
the starling bounces
before taking off

the barking dog
becomes my companion
after i pass by

Dietmar Tauchner

May Day
the two ants rest
beside each other

Bruce Ross

the old Austrian
crosses the wet, silent square
slower than clock hands

Sam yada CANNAROZZI

paving stones worn smooth
by feet that no longer walk
around this garden

Katrina

haiku

Crunching of snow
Someone passes along
outside my misty window

Saša Vžic

Kišni oblaci –
Cvrkut s vidikovca
Doziva sunce

Rain clouds –
Warble from gazebo
Call the sun

Između nebodera
Drhti
Jesenja vocka

Between skyscrapers
Trembles
An autumn fruit-tree

Jadran Zalokar,

first flurries--
the kittens strike
hunting poses

autumn sparrows
writing one haiku
after another

November sea--
on the wet sand
the colors of sunset

the city in spring--
roof puddles glitter
with each gust

decayed train station--
a pigeon carries sunlight
across the dome

sidewalk valentine--
a heart chalked around
worn initials

Barry George

At Le Cheylard, Auvergne

Old men playing boules
Morning glory flowers
A ball's throw away

Carmel Heaney

— haiku ireland —

n e w s l e t t e r

haiku workshop

The main objective of this new section is to share some of the comments and feedback expressed by – **haiku ireland** – members on haiku submitted for our regular Kukai activities (only open to members) and for our newsletter (open to all).

Names of the authors are not mentioned. You may contact us at **info@haikuireland.org** for any comment or contribution.

The criteria are in line with generally accepted international guidelines as set out in – **haiku ireland** – Mission Statement. You may also visit the technical introduction to haiku at **www.haikuspirit.org** for definitions, guidelines and theory.

The process of “workshopping” and discussing haiku is an integral and vital part of – **haiku ireland** – meetings and for the practice of haiku.

samples

how still
you are on the breeze with your
soft thudded moments

Internal contradiction is a problem here: what is "still" if punctuated by "soft thudded moments"? And what is a "soft thudded moment"?

Lack of clarity. Haiku must not tell everything, but it must tell something for the reader to have “a start”. What/who is “you”?

stillness in the world
then just the swi shwished rustle
the crow flown over

"stillness in the world" is one of those diffuse images that, for me, means nothing. What, specifically, is still? "then just" appears to introduce a "rustle" from the crow as if on cue from some B-movie director...

And if the poem is about stillness, what is the "rustle" all about? "swi shwished" seems redundant coupled with "rustle" and, in fact, sounds more like someone passing through this scene in silk pantaloons. Is that thrown in as contrast to the "stillness"? The past tense of L3 confuses it further. Nothing is in focus here.

Is swi shwished a misprint? I'm not very fond of them. In fact, stillness in the world is too big, not a receivable image..... I hate “swi shwished”. sorry.

Maybe with some editing (e.g.: stillness in the world / just the rustle / the crow flown over)

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n e w s l e t t e r

feedback by gilles fabre, editor of haiku spirit

#1

Early bird rises,
Clever worm remains hiding,
Hungry little bird.

#2

Shooting star above,
So gracefully it speeds by,
I ponder below.

#1 and #2 have a few common points. One for instance is that they both “start well” (event in the first line) and have what is usually referred as a “haiku moment” in them that have some depth and interest: animal relation: predator versus prey in #1, and celestial versus “human” presence (“I think therefore I am?”).

Haiku is brief and each word has to be necessary and carefully chosen (the right word is usually preferable to the nicest word) for conveying the haiku moment (emotion). In #1 and #2, one could argue against some words/elements that are not necessary (in #1, is “rises” totally indispensable?) or pleonastic (“above”, “below” and “speed” in #2, “hungry” in #1). It is vital to question the presence, the selection and place of each word in a haiku. “Bird” also appears twice; this may sometimes be an issue. But there are famous exceptions (when actually the repeated word brings a new dimension, information to the haiku: I’m not too sure this is the case in #1). The author may want to indicate that the birds are hungry, the worm clever, the shooting star graceful but it may be better to imply this, to convey this implicitly (without saying it).

The other issue with some words is the classic warning about the “dangerous” use of adjectives (that usually express subjectivity or opinion) such as “clever” and “hungry” in #1 and “graceful” in #2. With a haiku, the author’s intention is to share a moment when he felt some emotion. He experienced closeness to something in the world – with Nature in classic haiku. A haiku recreates this moment and allows the reader to experience it. This is mainly why a haiku tends to be objective in its rendition. Therefore, “clever” and “hungry” in #1 and “graceful” in #2 need to be questioned.

The subjectivity is in the perception of the moment: 3 or 4 persons seeing the same event (for instance a shooting star) will not have the same perception (emotion, reaction) and would therefore not write the same haiku.

Finally a haiku, to be effective, needs to be well constructed: i.e. avoids a “listing effect” such as A + B + C and that’s it. A kind of “suspense”, surprise, expectation must be raised for the reader to be “moved” as was the author when the even/moment unrolled in front of his eyes (or other senses as haiku also results from a perception/sense). This is (for me) what is lacking in these 2 haiku. The moment is there but not “raised” or “highlighted” and the haiku (once read) “falls flat”. The main elements are: #1: dawn/bird/worm and in #2 shooting star/grace (sky’s beauty?)/ponder (thoughts).

Here’s the direction I would try to explore and may eventually abandon as it happens sometimes. I know it’s not there yet... Feel free to send yours (for #2 too!).

Dawn ~
hide deep, (little) worm
birds are waking up/coming down

Gilles Fabre
www.haikuspirit.org

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n e w s l e t t e r

call for your feedback

Do not hesitate to send your feedback, comments and suggestions for publication in the next issue on any of the following haiku submitted:

Haiku #1

Early bird rises,
Clever worm remains hiding,
Hungry little bird.

Haiku #2

Shooting star above,
So gracefully it speeds by,
I ponder below.

Haiku #3

Birds chirp, mower whirrs
Trees spread, grass smells, flowers blossom rising
The world is summer.

Haiku #4

I dream
of distant oceans
and dolphins

Haiku #5

midnight
flame flickers
through pumpkin eyes

Deadline: 15 March 2007

Email your feedback at **info@haikuireland.org**

We hope this exercise will prove interesting and benefiting for all haiku poets.

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n e w s l e t t e r

forthcoming events

- haiku ireland - meetings

- **haiku ireland** - hosts a gathering (meeting/workshop) open to all in Dublin.

Next Meetings:

Saturday 3 February 2007 / Saturday 3 March 2007 / Saturday 7 April 2007

Time: 2.30-4.30pm

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

Please check our **Notice Board** at www.haikuireland.org for confirmation of date and venue prior to each meeting or contact us at info@haikuireland.org

workshop

On Wednesday 4th April at the Chrysalis Centre in Donard, Co. Wicklow (Ireland),
- **haiku ireland** - member Maeve O'Sullivan will facilitate *An Introduction to Haiku Poetry*.

During this one-day workshop (10.30am-5.30pm), participants will explore the haiku form, starting with a look at a short history of the form, along with examples from historical and contemporary haiku poets.

Since haiku come to us through the senses, a "mini-ginko" will be organised in the lovely grounds of Chrysalis as part of the workshop. Technical tips for writing haiku will be given, plus feedback on the poems written during the day. No previous experience of writing poetry or haiku is necessary, but those already writing in these forms could also benefit from the workshop. The cost is €95 (including lunch), and there is a 10% reduction for - **haiku ireland** - members.

Further information and directions are available on www.chrysalis.ie

Maeve O'Sullivan is a widely-published haiku poet, an experienced workshop facilitator and a member of - **haiku ireland** -. Her first collection of haiku, "Double Rainbow" co-authored with Kim Richardson, was launched by Alba Publishing in 2005.

For further details on these events, contact: info@haikuireland.org

thanks

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