

1979
Second Annual International
Yuki Teikei Haiku Contest

Winning Haiku

Grand Prize: The Shugyo Award

*A small child napping
beside toys in the sand pile...
the afternoon shade...*

Jerald T. Ball
Livermore, CA

Yuki Teikei Haiku Society Award
First Place

*Bright new calendar
old routines marked plus my date
for set of false teeth.*

Beth Martin Haas
San Jose, CA

Haiku Journal Award
First Place

*Rippling autumn lake
a flute across the surface
faintly wavers, "Taps."*

Edwin A. Falkowski
Campbell, CA

Golden State Sanwa Bank Award
First Place

*The budding meadow...
over it in curves of song
the ecstatic lark.*

Thelma Murphy
Minneapolis, MN

The Sumitomo Bank Award

*Foggy autumn lake
an occasional ripple
to break the silence*

Brett Brady
Nova Scotia, Canada

California First Bank Award

*Mosaic patterns
on much travelled garden path
in shade of old oak*

Catherine Gumm McCord
Single Spring, CA

Yuki Teikei Haiku Society Award
Second Place

*Park bench to park bench...
elderly man and woman
moving with the shade*

Louise Somers Winder
Hartfield, VA

Haiku Journal Award
Second Place

*Rainy autumn lake
innumerable circles
our boat the center*

James Hargan
San Jose, CA

Golden State Sanwa Bank Award
Second Place

*Resolutions made,
I hang the new calendar...
the corners still curl*

Miriam Sinclair
Honolulu, HI

Yuki Teikei Haiku Society Award
Third Place

*Even in the shade
A silver fire keeps flashing
from the soldier's blade*

Raymond Roseliep
Dubuque, IA

Haiku Journal Award
Third Place

*Empty house next door,
the chairs left beneath the trees
hold only shade now.*

Joan Couzens Sauer
Baltimore, MD

Golden State Sanwa Bank Award
Third Place

*In the old elm's shade
the black cat opens one eye...
sunspot on its tail*

George Swede
Toronto, Ontario, Canada

Honorable Mention Winners

G. Clary Adams	Bill Pauly
Darold D. Braida	Raymond Roseliep
Gloria Buckner	Ben Sweeney
Harry Lewis Evans	George Swede
Kurt Fickert	Ossie E. Tranbarger
Lois Guthrie	Louise Somers Winder
Nida E. Jones Ingram	Ian Wolfe
Bobbie Leiser	Selma R. Youngdahl
Sol Markoff	

Message from Mr. Shugyo Takaha, Director, KARI Haiku Society of Japan, to members of the Yuki Teikei Haiku Society of the United States and Canada on the occasion of the presentation of awards for the Second Annual Yuki Teikei Haiku Contest, Hyatt House Hotel, Governor's Room, San Jose, California, June 2, 1979. (Message translated and delivered by Dr. Jun-ichi Sakuma, Chief Engineer of Ishikawajima Harima Heavy Industry, Tokyo, Japan).

EFFECTIVE EXPRESSION IN HAIKU

I have been asked by the very eminent Mr. Shugyo Takaha to extend to members of the Yuki Teikei Haiku Society of the United States and Canada, his greetings and congratulations on the occasion of the presentation of awards for the Second International Yuki Teikei Haiku Contest. During my visit with Mr. Takaha, he particularly asked me to give his best wishes to your President, Mrs. Patricia Machmiller, to Dr. Edwin A. Falkowski and to your Contest Chairman, Mr. Kiyoshi Tokutomi.

Through arrangements made by Mr. Kiyoshi Tokutomi, haiku submissions for your Second Annual International Yuki Teikei Haiku Contest were sent to Japan for judging by one of the most famous haiku poets in Japan, Mr. Shugyo Takaha who is familiar to readers of the Haiku Journal as the author of "the Enjoyment of Haiku". He is a member of the Board of Directors of Haiku Poets Association of Japan, and Director of the KARI Haiku Society. KARI Haiku Society is one of the largest and most famous haiku societies in Japan with a membership of more than 1,000 haikuists. Mr. Takaha, along with another eminent haiku poet, Mr. Shuoooshi Mizuhara, is also a member of the judging committee for the Haiku section of Mainichi Shimbun newspapers which has a circulation of more than four million. In addition to these haiku activities, he conducts two correspondence courses and reviews more than 30,000 haiku each month . . . that would be at the rate of 1,000 each day, submitted from all over Japan.

Mr. Takaha has a very keen interest in haiku written overseas and has been particularly interested in the Yuki Teikei Haiku submitted for this contest. He has made some comments about the submissions which will be of interest to each of you.

First, I shall report to you the general comment made by Mr. Takaha. He emphasized that effective expression in haiku is just

as important as the content. Since haiku is a short poem, we cannot be careless about a single word or even a letter. He stressed that haiku is an art of expression. The pleasure of haiku is to describe seasons and express the moment perceived with light haiku rhythm. Our feelings change with the seasons. Spring is the season in which we become sensitive. Summer is a period of activity whereas autumn is more pathetic and winter is the period during which we ponder. We express these feelings in haiku through a KIGO or season word. KIGO has an important role as the key word and essential factor in composing haiku.

However, in overseas haiku, the use of season words and the development of KIGO which are indigenous to particular geographic areas has been neglected. These feelings or emotions expressed by KIGO are common not only for the Japanese but also for people all over the world. KIGO as an essential component needs to be accepted in haiku, the poem of the season, regardless of geographic area. For this reason, the KIGO SHUU, a sort of dictionary compilation of season words and SAIJIKI, an encyclopedia of season words is essential and should be compiled as soon as possible by English language haikuists.

Mr. Takaha also commented about 5-7-5 syllable count. He regretted that so many haikuists overseas failed to recognize the value of the 5-7-5 pattern in Japanese haiku which was developed through several hundred years of experience. Understanding and appreciation of this 17 syllable pattern cannot be forced and decisions by haikuists overseas as to whether they choose to use the 5-7-5 syllable count (or the shorter 3-4-3 form) will grow out of individual decisions, experience and new understandings. He said that haikuists would be wise to start with the 5-7-5 syllable count. The rhythmic flow of this traditional syllable count was reached by the Japanese after several hundred years of experimentation. Mr. James Hackett of the United States has written particularly sensitive haiku using the 5-7-5 syllable count.

Mr. Takaha also emphasized that the last line in haiku is especially important for both Japanese and English Language haiku, because the last line in good haiku always makes the haiku lively. The last line should be related effectively to the first and second lines with the emotion recycled and elevated.

Lastly, Mr. Takaha stated that the winners haiku have all the elements which he has mentioned as components of good Yuki Teikei Haiku: emotional content, effective expression, proper use of KIGO, 5-7-5/17 syllable count, effective relationship between the last line and the previous lines. Two additional components of good haiku are suitable rhythmic flow and touch of jest.

A suitable rhythmic flow in haiku gives us a comfortable feeling and Mr. Jerald T. Ball's grand prize haiku is especially good.

*A small child napping
beside toys in the sand pile...
the afternoon shade...*

The second prize winning haiku or runner-up to the grand prize of Mrs. Beth Martin Haas has a touch of jest. If we can imply a touch of jest or stimulate sophisticated laughter, the haiku becomes unique.

*Bright new calendar
old routines marked plus my date
for set of false teeth.*

Mr. Takaha was most pleased to have been invited to judge submissions to this contest, and I have been privileged to convey his thoughts to you.

Translated by Jun-ichi Sakuma