

International
Haiku
Convention
2002



International Haiku Convention 2002

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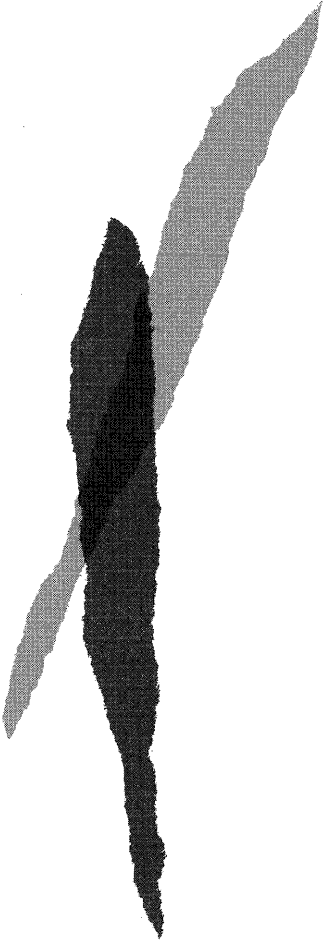
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International Haiku Convention 2002

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MASAOKA SHIKI
INTERNATIONAL
HAIKU AWARDS



Masaoka Shiki International Haiku Awards Outline

Masaoka Shiki International Haiku Awards, named after the founder of modern Japanese haiku, was established based on the principles set forth in the Matsuyama Declaration, adopted at the Shimanamikaido '99 Haiku convention in Matsuyama held in September 1999. We hope that the establishment of this award will attract people's attention to Masaoka Shiki as a globally recognized poet and to haiku as the shortest form of world poetry.

We commemorated the hundredth anniversary of Shiki's death in 2001. It is our strong hope that the establishment of this event will be a stepping-stone to the rise of awareness of haiku globally and lead to the further development of haiku in the 21st century.

<Purpose>

Haiku today is one of the most popular and high-spirited forms of literature anywhere. Because of its brevity, haiku is very approachable for most everyone. This has led to the realization of haiku's potential as a leading element in the development of world literature and we believe it will continue to be a leading element in the new century as well.

The Masaoka Shiki International Haiku Awards will be awarded to people who have made the most remarkable contributions to the development and increased awareness of the creativity of haiku regardless of nationality or language. Recipients must have a strong interest in haiku and a broad, international outlook in their field. Although the recipient's achievement must be acknowledged in

both haiku writing and another field, the awards are not limited to any field of specialty, so that haiku poets, other poets, authors, researchers, translators, essayists, editors, and workers in all professions are considered equally.

<Prizes>

Masaoka Shiki International Haiku Prize:

Cash Prize (¥1,000,000/approximately US\$8,300), NHK Prize (Tobe pottery), Ehime Shimbun Prize (bamboo craft)

Masaoka Shiki International Haiku EIJS Special Prize:

The EIJS Special Prize is contributed by the Stockholm School of Economics, European Institute of Japanese Studies.

EIJS(The European Institute of Japanese Studies)

The European Institute of Japanese Studies (EIJS) was established in 1992 in Stockholm in order to research the economics and societies of Japan and East Asia. Particularly, issues, which have an impact on Europe, are emphasized. The establishment of EIJS was founded by endowments of funds from Swedish and Japanese Businesses and the Swedish government.

EIJS's main fields of activity are research, education, information, public seminars and executive education. EIJS is active in trying to contribute to better understanding of Japan and its role in the world by focusing on research and education.

We have EIJS's approval for the establishment of the Masaoka Shiki International Haiku Awards project, and EIJS kindly agrees to offer the Masaoka Shiki International Haiku EIJS Special Prize.

〈Selection Committee Process〉

The winners of each biennial award in this program are selected in a three-stage process. First, some 100 nominators worldwide submit nominations. Next, these nominations are examined by a Working Committee consisting of scholars and haiku experts in Japan, including at least one or two foreigner residents in Japan. Finally, the recommendations of the Selection Committee members themselves are combined with those of the Working Group, and some 15 or more top candidates are discussed at the final Selection Committee meeting; this year's meeting took place in April. After some discussion, each committee member speaks for his or her pick among those presented. Often at this stage it becomes obvious that only a few candidates are among the top contenders. After more discussion, with particular questions directed to those in the best position to know about the top candidates, a vote is taken. This process goes on for each prize, with the final vote in each case usually being unanimous.

〈 Awards Selection Committee Members 〉

Arima Akito

Chairperson of the Awards Selection Committee, Honorary
Chairperson of the Haiku International Association, Haiku poet

Inahata Teiko

President of the Association of Japanese Classical Haiku

William J. Higginson

Haiku poet, Author, Researcher

Kaneko Tōta

Honorary Chairperson of the Modern Haiku Association

Willy Vande-Walle

Professor, Katholieke Universiteit Leuven, Belgium

Shiraishi Kazuko

Poet

Sō Sakon

Poet

Takaha Shugyō

Chairperson of the Association of Haiku Poets

Haga Tōru

Vice-Chairperson of the Awards Selection Committee,
President of Kyoto University of Art and Design

Hasegawa Takashi

Former Curator of Shiki Memorial Museum

Jean-Jaques Origas

Professor, Institut National des Langues
et Civilisations Orientales

(Prof. Origas passed away on January 25, 2003.

We sincerely pray for the peace of the departed spirit.)



< **Working Group Members** >

Haga Tōru

Chairperson of the Working Group

Kawamoto Kōji

Professor of Tezukayama Gakuin University

Kido Shuri

Poet

Saitō Shinji

Owner of Shinya-sōsho

Tamai Hideo

Haiku poet (Secretariat Councilor of the Ministry of
Education, Culture, Sports, Science and Technology)

Tsukushi Bansei

Haiku Poet

Tsushima Yasuko

Haiku Poet

Tsubouchi Toshinori

Haiku Poet, Professor of Bukkyo University

David Burleigh

Haiku Poet, Associate Professor of Ferris University

Nomura Kiwao

Poet

Murakami Mamoru

Author

Senior Counselor

Nishimura Gania

Haiku poet

〈Organizers〉

The Ehime Culture Foundation, The Ehime Prefectural Government, The Ehime prefecture Board of Education, The Japan Center for Local Autonomy, NHK, The Ehime Shimbun Co. Ltd.

〈Sponsorship〉

The Ministry of Foreign Affairs, The Ministry of Education, Culture, Sports, Science and Technology, The Ministry of Economy, Trade and Industry, The City of Matsuyama, The Matsuyama City Board of Education, The Haiku International Association, The Haiku Society of America, The British Haiku Society, The Swedish Haiku Society, The Romania Haiku Society, The Haiku Association of Ehime Prefecture

〈Co-sponsorship〉

The Commemorative Association for The Japan World Exposition(1970)



Masaoka Shiki

(1867–1902)

鶏頭の十四五本もありぬべし
keitō no jū-shi-go-hon mo arinu beshi

Cockscombs...
there must be fourteen or fifteen
of them at least

Shiki

Haiku poet, and essayist. Born in Matsuyama Castle Town (present Matsuyama City). Real name: Tsunenori. Commonly known as Noboru. Entered into Tōkyō University Preparatory School (later renamed to Daiichi Advanced Junior High School). Upon returning Matsuyama, learned Waka and Tanka (traditional Japanese poetry forms) as well as haiku, and gradually became more and more interested in these types of poetry each time he

went back to Matsuyama. Entered into the College of Liberal Arts of Imperial University (present Tōkyō University). His enthusiasm for literature deepened and he finally came to understand the spirit of haiku. Established his own haiku style of realistic description. Even after falling ill in 1892, enthusiastically continued composing haiku, writing essays, and holding a study group of Tanka Poetry, while engaging in educating successors. Advocated for reform of modern literature and spotlighted forgotten writers and works such as Yosa Buson (haiku poet), and “The Anthology of Myriad Leaves (poetry anthology)”. His works and related documents are exhibited in Matsuyama-City Shiki Memorial Museum.

<Biography>

1867: Born in Matsuyama Castle Town (present Matsuyama-city) on September 17.

1883: Went to Tōkyō where his uncle lived.

1884: Entered Tōkyō University Preparatory School.

1888: Entered the Tokiwa Kai Dormitory of the Matsuyama Domein, Hisamatsu Clan. Expectorated blood for the first time.

1889: Expectoration of blood lasted for a week. Began calling himself “Shiki”.

1890: Entered into the Philosophy Department of The College of Liberal Arts of Imperial University, and later transferred to the Japanese Literature Department.

1892: Wrote travel writings and stories about haiku in the newspaper, Nihon. Contracted tuberculosis.

- 1893: Withdrew from the university.
- 1895: Traveled to Kinshu, Qing as a war correspondent in the Sino-Japanese War. On his way back to Japan, spit up blood and returned to Matsuyama for recuperation. Stayed in the lodging, Gudabutsu An, where a Matsuyama East High School Teacher, Natsume Sōseki (later to be a famous author in his own right) was also staying, and started his reform of haiku with members of Shofu Kai.
- 1896: The tuberculosis was complicated by spinal caries.
- 1897: Became involved in publishing the haiku magazine, *Hototogisu* (Cuckoo) in Matsuyama.
- 1898: Wrote *Utayomi ni Atauru Sho* (Book for poets), advocating the necessity of reforming Tanka. Held poetry study meetings on the poetry anthology, *The Anthology of Myriad Leaves*.
- 1900: Held a writing study group, Yamakai, advocating “Shaseibun (highly descriptive writing style)”.
- 1902: Died on September 19 at 36 years old. Laid to rest at Dairyūji Temple in Kita-ku, Tōkyō.

< Medal for Masaoka Shiki International Haiku Prize >



The medal was created in the traditional craftsmanship of Ehime prefecture, including the craftwork of Tobe pottery, lacquer work, and Iyogasuri woven textile work. We hope the prize winners will appreciate their medals, and we congratulate all of the participants.

Design Concept of Masaoka Shiki International Haiku Prize Medal

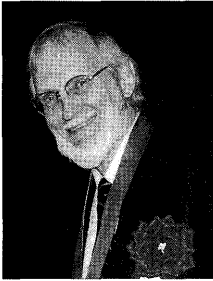
Shiki is a great haiku poet born in Matsuyama. The name, Shiki comes from the name of a little cuckoo bird. Shiki was an enthusiastic baseball fan, and in the year 2001, in memorial of the 100th anniversary of his death, his name was entered into the Japanese Baseball Hall of Fame. As a motif, we used the little cuckoo to symbolize the poet. On both sides of the medal, a little cuckoo is pictured, perching on a baseball bat, surrounded by flowers. Beside the baseball bats, in celebration of the entry in the Hall of Fame, baseballs are inscribed on the medal. As well, camellias, which are the “city flowers” of Matsuyama, are painted on the bottom and represent Matsuyama as his birthplace. White porcelain was used with glaze and color paints to represent the lightness of the sky and the vivid red of the camellias.

Specifications and Manufacturers

Part	Materials and work	Manufacturer/Maker
Body :	Tobe Porcelain	Ehime Ceramics Laboratory Chief, Kume Masanobu
Ribbon :	Iyo Kasuri Woven Textile	Shirakata Kōgyō, Inc.
Case :	Sakurai Lacquer ware	Toriyasu Lacquer Ware, Inc.
Metal part :	Silver work	Jubira Creation
Case Interior :	Cloth	C · BOX

Masaoka Shiki International Haiku Prize

Cor van den Heuvel



Cor van den Heuvel, of New York City, was selected because of his outstanding contributions to North American haiku as a poet and anthologist. From his first haiku collection of 1961, he has published some of the most striking and influential haiku in English. His best-known work, *The Haiku Anthology*, first published by Doubleday in 1974 and now in its third edition, from W. W. Norton, has become the de facto standard collection of haiku in English. He has also contributed significantly to the Haiku Society of America as an officer and an editor of their first historical volume, *A Haiku Path*. In addition, he has judged haiku contests for Japan Air Lines and represented North America at haiku events in Japan.

PROFILE :

Born and raised up in New England, Cor van den Heuvel, has been writing haiku since he first discovered this unique kind of poetry in 1958 in San Francisco. He is best known as the editor of *The Haiku Anthology*, generally considered the definitive collection of American and Canadian haiku. First published in 1974 by Doubleday, the third edition of the book, revised and expanded, came out in 1999 from W. W. Norton.

A leading poet in the movement himself, van den Heuvel has

published eight chapbooks of haiku, the first in 1961. His haiku and related works have appeared in books and magazines in North and South America, Europe, Japan, and Australia. He has talked about haiku on the Charlie Rose Show and many other American and Japanese television programs, and has written about haiku for *The New York Times Book Review*, *Mainichi Shimbun*, and *Newsweek*. Satō Hiroaki, author of *One Hundred Frogs: From Renga to Haiku to English* and numerous other books on haiku, in his column in the *Japan Times* called him a modern haiku master. The Haiku Society of America (HSA), besides commending *The Haiku Anthology*, has given van den Heuvel three Merit Book Awards for his own haiku.

A past president of the HSA, van den Heuvel headed the panel of judges for the 1987-88 Japan Air Lines English Haiku Contest—which attracted more than 40,000 entries—and attended the Tōkyō press conference announcing the winners. In 1990 he was the United States representative to the International Haiku Symposium in Matsuyama. In 2000 he was named Honorary Curator of the American Haiku Archives at the State Library in Sacramento, California, and at the World Haiku Festival held in London and Oxford, he received a World Haiku Achievement Award.

Cor van den Heuvel was born in Biddeford, Maine, in 1931 and grew up in Maine and New Hampshire. After serving three years in the United States Air Force and graduating from the University of New Hampshire in 1957, he was a reporter for the *Concord Monitor* in Concord, New Hampshire. While covering the police beat, he was also trying to write poems. One day, he picked up a

copy of the *Evergreen Review* featuring poems and prose of the *San Francisco Renaissance*. He was so impressed by the works of such writers as Gary Snyder, Robert Duncan, Jack Spicer, and Jack Kerouac that he decided to go west to see and hear this phenomenon for himself.

Arriving in San Francisco in the spring of 1958, van den Heuvel lived for the next seven months in a small residential hotel, just around the corner from Grant Avenue, which leads through Chinatown into North Beach, the poetry center of the city. Soon, he was invited to attend the regular poets' gatherings presided over by Robert Duncan and Jack Spicer then held in George Stanley's house on Telegraph Hill. At one of these meetings he heard Gary Snyder, just back from his first stay in Japan, mention haiku.

He began a study of the genre that has continued to the present, first reading translations of the Japanese haiku masters in books by R. H. Blyth, Harold G. Henderson, and Kenneth Yasuda. By early 1959, van den Heuvel was back in New England writing his own haiku in a small cottage in Wells Beach, Maine. That summer he got a job reading his own and translations of Japanese haiku at the Cafe Zen in nearby Ogunquit. In the fall he moved to Boston where he gave readings of haiku and other poetry in Beat coffee houses. He was the "house poet" at the Salamander and later at the Alhambra, where he read with a jazz trio.

The following summer he read nights in a bar in Provincetown, Massachusetts, while working days on a fishing trawler. In the winter of '60-'61 he became part of the poetry-reading scene along with such poets as Robert Kelly, Jackson Mac Low, and

Diane Wakoski at the Tenth Street Coffee House in New York City, a precursor of the now well-known Poetry Project at St. Mark's Church. He began printing his haiku on a small handpress and carried copies of his first chapbook, *Sun in Skull*, on a cross-country hitching and hiking trip from Maine to Seattle that he took in the summer of 1961, selling them for a dollar each or exchanging them for food. On the way, he hiked for a week in Glacier National Park and while living in Seattle for several months, he went backpacking in the Olympic Rain Forest.

For the rest of the sixties, van den Heuvel lived in New York City continuing to write and publish his poetry books under the Chant Press imprint, unaware of the growing number of other poets writing haiku. He married, had a son, and divorced. While working at *Newsweek* in the editorial makeup department, he went to night school at New York University, receiving an M.A. in English Literature in 1968. (He would work at *Newsweek* for more than 25 years.)

In 1971 van den Heuvel joined the Haiku Society of America and became friends with William J. Higginson, Anita Virgil, Alan Pizzarelli, and others in the group. He also met Harold G. Henderson, whose *Introduction to Haiku* helped inspire the English-language haiku movement. In 1972 van den Heuvel began assembling *The Haiku Anthology*, which he dedicated to Henderson and R. H. Blyth on its publication in 1974.

While van den Heuvel was president of the HSA in 1978, the society began publishing its magazine, *Frogpond*. The same year he and Professor Satō Kazuo of the Museum of Haiku Literature in

Tōkyō worked with others to bring haiku poet Mori Sumio and critic Yamamoto Kenkichi from Japan to speak in New York City. The HSA co-sponsored the event with the Japan Society and Japan Air Lines. It may have been the first time such important figures in Japanese haiku spoke publicly about haiku in the United States.

In 1982 van den Heuvel married Leonia Leigh Larrecq, with whom he continues to live in New York City. He is presently putting together a volume of his collected haiku, *The Ticket-Taker's Shadow*, for publication. A book of his haibun, *A Boy's Seasons*, which was serialized in *Modern Haiku*, is scheduled to be published by Press Here (Foster City, California) in late 2002.

List of Publications :

sun in skull, Chant Press, New York City, 1961 (haiku).

a bag of marbles (3 jazz chants), Chant Press, 1962.

the window-washer's pail, Chant Press, 1963 (haiku).

EO7, Chant Press, 1964 (haiku sequence).

BANG! you're dead., Chant Press, 1966 (poems).

water in a stone depression, Chant Press, 1969 (haiku).

dark, Chant Press, 1982 (haiku).

PUDDLES, Chant Press, 1990 (haibun).

The Geese Have Gone, King's Road Press, Pointe Claire, Quebec, 1992 (haiku).

Play Ball, Red Moon Press, Winchester, Virginia, 1999 (haiku).

As Editor :

The Haiku Anthology, Doubleday Anchor, New York City, 1974;
Simon & Schuster, New York City, 1986; W. W. Norton, New York City, 1999.

An Anthology of Haiku by People of the United States and Canada, co-editor with several others, Japan Air Lines, New York, 1988.

A Haiku Path, co-editor with several others, The Haiku Society of America, 1994.

Wedge of Light, co-editor with Tom Lynch and Michael Dylan Welch, Press Here, Foster City, California, 1999 (haibun).

Past Time, co-editor with Jim Kacian, Red Moon Press, Winchester, Virginia, 1999 (haiku).

Acceptance Remarks :

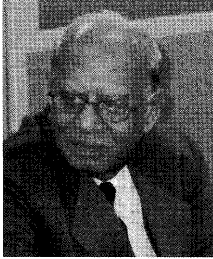
I am honored to be selected to receive the Masaoka Shiki International Haiku Prize in 2002. Shiki has been an important influence on me. In my editorial choices for the different editions of *The Haiku Anthology* I have always kept in mind the advice implicit in Shiki's haiku about different kinds of chrysanthemums: *ki-giku shira-giku hito moto wa aka mo aramahoshi* (yellow chrysanthemums/ white chrysanthemums, great/ but let's have red ones too).

And I hope my own haiku will, like Shiki's sparrow, leave a few drops of rain to shine in the hallway of American poetry: *nureashi de suzume no aruku rôka kana* (with wet feet/ a sparrow hops along/ the corridor).

—Cor van den Heuvel

Masaoka Shiki International Haiku Prize

Satya Bhushan Verma



Dr. Satya Bhushan Verma, of New Delhi, was selected for his scholarship on Japanese culture and for his encouragement of haiku-writing and publishing in Hindi. He has written extensively about haiku in both academic and popular venues in three languages (Hindi, Japanese, and English), and his books in Hindi are the standard works in their fields: *Japani Kavitaen* (1977) presents Japanese tanka and haiku, and *Japani Haiku aur Adhunik Hindi Kavita* (1983) compares Japanese haiku and short poems in Hindi and other Indian languages. For nearly a decade beginning in the early 1970s, he published a newsletter of haiku in Hindi, the first such publication. His other major contributions include establishing the first Japanese language degree program in an Indian university and chairing a number of important Pan-Asian academic and cultural organizations. He was decorated with The Order of the Rising Sun, Gold Rays with Rosette, by the Emperor of Japan in 1996.

PROFILE :

Dr. Satya Bhushan Verma is Professor Emeritus in the Jawaharlal Nehru University, New Delhi; Visiting Professor and Academic Advisor in Ritsumeikan Asia Pacific University of Japan; and Director, JIGA Institute of Japanese Language, New Delhi. Born in Rawalpindi, India on 4th December 1932, Prof. Verma

started his teaching career in Hindi in 1954. After having been associated with D.S.D. College, Gurgaon; Visva-Bharati University, Santiniketan; and University of Jodhpur in Rajasthan, Prof. Verma joined J.N.U. in 1974 and started the first degree program in Japanese language in India as a part of the Center for African & Asia Languages of the School of Languages which was further developed into a post-graduate and Ph.D. degree. Prof. Verma became the first professor of Japanese language and literature in the country, and the founder chairman of the Center of East Asian Languages in 1986, offering degree, post-graduate and Ph.D. programs in Japanese and Chinese and Diploma programs in Korean and Mongolian languages. A dedicated teacher of Japanese for over twenty-five years, Prof. Verma has created three generations of Japanese Studies in India. He was also Visiting Professor in the International Research Center for Japanese Studies in Kyōto, Japan during 1991-92.

Recognizing the “Meritorious services rendered for the dissemination of the Japanese language and culture in India” and “for his outstanding Role in promoting better understanding and cultural activities between India and Japan” , Prof. Verma was decorated with “The Order of the Rising Sun, Gold Rays with Rosette ”, one of the highest honors by the Emperor of Japan in November 1996. On 30th August 1997, Prof. Verma was honored with “Sahityakaar Sammaan” by Hindi Academy of Delhi State for his contribution in the field of Comparative literature. On 14th September 1997, he was honored with “Saaraswat Sammaan” jointly by Hindi Sahitya Sammelan, Prayag and Language Department of Punjab State. He was also honored by Bharatiya Sahityakar Sangh, Delhi with Scroll of Honor on 8th December

1983; by Rashtriya Hindi Parishad, Meerut with “Prashastipatra” on 3rd June 1990; by Association of Indian Foreign Language Teacher in 1994 and with “Punjabi Gaurav Sammaan” by Nyaya Saraksha Sabha, Haryana, Hissar on 23rd January 2000. The citation presented by the Association of Indian Foreign Language Teachers honoring Prof. Verma describes Prof. Verma as a “mixed blend of a teacher, writer, Critic and Researcher in his own right”.

Prof. Verma has a number of publications including numerous articles in national and international journals, radio talks, features, etc. in Hindi, English and Japanese; and translations from Japanese, English, Bengali, Oriya to his credit; is pioneer in introducing Japanese Haiku form of poetry in Indian languages, has published a monograph in Japanese on Indian Haiku, delivered number of lectures on Indian and Japanese culture in various parts of Japan which have been widely covered by Japanese press. He is also the author of the first *Japanese-Hindi Dictionary* published in Japan.

Prof. Verma is Chairman Emeritus of the Indian Congress of Asian & Pacific Studies (ICAPS); President, Japanese Language Teachers Association of India (JALTAI); Indian Chapter of Indian Cultural Study Association of Japan; Bharat-Japan Maitri Parishad (India Japan Friendship Council); Chairman, Indo-Japanese Exchange Development Foundation; President, Bharatiya Sahityakar Sangh (Indian Association of Writers), Chairman, Indo-Korean Trust, Trustee-cum-Secretary, Fujii-Gandhi Peace Foundation for World Peace; Editor, Shreya, a Hindi Quarterly, Member, Editorial Advisory Board, Japan Review, International Research Center for Japanese Studies; and is actively associated

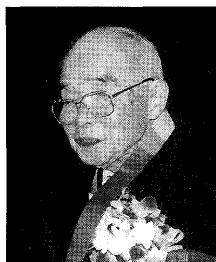
with literary and cultural world.

Prof. Verma had been Founder President of Indian Student Association of Japan (1963-65); Secretary, Association for Japanese Studies in India (1975-78); Chairman, Asian Relations Forum (1984-86); Convener, Delhi Chapter of Authors Guild of India (1984-90); Program- Coordinator, National Service Scheme, J.N.U. (1976-86); President, Indian Congress of Asia & Pacific Studies (1996-99); President, Indian Scientific Translators association (1994-98); President, Bharatiya Anuvad Parishad (1996-98). He has organized many national and international conferences in various capacities.

Widely traveled in India and abroad, he has visited Japan (more than 20 times), China, Hong Kong, Vietnam, Singapore, Thailand, Sri Lanka, Denmark, Sweden, Norway, Germany, U.K., U.S.A., Mauritius, Nepal and Oman. Prof. Verma has good command on English, Hindi, Japanese, Punjabi languages and also knows Sanskrit, Urdu, Bengali and Chinese.

EIJS special Prize

Wada Shigeki



Prof. Wada Shigeki, of Matsuyama City, director emeritus of the Matsuyama Municipal Shiki Memorial Museum, was chief editor of the authoritative *25-volume Collected Works of Masaoka Shiki*. He was also editor or author of a dozen or more works on Shiki's writings and contributions to Japanese

and international culture. He was the founding director of the Shiki Museum, overseeing its flourishing programs in Shiki scholarship and building public support for the museum. Through his efforts, with the support of a dedicated staff, the museum has become both a center for the international appreciation of modern Japanese haiku and a promoter of the internationalization of haiku writing. (EIJS stands for the European Institute for Japanese Studies, in Stockholm, Sweden, donors of the prize.)

PROFILE :

Biography:

1911: Born in Ehime Prefecture.

1936: Graduated from the Literature Department of Kyoto Imperial University.

1943: Entered into the Graduate School of Kyōto Imperial University.

Became an assistant professor and professor of Ehime Shihan Gakko(Ehime Teachers School)

- 1949: Became an assistant professor and professor in Arts and Sciences Department of Ehime University.
- 1965: Became a professor in Law and Arts Department of Ehime University.
- 1977: Retired and became an honored professor of Ehime University.
- 1978: Awarded an Education Minister's Award.
- 1978–86 : Became a professor of Matsuyama Commercial College.
- 1981–96 : Worked as the director of Matsuyama-city Shiki Memorial Museum.
- Became a member of Japan University Japanese Literature Association, Haiku Literature Association and Middle Age Literature Association.

Major Achievements :

Publications

Editing and Supervision: *Shiki to Shūhen no Hitobito* (Ehime Bunka Sōsho Kankō Kai, 1983), *Masaoka Shiki Nyūmon* (Shibunkaku Syuppan, 1993)

Books and Editing: *Shiki Zenshū 25 Volumes* (Kōdan Sha), *Masaoka Shiki* (Shinchō Sha, 1986), *Shiki no Sugao* (Ehime Bunka Shinko Zaidan, 1998), *Kobayashi Issa Kansei 7 Nen Kiko: Fukusei to Kaisetsu* (Ehime Shuppan Kyōkai, 1967)

And many other writings and studies on Shiki

Active in providing information and suggestions to Haiku lovers and scholars abroad on Shiki and Haiku.



Memorial Lecture

by Cor van den Heuvel

MY HAIKU PATH

Ladies and gentlemen, I'm honored to be here. I am going to talk about my personal haiku path, a path I've been on since 1958—almost half a century. Before I came to it I'd already been trying for about ten years to be a writer. Pursuant to that ambition I had graduated from the University of New Hampshire with a degree in English Literature in 1957 and went to work as a newspaper reporter for the *Concord Monitor* in the state capital. After several months at this job I one day picked up a copy of the second issue of *The Evergreen Review* at a newsstand and read about the literary renaissance going on in San Francisco. The Bay Area poets Robert Duncan, Jack Spicer, and Gary Snyder were among its major figures as were several of the Beat writers, including Jack Kerouac and Allen Ginsberg. The selections from their writings that were in the review were so innovative and refreshing that I determined to go to San Francisco to experience the renaissance personally.

I arrived in San Francisco in the early spring of 1958 and lived in a small residential hotel on the edge of Chinatown until late autumn, working at odd jobs—such as selling encyclopedias—and exploring the poetry scene in North Beach as often as I could. At the bar of a popular hangout for writers called The Place, I met one of the poets from the Duncan circle and was invited to attend their regular gatherings. It was at one of these meetings, usually comprising ten to twelve poets and lead informally by Robert Duncan, that I first met Gary Snyder. He had recently returned

from his first stay in Japan. I remember that he read a fairly long poem that compared the islands of Japan to a stone garden. It was so well liked that the other poets asked him to repeat it.

Another poet read some very short poems about dice. He used vivid metaphors, changing the dots on the dice into unusual images. I recall one of the single dots on “snake eyes” became the headlight of a motorcycle. Later, the group broke up into smaller units of two and three poets each sitting around the room. I was in a chair next to Snyder and the poet who had read the short poems. His name was Harold Dull. They were sitting on the floor looking at each other’s notebooks and journals. I remember they were pleasantly surprised that they had both recorded the same image of horses swinging their rumps into the wind. They talked a bit about turning journal notes into poems and then began to discuss the writing of short poems. Snyder mentioned haiku. It was the first time I’d heard anyone talk about haiku. I must have seen references to it when reading about the Imagists in college, but this was the first time the word “haiku” had caught my attention. Though my interest was aroused, I was quite reticent then, to the point of being reclusive—I had even written a series of poems about living as a hermit in the city—so I didn’t take part in the discussion between the two poets. However, I had been impressed by what Snyder said and a day or two later I looked in the library for books on haiku. I was soon reading and studying R. H. Blyth’s translations and those of Harold G. Henderson and Kenneth Yasuda.

Haiku seemed to embody the essence of what I had been looking for in poetry. I had been searching for the secret of turning words into things. I had found fragments of writing possessing this kind of magic in the prose of Henry Thoreau, Ernest Hemingway, and James Joyce and in the poetry of John Keats, Gerard Manley Hopkins, and William Carlos Williams. To my delight I now found it in Blyth's translations of Bashō, Buson, Issa, and Shiki. The secret seemed to lie in the combining of simple description with naming, then refining the result into elements of pure suggestion. The words would then call up an image in the mind that had not only the ontological thrust of real existence, but elicited from the reader an emotional conviction that he was one with the things that comprised that image and by extension one with all of being, all of nature—all of the universe. After my discovery in San Francisco, I soon returned to the East coast and by the early spring of 1959 I was living alone in a small cottage in Wells Beach, Maine, trying to write my own haiku.

The first haiku I wrote was written sometime in the winter of 1958-59. I included it in my first chapbook, *sun in skull*, a small collection of haiku I published in 1961:

behind snow-covered boards
the carousel's contoured ponies
leap into silence

One can see that I was still using western poetic practices in my

attempts at haiku. If I were writing about this particular image today, I would probably not use the adjective contoured. Its use here is poetic, trying to capture the beauty of the carved horses with a colorfully descriptive word. The word is also used to add some interesting sound effects, its initial “c” works alliteratively with those in “covered” and “carousel” and its “d” is echoed in three other places. “Contoured” also contributes an interesting rhythm. Taking out the word might make the poem simpler and more like what I now believe a haiku should be, but it would not make it a better poem. Old poets should be wary about revising the works of their youth.

I tend to believe now that the best haiku are the simplest. What beauty there is will be plain and unstated. If the poet is consciously trying to create a beautiful picture, invent a clever figure of speech, or fashion an elaborate sound effect, he will distract the reader's attention from the image itself. To paraphrase Blyth: a bejeweled finger pointing at the moon may itself become the center of attention instead of what it is pointing at.

Another poem in that first book shows I was also still interested in surrealistic-like juxta-positions, another carryover from western poetics:

two cows
graze on the common
a train steams into the album

It is also obvious that here too I was playing with the sounds, particularly the “m” sounds. Though the use of mellifluous language and surrealistic juxtapositions may have a legitimate place in haiku, I think my path in haiku has been moving in a direction away from them.

The summer of 1959 I worked as the house poet at the Cafe Zen in Ogunquit, Maine, reading my own haiku and other poems. That fall and winter I worked in Boston at the Salamander Cafe, reading poetry several nights a week, and later at the Alhambra where I read with a jazz trio. From there I went to Provincetown where I worked through the summer of 1960 on a fishing trawler during the day and read my poetry at night in a local bar. In the autumn I went to New York City. I lived in Greenwich Village and became involved with the Tenth Street Coffee House poetry readings. In 1961 after publishing my first chapbook, printing it myself on a small handpress, I hiked and hitchhiked across country from Maine to Seattle, taking notes for haiku and trying to write them. On my return to New York City, while continuing on my haiku path and again living in Greenwich Village, I married, started working at *Newsweek* magazine as a layout technician, and in 1965 had a son, Dirk. In 1971 I discovered the Haiku Society of America which held its meetings in New York City. There I met William J. Higginson, Anita Virgil, Alan Pizzarelli and a number of other writers who were to become important American haiku poets.

During this time I continued to write haiku and to self-publish my chapbooks. In 1963 I put out *The Window-Washer's Pail*. The title poem reflects my urban environment and shows me moving towards a more simple, objective style of haiku:

high above the city
dawn flares
from a window-washer's pail

Another haiku from *The Window-Washer's Pail* with a simple image of the everyday is :

through the small holes
in the mailbox
sunlight on a blue stamp

This mailbox was in a New York City apartment house and was one of a series of such boxes in the vestibule next to the front door. Such metal boxes have a small area of open gridwork in them so its owner can see if there is any mail inside before they open the box. The spring or summer sunlight is shining in to the vestibule from the street and into these small openings.

However, in this book I have still not totally abandoned a surrealistic approach. As you can see from the following haiku :

the windshield-wipers
vanish over the horizon
Geronimo leaps to his horse

Geronimo was of course a famous war chief of the Apache Indians.

But the book also contains one of my most minimalist and simple haiku :

dawn
among rocks
lights water

I now feel it may be too minimalist. It becomes a general image rather than a specific one. We don't know from the poem whether the rocks are along a seacoast with tidepools among them or by a mountain stream or any of several other possible scenarios. At the time I thought such ambiguity desirable. Now I tend not to think so. But I may change my mind again.

My next book, in 1964, *EO7 (or Christ should have carried a pearl-handled revolver)*, was a long sequence made up of short poems influenced by haiku and a few actual haiku, one of which was among my earliest one-line haiku :

a dixie cup floats down the Nile

Dixie cups were ubiquitous in America through most of the 20th century. Small paper cups used for soft drinks, for water from coolers, and even to hold ice-cream, they appeared in out of the way places all around the world—just as Coca-Cola is everywhere today. This haiku, too, carries a faint touch of the surreal though it is about something that could have actually happened.

I next published two chapbooks, in 1966 and 1969, that contained sequences linking short haiku-like poems with page-length free verse poems. In the early 1970s I was busy putting together and trying to publish the first edition of *The Haiku Anthology*. After its publication in 1974 I moved to New Jersey for three years and then to a small cabin next to a lake in northern New York where I lived from 1977 to 1980. All this time I commuted into New York City to Newsweek, where I was lucky to have a job that often required me to be there only three or four days a week. During this period I published my haiku only in haiku magazines. I had divorced my first wife in 1971 and in 1982 I married my present wife, Leonia Larrecq. That same year I published a haiku chapbook called *dark*. The few haiku in it, only thirteen, represented the best of what I'd written until then and indicates where I was at that time on my haiku path.

I'll read several of them.

November evening
the wind from a passing truck
ripples a roadside puddle

This haiku could have come from several different periods of my life when I hiked and hitchhiked in various parts of the United States. In the 1970s I continued to find time to go hiking and backpacking: in the Catskill and Adirondack Mountains in New York and the White Mountains in New Hampshire. The scene for this haiku is either a back road or a lonely highway.

The next is one of my first intentional one-line haiku. That is it was meant to stand alone. Before this the few one-liners I'd written had been part of sequences.

the shadow in the folded napkin

After trying to find another element to resonate with this image to make a three line haiku, I finally decided, with the encouragement of Anita Virgil, that the image could stand alone. It didn't need anything else. I began to think of one-image and one-line haiku as a part of my approach to haiku. There is almost always something else in the experience of the reader that will resonate, if only sub-consciously, with a single image—if that image is striking and evocative enough. One may think of it as an invisible metaphor.

The next haiku from *dark* could represent a large number of my

haiku: those having to do with the sea and the life and objects found along its shores. I grew up in Maine and New Hampshire not far from the Atlantic Ocean and I have spent several weeks on the Maine coast almost every year for the last half-century.

a tidepool
in a clam shell
the evening sunlight

The next poem is from New York City. I saw this in an antique store on Third Avenue one rainy spring day. Perhaps I should explain that in the 19th and early 20th centuries a wooden Indian was placed in front of a cigar and tobacco store to indicate what kind of store it was. The Indian was usually depicted with his right hand shielding his eyes, as if he were looking for something in the distance.

shading his eyes
the wooden Indian looks out
at the spring rain

The following haiku, a one-liner, comes from my backpacking in the Catskill Mountains.

a stick goes over the falls at sunset

The next could be a city haiku, but it is really, in my mind, a

small town image. Something you might imagine in a painting by Edward Hopper.

autumn twilight
in the closed barbershop
the mirrors darken

The last haiku I'll quote from *dark* was written when I lived in that cabin by a lake in upstate New York.

the sun goes down
my shovel strikes a spark
from the dark earth

Since I published *dark* in 1982, I have written many haiku, but aside from the haiku that were in a small chapbook of haibun called *Puddles* published in 1990 and those in a book of baseball haiku that came out in 1999 they have appeared only in magazines or in anthologies. I started writing haibun in the mid 1970s and have published many of them in haiku magazines. My haiku have continued to move in the direction of simplicity and objectivity and to end my talk I will read a few haiku written in the last ten years that I think demonstrate that tendency.

Here are two of my baseball haiku :

picking up my glove
from the shade in right field
its coolness

after the game
a full moon rises over
the left field fence

The following haiku was chosen as the title poem for the anthology commemorating the Haiku North America conference held in Boston in 2001.

the rusted paperclip
has stained my old poem
wind in the eaves

I'll finish with a very recent haiku that is reminiscent of my very first haiku—the one about the carousel :

deep snow
one light
in the amusement park

Thank you.



Memorial Lecture

by Satya Bhushan Verma

Friends,

Today is a very auspicious day for me.

I feel highly thankful to the Ehime Cultural Foundation for this Masaoka Shiki International award. I would also like to express my thanks to the Japanese people including my teachers and all friends in Japan.

I did not think that my studies in haiku will one day bring me to this honor. I introduced Haiku to Indian people because of my interest in it. After graduating from the university in 1954, I started my career in a college of Punjab University as a lecturer in Hindi literature. In 1957, I joined Visva-Bharati University established by the Noble Laureate Rabindra Nath Tagore. Visva-Bharati had close relationship with Japan from its very beginning. There, I started learning Japanese language from a Japanese Buddhist scholar known as Shinya Kasugai. Consequently, I got an opportunity to go to Japan in 1962 for higher studies under Government of India's Ministry of Education scholarship. I learned Japanese language in the Japanese Language School of Kokusai Gakuyukai for three years and also continued my studies in Japanese literature and culture. I got introduced to the Haiku poetry of Japan during that period.

The brevity of this form and suggestiveness of the deep meanings behind the words particularly fascinated me. I did not find this poetry alien to the Indian mind. The Sutras of Sanskrit literature are also brief expressions full of depth of teachings. As is well known, India is a country of plurality of languages. Each

language has its own glorious history and traditions. Many of the old poetic forms in Indian languages are succinct and suggestive, like Doha and Barve in Hindi, Obi in Gujarati, Mahia in Punjabi and Turkural in Tamil languages. Particularly, Mahia of Punjabi language is very close to Japanese Haiku. Let us take an example:

We Koeliäö Boldiyaö kade Bol chnadarya Kāwaö

The original poem contains just 18 syllables. The meaning in English will be :

The Koels are singing “Why don’t thee also speak O nasty crow” Koel is Indian nightingale that sings when the mango trees start blooming. It is welcome bird with its sweet melodious voice and as a messenger of the spring season, but not the crow with its’ harsh voice. Both are black in appearance. But in Indian tradition, Crow brings the message of dear ones. Today, the koels are singing and the crow is silent but the singing voices of koels are painful to the young girl in the absence of her lover and she beseeches the crow to open his mouth.

Tagore was the first to introduce Japanese Haiku to Indian people. Tagore visited Japan for the first time in 1916 and after his return, he published his travelogue on Japan in Bengali language under the title *Japan Jatri*. In this travelogue, the poet talked about haiku and quoted two haiku poems by Bashō in Bengali translation as examples,

Furu ike ya Kawazu tobikomu Mizu no oto and

Kare eda ni Karasu no tomarikeri aki no kure

Introducing haiku, the poet writes, “The three lines are enough for their poet and the readers. The heart of the Japanese people does

not sound like a waterfall; it is quiet like a lake.” Tagore himself also wrote many short poems of two-three lines that were published in a collection titled *Sphuling* meaning sparks. It is difficult to say how much Tagore was influenced by haiku in writing such poems but most of these poems were extempore compositions during 1924 during his second visit to Japan. These poems have been included in Japanese translations in the 2nd volume of *Tagoru chosakushuu* (Collected Works of Tagore) under the title *Hotaru* (Fireflies). Morimoto Tatsuo, in the post-script of this volume writes: Tagore again traveled in May 1920 from Europe to America in a period of one year and two months and further to China and Japan during the period from March to July 1924. During his journey to Japan and China, he wrote many extempore short poems that seemed influenced by haiku of our country. These poems were, unmistakably, flying sparks of poetry and wisdom. The English translation of these poems, published under the title *Stray Birds*, was dedicated by the poet to some Hara of Japan. In one of the poems in this collection the poet gives his impression about Japan in the following lines:

Oh, Japan! Thy oceans are restless
Thy land is calm
Mountains are dense and steep
Thy landscape is soft and green

No doubt, Japan was always in the mind of Tagore. Let us take two poems of Tagore:

Butterfly has time to make love with lotus flowers
But bee is too busy in collecting honey
The sky throws kisses in the form of rains
The earth responds in blooming the flowers

Modern Indian literature is deeply influenced by the western literature. Haiku also became known to the Indian literary world through English. Many of the early translations of haiku did not care for the brevity of the haiku and freely translated the seventeen syllable haiku adding explanations, perhaps to make their translations to become comprehensible to the their readers belonging to an alien culture. We may take an example of such translation. The original haiku is:

Hana no kumo Kane wa Ueno ka Asakusa ka

The English translation is :

A cloud of blossoms
Far and near
Then Sweet and clear
What bell is that
That charms my ear
Is that Ueno or Asakusa

Let us take one more example from a famous poem of Bashō. The original poem is :

Natsugusa ya Tsuwamonodomoga Yume no ato

The English translation is :

Old battlefield, fresh with spring flowers again
All that is left of the dreams
Of twice ten thousand warriors slain

The original does not go that far. What is suggestive in the original has been explained in words in the translation for a reader who is not familiar with the haiku tradition.

The first interest in haiku in India was developed through such translations. Some of the Indian poets started writing similar poetry in Indian languages. In fifties, we find a new form of poetry developing that was short and expressive but free in style. Let us take some examples in English translations :

The first showers of rain
The sky has thrown
Its roots on earth

The butterflies
Jumping from flower to flower
Love letters of Spring

The moon in the clouds
Playing hide and seek
A hare looking for its lair

Below is a poet's view of an airport:
The lake of cement
Spread far and wide
Aluminum swans swim
And fly away

With interest in haiku, many of the Indian poets translated haiku into their own languages and some of them even started

wring haiku-like short poems. In sixties, many of the Indian literary journals published introductory articles and translations of haiku poems from their English translations.

Agyeya, a leading Hindi poet, composed the following three lines in 1951 :

Bird flew away
The leaf trembled
And then settled down

The poet writes, “ The actual happening did not take as much time as I took in putting it in words. A bird touched a leaf, perhaps felt scared of something and fled away. I tried to catch the moment but it left a feeling in my mind that something is still incomplete.” The poet visited Japan in 1957 where he learnt about Zen and Koan. After his return, he translated many haiku poems into Hindi and one day suddenly realized that the lines, which he had kept aside as incomplete are, in fact, a complete poem. These three lines were later included as a poem in his collections titled “Ari O Karuna Prabhamayi” . Published in 1959, this collection contains his translations of haiku poems also. In the preface, poet writes, “Haiku is closest to our poetic sensitivity or perhaps it is closer to us than to the West.” Tanaka Toshio, Professor of Hindi in Tōkyō University of Foreign Studies says, Agyeya is “the most successful translator of haiku in any foreign language”. In the words of Agyeya, “ I don’t know Japanese language. But with the help of my Japanese friend, I tried to get into the depth of the poems, I translated.” The poet has taken liberty in his translations at places,

but he has successfully rendered them into beautiful poems. Where he has not succeeded in comprehending the meaning of the original or where he has strayed too far, he has called such poems as influenced by or inspired by the Japanese haiku. In addition to translations, the poet has written many haiku-like short poems of his own. Some of these are collected in the same collection and others are included in his later collections. One of his poem on the torii gate of Japan is :

Temple is nowhere visible, any statue may not even be there
Touching the sky beyond clouds is
A red colored gate of the temple.

I started translating Tanka and haiku into Hindi after my return from Japan. My translations were published in 1977 with the support from Kansai University of Foreign Studies. The left page of the book gives original haiku in Japanese with reading in Devanagari script. The top half of each right page carries a Devanagari transliteration of the poem and the lower half gives Hindi translation. This was perhaps the first direct translation from Japanese into any Indian language with original poems printed in Japanese. My second book on haiku came in 1983. These two books evoked a fresh interest in haiku in India. An “Indian haiku Club” was formed in 1978 and a bi-monthly journal called *HAIKU* was initiated as one of the activities of the club. This journal inspired a large number of poets to write haiku in Indian languages and also made them to adopt the 5-7-5 syllable pattern. Today, a number of haiku journals are being published in

different parts of the country. In 1989, a representing collection of 210 haiku poems including 30 poets with 7 poems of each poet was published under the title *HAIKU 1989*. In 1999, another similar collection under the title *HAIKU 1999* came out. During last two decades, some or the other individual or representative collection of haiku poems is appearing almost every month,

The Indian haiku accepted the brevity and the form of haiku without kigo but takes its' theme and poetic experience from Indian subjects and literary traditions. Most of the so called written in Indian languages are closer to senryuu. In his book *Introduction to Hindi Poetry*, Suzuki Yoshiaki writes, “ For the Indian people, who developed high degree of rhetoric and composed two-line, four-line poems, writing haiku might not be that difficult. Surprisingly, I come across some very good haiku in Hindi written by Indians.” Let us take some examples of Indian haiku :

New crop waves Walks like a peacock Village damsel
The mountain agony Flowed into river In the valley
Bread was thrown For Sparrows Came crows
Wave comes Washes away Sand castles
Peak after Peak I climb only to find Another peak
The naughty peepal tree laughs mischievously in side the well



Acceptance speech

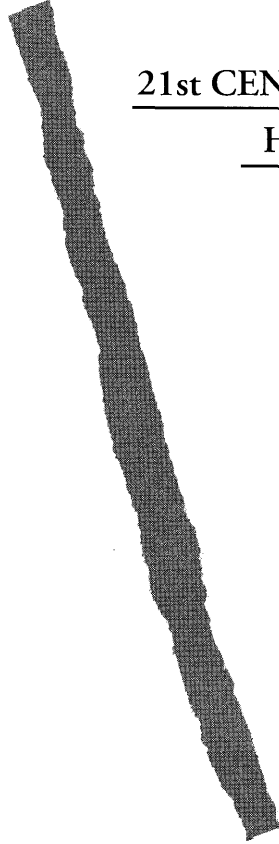
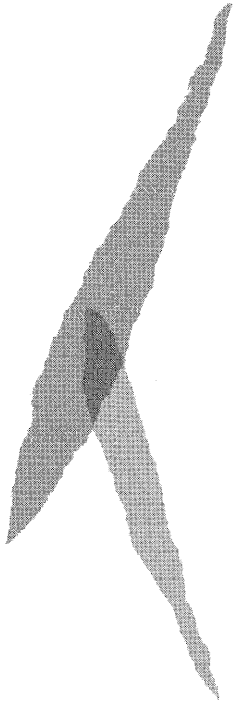
by Wada Shigeki

In establishing the International Haiku Awards in recognition of Masaoka Shiki's outstanding accomplishment in poetry, we have received suggestions and ideas from many people on how to select recipients and the whole process of the award program. I thank all of you for making the Masaoka Shiki International Haiku Awards possible. Personally I felt very flattered, when I was nominated for this award, and now I feel extremely humble to receive such a wonderful prize.

International haiku was mentioned in Today's Symposium, Shiki himself took up this issue for the first time as early as in 1891, and later he translated haiku into English himself. He also wrote some commentary on international haiku. Considering these facts, Shiki was, as has been said, a pioneer in the field of international haiku. I hope further study will be done on the achievements of Shiki in this respect.

We had the 100th commemoration after Shiki's death in 2001. His achievements have now been spotlighted here again. These Awards were made in order to respect and praise his achievements internationally, and I'm sure Shiki would be grateful for the establishment of these awards. As a citizen of Matsuyama I would like to thank all of the people who helped establish these awards. I would really appreciate it if with this honorable ceremony as a start, you will continue to ensure, through your efforts and service, that Masaoka Shiki's Spirit of Haiku will be further known to the world.

Thank you very much.



21st CENTURY EHIME
HAIKU PRIZES



21st Century Ehime Haiku Prizes Outline

In honor of the four major haiku poets that Ehime has produced: Ishida Hakyō, Kawahigashi Hekigotō, Tomizawa Kakio, and Nakamura Kusatao, we will be awarding prizes to outstanding published collections, commentaries, and studies of haiku. These outstanding works will lead the haiku world into the 21st century.

〈Prizes〉

The names of poets will be selected according to the content of each winner's work by the Selection Committee.

Prizes: Tobe porcelain medal, a certificate, and 500,000 yen will be granted to each winner.

English translation of winning works will be published (planned in 2003).

〈Selection〉

The selection committee will nominate winning works from among works entered by the public, and works entered by recommendation.

Qualification: commentaries and studies on haiku or a collection of haiku published between April 1,2000, and March 31,2002. The published date on the entry should be within this period.

〈Members of Selection Committee〉

- Arima Akito: Chairperson of the Masaoka Shiki International Haiku Awards Selection Committee, Honorary Chairperson of the Haiku International Association, Haiku poet
- Kawamoto Kōji: Professor of Tezukayama Gakuin University
- Saitō Shinji: Owner of Shinya-sōsho
- Nomura Kiwao: Poet

- Kaneko Tōta : Honorary Chairperson of the Modern Haiku Association
- Sō Sakon: Poet
- Tsukushi Bansei: Haiku Poet
- Haga Tōru : Vice-Chairperson of the Masaoka Shiki International Haiku Awards Selection Committee, President of Kyoto University of Art and Design
- Murakami Mamoru: Author

Senior Counselor

- Nishimura Gania: haiku poet

< Schedule >

- May(2002): First meeting of the Selection Committee.
Agenda : Applicants, election methods, details of how to invite the public to join the prizes program and other issues to be discussed
- August: Deadline for entry : for public entries as well as by recommendation
- September: Preliminary Selection, and the narrowing-down of works being considered for Prizes
 Collections : selected by the Secretariat in cooperation with local haiku poets
 Commentary : selected by the Secretariat discussed with the committee members
- Late September : Selection Committee Meetings held several times.
- November : Announcement of the winners
- December1 : Prize Ceremony held at the International Haiku Convention 2002.



Ishida Hakyō

(1913 – 1969)

霜柱俳句は切字響きけり
shimo-bashira haiku wa kire-ji hibiki keru

Columns of frost—
how the cutting-words of haiku
reverberate

Hakyō

Poet. Born in Habu-mura (present Matsuyama-city), Onsen-gun, Ehime Prefecture. Real name: Tetsuo. Began composing haiku while he was in Matsuyama Junior High School (present Matsuyama East High School) at a classmate's suggestion. Joined a haiku club, "Imazugin Sya" presided over by Murakami Seigetsu. Studied haiku under Ikazaki Kokyō. Put in charge of collection of *Ashibi* by Mizuhara Shūōshi. Founded the haiku magazine, *Tsuru* and advocated necessity of describing humanity in haiku poetry. Worked as an editor of *Asahi Haidan* along with Nakamura Kusatao. Major Haiku Collections: *Tsuru no Me*, and *Collection of Ishida Hakyō*.

<Biography>

- 1913: Born in Nishi Habu, Habu-mura, Onsen-gun on March 18.
- 1929: Entered Matsuyama Junior High School. Began composing haiku at a classmate's suggestion. Joined the haiku club, "Imazugin Sha" resided over by Murakami Seigetsu.
- 1930: Graduated from Matsuyama Junior High School. Became a disciple of Ikazaki Kokyō and was given the haiku poet name, "Hakyō".
- 1932: His Haiku was carried on the opening page of *Ashibi*. Went to Tōkyō in February.
- 1934: Entered into Meiji University. Joined editorial work on *Ashibi*.
- 1935: Published the haiku collection, "Collection of Ishida Hakyō".
- 1937: Founded the haiku magazine, *Tsuru*.
- 1939: Published the haiku collection, *Tsuru no Me*.
- 1943: Drafted for service to the northern part of China.

- 1944: Contracted tuberculosis. Sent to a field hospital and released from the military.
Suspended publication of *Tsuru*.
1946: Reissued *Tsuru*.
1947: Returned to Matsuyama. Founded Modern Haiku Association.
1959: Became an editor of *Asahi Haidan* along with Nakamura Kusatao.
1969: Died on November 21 at 56 years old.



Kawahigashi Hekigotō

(1873 – 1937)

落葉松は寂しき木なり赤蜻蛉
karamatsu wa sabishiki ki nari aka-tonbo

The larch tree
alone and lonely—
a red dragonfly

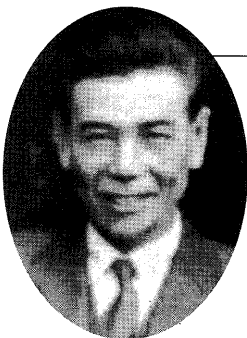
Hekigotō

Haiku poet. Calligrapher. Hometown: Matsuyama Castle Town (present Matsuyama-city). Real name: Heigorō. Played an active role as a haiku editor along with Takahama Kyoshi, who was the other of the two leading disciples of Masaoka Shiki. After Shiki died, found descriptive haiku uninteresting and dull, established the study group, “Haiku Sanmai”, and traveled through Japan to promote “New Haiku” in opposition to the traditional poetry group of which Kyoshi was the leader. Later began composing a more modern kind of haiku, one that abandoned the traditional metric pattern of 5-7-5 syllables and the conventional use of “seasonal words,” and called them “poems.” Wrote with a very good hand, and Shiki praised his skillful penmanship describing it

as “a natural gift.” Also enjoyed and was involved in Noh plays and traveling. Major works in which observation and experiences of travels were written are *Sanzenri* and *Zoku Sanzenri*.

<Biography>

- 1873: Born in Matsuyama Castle Town (present Matsuyama-city) on February 26.
 1887: Entered into Iyo Jinjyo Junior High School (present Matsuyama East High School).
 1891: Established Matsuyama Haiku Study Group with Takahama Kyoshi.
 1893: Entered Dai San Advanced Junior High School in Kyoto, and began living in a lodging with Kyoshi.
 1894: Transferred to Dai Ni Advanced Junior High School in Sendai. Withdrew from school and went to Tōkyō.
 1895: Nursed Masaoka Shiki, who was under treatment at Kōbe Hospital. Worked for the newspaper company, Nihon and resigned in 1896.
 1896: Took over Shiki’s editorial position of haiku column in *Nihon*.
 1903: Reentered into Nihon. Contributed to haiku collection, *Onsen Hyakku* in *Hototogisu*, which became the start of discussion on haiku style with Kyoshi.
 1906: Went on a nation-wide trip for haiku composition (continued until 1907).
 1909: Went on the second trip for haiku composition (continued until 1911).
 1911: Founded the bulletin of the *Heki, Sōun*.
 1915: Founded the haiku magazine, *Kaiko*.
 1925: Founded the haiku magazine, *Sanmai*, and composed haiku without using seasonal words or traditional style of 5-7-5 syllables.
 1929: Published *Shinko Haiku eno Michi*.
 1933: Resigned from the haiku world on his 60th birthday.
 1937: Died on February 1 at 65 years old.



Tomizawa Kakio

(1902 – 1962)

蝶墜ちて大音響の結氷期
chō ochite dai-onkyō no keppiyō-ki

Butterfly falling
 with a tremendous clatter
 in a time of ice

Kakio

Haiku poet. Born in Kawanoishi-mura (present Honai-chō), Nishiuwa-gun, Ehime Prefecture. Real name: Shōzō. Made efforts to break new ground in haiku poetry's traditional fixed pattern. Introducing the viewpoint of modern poetry, his haiku style was free from traditional haiku style and rules. He composed new haiku with no seasonal words and in the language of contemporary speech. Joined the New Haiku Movement advocating improvement and expansion of haiku without seasonal words. Founded magazines, *Taiyōkei* (*Solar System*), and *Bara* (*Roses*). Searched for a new haiku style and stretched limitations of haiku poetry.

<Biography>

- 1902: Born in Kotohira, Kawanoishi-mura, Nishiuwa-gun on July 14 as the first son of a doctor, Tomizawa Iwao and his wife, Ura.
- 1926: Graduated from the politics and economics Department of Waseda University. Became interested in Haiku while in school.
- 1930: Returned to his hometown and worked as a clerk for a local bank. Began contributing haiku to the haiku magazine, *Hototogisu* (*Cuckoo*).
- 1935: Contributed writings to the haiku magazine, *Kikan*, which was founded in January to advocate modernization and reform of haiku.
- 1937: Went to China to work as a military officer in the corps of Engineers and returned Japan.
- 1941: Published his first collection of haiku, *Ten no Ōkami* in August.
- 1942: Sent to defend Kita Chishima, northern part of Japan in July.
- 1946: Founded a haiku magazine, *Taiyō Kei* in Tōkyō.
- 1952: Founded a haiku magazine, *Bara* (*Roses*).
- 1962: Died on March 7 at 59 years old from lung cancer.



Nakamura Kusatao

(1901 – 1983)

町空のつばくろめのみ新しや
machi-zora no tsubakurome nomi atarashi ya

In the sky over the town
only the swallows
are new!

Kusatao

Poet. Born in Xiamen, Fujian, Qing (present China). Real name: Seiichiro. Became a member of Tōkyō University Haiku Association at Takahama Kyoshi's suggestion, and became a member of *Horotogisu* (*Cuckoo*). Along with Ishida Hakyō considered to be in the "Search of Humanity Group". Founded a monthly haiku magazine "Banryoku". Pursued a way of living, reaching of a stage of freedom, which is the symbol of the fusion of subject and object, and established his own style of haiku known as ideological poetry.

<Biography>

- 1901: Born in the Japanese consulate in Xiamen, Qing, where his father was sent for work, on July 24.
- 1904: Returned to Japan and lived in Masaki-chō, Iyo-gun, Ehime Prefecture.
- 1906: Moved to Matsuyama - city.
- 1914: Entered into Matsuyama Junior High School (present Matsuyama East High School). Began contributing to haiku magazines.
- 1921: Graduated from Matsuyama Junior High School. Failed an entrance examination to Matsuyama High School (present Ehime University). Became engrossed in Western literature.
- 1925: Entered into the German Literature Course at the College of Literature of Tōkyō Imperial University (present Tōkyō University)
- 1929: Studied under Takahama Kyoshi, and became a member of Tōkyō University Haiku Association.
- 1933: Graduated from Tōkyō University, and worked for Seijo Gakuen.

- 1939: Joined a round-table talk with Ishida Hakyō and others, which became known as the Search of Humanity Group.
- 1946: Founded the monthly Haiku magazine, *Banryoku*.
- 1953: Published the haiku collection, *Ginga Izen*. Came home to hold a funeral for his mother in August.
- 1959: Became an editor of *Asabi Haidan* along with Ishida Hakyō.
- 1960: Became the chief of the Modern Haiku Association.
- 1961: Resigned as chief of the Modern Haiku Association. Founded Haiku Poets Association and became the chairman.
- 1970: His haiku collection, *Chōshi* was selected as one of the items put in a time capsule in the International Exposition of 1970.
- 1983: Died on August 5 at 82 years old.

<Medals for 21st Century Ehime Haiku Prizes>



The medal was created in the traditional craftsmanship of Ehime prefecture, including the craftwork of Tobe pottery, lacquer work, and Iyogasuri woven textile work. We hope the prize winners will appreciate their medals, and we congratulate all of the participants.

Design Concept of 21st Century Ehime Haiku Prizes Medal

In making the medal, we compared the four haiku poets, who have come from Ehime Prefecture and played an active role in the haiku field, to the nature and climate of Ehime: the sky, clouds, rain, and plants. In the sky, there are clouds, which produce rain to grow plants on the earth. Masaoka Shiki is the sky, and the successive poets are clouds, water, and plants. Many young poets are being produced in the climate of Ehime, which makes Ehime Prefecture haiku country. This is the concept for the medal.

Specifications and Manufacturers

Part :	Materials and work	Manufacturer/Maker
Body :	Tobe Porcelain	Ehime Ceramics Laboratory Chief, Kume Masanobu
Ribbon :	Iyo Kasuri Woven Textile	Shirakata Kōgyō, Inc.
Case :	Sakurai Lacquer ware	Toriyasu Lacquer Ware, Inc.
Metal part :	Silver work	Jubira Creation
Case Interior :	Cloth	C · BOX

Recipients

Ishida Hakyō Prize



Haruo Shirane

U.S. A. (New York City)

〈Biography〉

1951: Born in Tōkyō.

1952: Went to U.S.A. and became a naturalized citizen.

1970: Graduated from Colombia University, majored in English literature.

1983: Obtained a doctorate in study on the Tale of Genji from Colombia University.

1987: Professor of Colombia University

1988: His writing, *The Bridge of Dreams: a poetic treatment of the Tale of Genji* was selected for the annual list of *Outstanding Academic Books* in 1987, which is a list of the most outstanding academic books in the humanities published in the U.S.A..

1933: Awarded a Kadokawa Genyoshi Prize with *The Bridge of Dreams: a poetic treatment of the Tale of Genji* (*Yumeno Ukihashi, Genjimonogatari no Shigaku*).

1997: Published *Traces of Dreams: Landscape, Cultural Memory and the Poetry of Bashō*.

2001: Published *Bashō no Fūkei, Bunka no Kioku* (Japanese version of *Traces of Dreams: Landscape, Cultural Memory and the Poetry of Bashō*).

Major books and editing : *Early Modern Japanese Literature, Inventing the Classics: Modernity, National Identity, and Japanese Literature* and others

Kawahigashi Hekigotō Prize



Natsuishi Banya

Japan (Saitama)

<Biography>

1955: Born in Hyōgo Prefecture. Began to compose haiku while in college. Studied under Shigenobu Takayanagi. Graduated from Tōkyō University with a doctorate of comparative culture in literature.

1980: Listed as an annual recommended writer in the haiku magazine *Haiku Hyōron*

1981: 50 haiku selected and carried in the haiku magazine *Haiku Kenkyū*

1984: Awarded a Shiinoki Prize for Poetic Nature of Haiku

1991: Awarded a modern Haiku Association Award

1996-98: Worked as a visiting research worker at Université Paris 7

1998: Became president of Ginyū Sha. Published the haiku magazine, *Ginyū (ultra haiku magazine Troubadours)*

2000: Established World Haiku Association (WHA). After becoming an assistant professor of Saitama University, became a professor of Law Department of Meiji University

Major books and editing:

Collection : *Ryōjō Ki*, *Metro Politic*, *Shinkū Ritsu*, *Kamigami no Fūga*, *Jintai Opera*, *Rakurou*, *Kyoseki Kyoboku Gaku*, and *Chikyū Junrei*,

Comments : *Haiku no Poetic*, *Contemporary Haiku Key Word Dictionary*, and *Tensai no Poeji*,

Joint works : *Contemporary Haiku*, *Contemporary Haiku Hand Book*, And many others

Tomizawa Kakio Prize



Katō Ikuya

Japan (Tōkyō)

<Biography>

1929: Born in Tōkyō. Learned to compose haiku from his father, Shishū.

1951: Graduated from School of Letters, Arts and Sciences of Waseda University. Worked for Nippon Television Network Corporation. Resigned and devoted himself to writing.

1959: Published first collection of haiku, *Kyūtai Kankaku*. After that, continued to publish haiku, poems, essays, comments through various media.

Major Books and editors:

Haiku collection: *Bokka Meron*, *Ekutopurasuma*, *Keijijōgaku*, *Akino Kure*, *Harumukashi*, and *Edozakura*,

Anthology: *Syūmatsu Ryō*, *Areruya*, *Nirubagina*, *Shihen*, *Kanginsyu*, *Ejiputo Shihen*, and *Kanunyakaku Shō*,

Commentary: *Chōbō Ron*, *Yūboku Kūkan*, *Kare Hakken Seri*, *Kōhō Kenbunrokū*, *Yume Hitosuji*, *Nihon wa Haikuno Kunika*, *Ikuyanofu no Yūgana Shiseikatu*,

Editing: *Yoshida Issui Taikai*, *Shi no Yorokobi*,

Collection of novels: *Etosetora*, *Chitsunaigaku*,

Joint work: *Gendai Chōkoku*, *Gendai Haiku Ronsō*, *Edo Haikai Saijiki*, And many other books

Nakamura Kusatao Prize



Hasegawa Kai

Japan (Kanagawa)

<Biography>

- 1954: Born in Kumamoto. Studied haiku under Hirai Shobin and Minoru Ameyama.
1976: Graduated from the Law Department of Tōkyō University. Worked for Yomiuri Shimbun Newspaper, and later resigned.
1989: Awarded a Merit of Recommendation by the Haiku Poet Association for his commentary, *Haiku no Uchū*.
1990: Awarded a Suntory Arts and Science Award.
1991: Founded the magazine, *Geshi* with Ōki Amari.
1993: Closed *Geshi*. Founded the magazine *Koshi*.
2001: Became a judge of haiku selection in *Asahi Haidan*

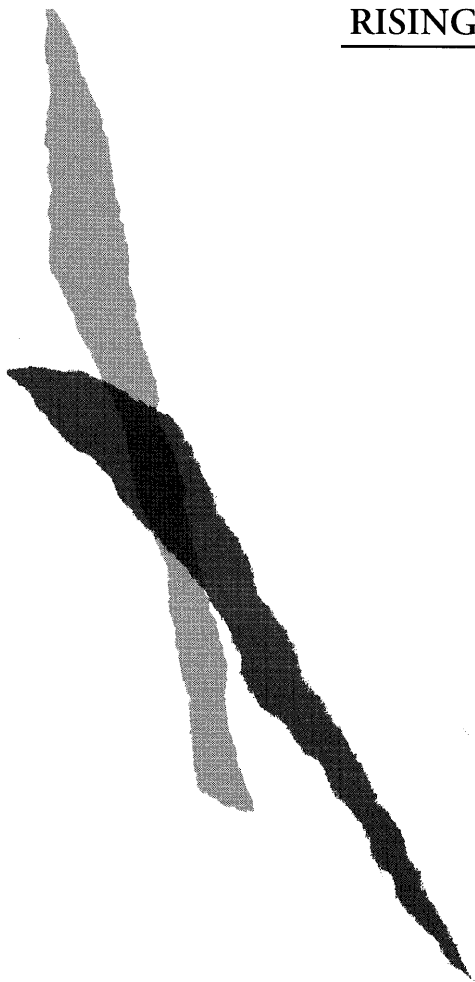
Major Books and editing

Collection: *Koshi, Tenkyū, Koshi and Tenkyū, Kajitsu, Ouna, Kokū*

Collection of commentary: *Haiku no Uchū*

Others: *Ichidoha Tsukatte Mitai Kisetsu no Kotoba, Zoku Ichidoha Tsukatte Mitai Kisetsu no Kotoba, Gendai Haiku no Kansho 101*, and *Shiki Sensyū* (Editing and Commentary)

SHIBA FUKIO
RISING HAIKU POET PRIZE



Shiba Fukio Rising Haiku Poet Prize Outline

In honor of Shiba Fukio, who was a haiku poet born in Matsunocho, Ehime Prefecture and died young, we have established the Shiba Fukio Rising Haiku Poet Prize. It is the newest haiku poet award. We invite young people nation-wide to the haiku awards contest and will present awards to the most outstanding young haiku poets.

<Selection>

● Content

100 works (works which have already been announced or published in the last three years are eligible).

Qualification: applicants should be younger than 40 years (born on January 1, 1963 or after).

Deadline: Saturday, September 21, 2002 (must arrive no later than the above date).

Total number of entries : 156

● Selection Method

1. In a preliminary selection meeting, entries will be narrowed down to works up to 31.
2. In an open selection meeting, prizewinners will be determined by selection committee members after discussion.

● Rising Haiku Poet prizes Selection Committee Members

Oishi Etsuko: Poet

Kido Shuri: Poet

Saito Shinji: Owner of Shinya-sosho

Tsushima Yasuko: Haiku Poet

Tsubouchi Toshinori: Haiku Poet, Professor of Bukkyo University
Senior Counselor

Nishimura Gania: Haiku Poet

<Schedule>

May – September: young people invited to join the award contest

September 21: Closing day for entries

October 26: A committee meeting for preliminary selection held.

November: An open selection meeting held and award winners determined in the International Haiku Convention 2002.

Date: Saturday, November 30, 2002

Time: 13:00–16:00

Place: Ehime Prefectural Convention Hall
(Conference Room #6), Matsuyama-city

April 19, 2003: A commendation ceremony of the 100th Anniversary Festival of the birth of Shiba Fukio will be held. (scheduled)

Place: Matsuno-cho

<Prizes>

● Shiba Fukio Rising Haiku Poet Prize (for 1 person)

Prizes: Glass craft, certificate, 300,000 yen and publication of a collection of the works (Scheduled to be published in 2003.)

● Motivational Prizes (for several people)

Each committee member will select one applicant of his/her choice and present an prize inscribed with his/her name. (Example: Oishi Etsuko Motivational Award)

Prizes: Glass craft and certificate

<Future plan>

The next award contest will be held in 2005. A contest is held

every other year.

〈**Organizers**〉

Sponsors : Ehime Culture Foundation, Ehime Prefecture, Ehime Prefecture Board of Education, Japan Center for Local Autonomy, NHK, and the Ehime Shimbun CO., LTD.

〈**Sponsorship**〉 : Matsuno-town Board of Education

Shiba Fukio



Shiba Fukio

(1903 – 1930)

Haiku poet. Hometown: Meiji-mura (present Matsuno-chō), Kitauwa-gun, Ehime Prefecture. Married a daughter of the Dazais, who lived in Futana-mura, Kitauwa-gun, and later took his wife's family name. While in Tōhoku Imperial University (present Tōhoku University), began composing haiku in earnest. Contributed haiku to *Amanogawa (Milky Way)* and his works were carried on the opening page of the same magazine. The works he contributed to *Hototogisu (Cuckoo)* were praised by Takahama Kyoshi, and drew attention from the haiku world. Described as a pioneer haiku poet who first composed haiku in the style of Manyo period (8th century). His works and related materials are exhibited in Shiba Fukio Memorial Musium in Matsuno-cho.

<Biography>

- 1903: Born to the Shiba family in Matsumaru, Meiji-mura, Kitauwa-gun, Ehime Prefecture on April 18.
- 1916: Entered Uwajima Junior High School (present Uwajima East High School).
- 1918: Began drawing illustrations for the magazine, *Shōnen Sekai*.
- 1920: Entered into Matsuyama High School (present Ehime University). Belonged to travel club, and mandolin club. Traveled the Shikoku Mountains and the Japan Alps.
- 1923: Entered into Tōkyō Imperial University (present Tōkyō University). Experienced the Great Kanto Earthquake, and returned to Ehime Prefecture. Began composing haiku and attending haiku gatherings.
- 1925: Withdrew from Tōkyō Imperial University, and entered into Tohoku Imperial University. Stayed at a lodging in Sendai. Began contributing haiku to *Amanogawa*.
- 1926: His works were carried on the opening page of *Amanogawa*. Began contributing to *Hototogisu*.

- 1927: His works appeared in *Hototogisu* and were praised by Takahama Kyoshi.
Withdrew from Tokyo Imperial University.
- 1928: Married Dazai Fumie, and took her family's name. Moved to Futana-mura,
Kitauwa-gun.
- 1929: Fell down and was hospitalized.
- 1930: Died on February 24 at 26 years old.



Prize Winners

Shiba Fukio Rising Haiku Poet Prize

Tomita Takuya / male / age 23 / Osaka

Oishi Etsuko Motivational prize

Oda Ryōko / female / age 21 / Hyōgo

Kido Shuri Motivational prize

Seki Etsushi / male / age 33 / Tōkyō

Saitō Shinji Motivational prize

Satō Naruyuki / male / age 37 / Miyagi

Tsushima Yasuko Motivational prize

Matsubara Aika / female / age 25 / Fukui

Tsubouchi Toshinori Motivational prize

Kono Saki / female / age 19 / Tōkyō

平成14年度 国際俳句フェスティバル



11月30日(土)

芝不詳男・俳句新人賞公開審査会
 ◎時間 18:00～20:00
 ◎会場 東京都立大 会議室(3F)

12月1日(日)

正岡子規国際俳句賞と21世紀えひめ俳句賞
 ◎時間 10:00～18:00
 ◎会場 松山市文化ホール

レセプション
 ◎時間 18:00～21:00
 ◎会場 松山市文化ホールサブホール
 主催/財団法人松山市文化振興会、松山市文化振興会、(財)宮田記念センター
 後援/外務省、文部科学省、松山市、松山市教育委員会、松山市国際交流センター、松山市文化センター
 協賛/松山市観光協会、松山市観光協会、ルーマニア共和国、松山市観光協会、松山市観光協会
 協賛/松山市観光協会、松山市観光協会、松山市観光協会、松山市観光協会、松山市観光協会

主催/財団法人松山市文化振興会、松山市文化振興会、(財)宮田記念センター
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 協賛/松山市観光協会、松山市観光協会、ルーマニア共和国、松山市観光協会、松山市観光協会
 協賛/松山市観光協会、松山市観光協会、松山市観光協会、松山市観光協会、松山市観光協会





RELATED EVENTS

Ceremony of Awards and International Haiku Symposium

Date: Sunday, December 1, 2002, 13:30–16:30.
Place: Ehime Prefectural Convention Hall, Sub-Hall
Program:

Inaugural address by the organizer
Awarding of the prizes
Masaoka Shiki International Haiku Prize
Masaoka Shiki International Haiku EIJS Special Prize
21st century Ehime Haiku Prizes
Memorial lectures by winners of
Masaoka Shiki International Haiku Prize
Cor van den Heuvel
Satya Bhushan Verma



Symposium

Title: “What is Haiku ?”

Moderator: Murakami Mamoru (author)

Panelists:

Haruo Shirane (recipient of Ishida Hakyō prize)
Natsuishi Banyan (recipient of Kawahigashi Hekigotō prize)
Katō Ikuya (recipient of Tomizawa Kakio prize)
Hasegawa Kai (recipient of Nakamura Kusatao prize)

Congratulations banquet

Time: 17:00

Place: The Ehime Prefectural Convention Hall, Shinju-no-ma



Exhibition of Haiga (haiku painting) with Masaoka Shiki's haiku translation

Date: Sunday, December 1, 2002, afternoon
Place: Ehime Prefectural Convention Hall, Sub-Hall Entrance
Painter: Lidia Rozmus (U.S.A.) and others
Collaborator: Tamura Nanae and others

International Haiku Workshops

Venue 1 : Try haiku in English !

Saturday, November 30, 2002, 11:00–15:30
Ehime Prefectural International Center 2F, Study Room #1

Coordinator:

Tanaka Kimiyo (SHIKI Team)

Attendee:

Cor van den Heuvel (U.S.A.)

(Poet, and winner of Masaoka Shiki International Haiku Award)

<Biography>

Studied haiku under Gary Snyder, and continues to study and write about haiku. Edited and published *The Haiku Anthology* (First edition : Doubleday, 2nd edition: Simon & Schuster, and 3rd Edition : W.W. Norton). Also acted as the chairman of the Haiku Society of America, and a judge of the Japan Airline English Haiku Contest. Was assigned to act as honored head of the U.S.A. Haiku Archives and Documents Section of the California State Library in 1999.

<Works>

Sun in Skull (1961), *The Window-washer's Pail* (1963), *Dark* (1982), *Puddles* (1990), *The Geese Have Gone* (1992), *Play Ball* (1999) and others.

David Burleigh (Ireland)

(Poet, and assistant professor of Ferris University)

<Biography>

Born in Northern Ireland. Has lived in Japan for about 20 years. Member of the International Haiku Exchange Association. Member of the Masaoka Shiki International Haiku Awards Working Group.

<Works>

Collection of haiku; A Wandering Fly, Winter Sunlight and others

<Translation>

A Hidden Pond (U.S.A. Haiku Association Best Translation Award winner)

William Higginson (U.S.A)

(Poet, and haiku Scholar)

<Biography>

Became interested in Haiku in the early 1960's. Devoted himself to establishing the U.S.A. Haiku Association, and later worked as the chairman of the association. Translates Japanese haiku into English, edits and publishes a haiku magazine. Has been invited to Haiku Symposiums and workshops in all parts of Japan and plays an active part in the Haiku field. Member of Masaoka Shiki International Haiku Awards Selection Committee.

<Works>

The Haiku Handbook (1985), *The Haiku Seasons: Poetry of the Natural World* (1996), *Haiku World: An International Poetry Almanac* (1996) and others



David's Group

green pine
and red maple
on the water too

fresh and lively —
the first gathering
of the haiku poets

a few leaves left
on the yellow ginkgo —
temple on the hill

K. Ogita

bare trees reflected
the pond
unmoved

yellow ginkgo leaves
on the swept temple garden
and the roof

winter-colored leaves
floating on the silent pond —
rain

David runs
through scattered autumn rain
appears with white umbrella

Minako Noma

crimson ivy
twisting around windows
of the old brothel

naked trees
asserting their existence —
the clouds hang low

wearing his oldest jacket —
basking in the sun

drops of cold rain
spotted on
a spider's web

Nozomi Sugiyama

only dead leaves
crowd the doorway —
the pleasure quarter

the garden swept —
caught in the pine trees
a few last leaves

the leaves have fallen —
dog tags left
on all the trees

David B

Cor's Group

rain
in late autumn
a foreigner's hat

Tateo Fukutomi

the empty windows
of an abandoned pleasure house
winter drizzle

winter rain -
in the pleasure town
only a cat

Fay Aoyagi

winter rain
in the amusement quarter —
a split pomegranate

Emiko Miyashita

a bamboo grove
behind the bamboo fence
winter rain

falling ginkgo leaves
Shiki's haiku stone about
this old pleasure quarter

Cor van den Heuvel

Bill's Group

sharing an umbrella
my cheeks are like
red leaves

Miho Imai

winter drizzle
ginkgo leaves
are fluttering down

winter drizzle
a couple under an umbrella
half dry

the temple gate
a place of shelter from
the winter drizzle

S. Ishiyama

wax berries
ripen in the fine rain —
chorus of nameless birds

namu amida butsu
at the foot of Hogon-ji —
a blessing rain

yellow leaves fall
on the mossy haiku stone —
gentle rain

Kimiyo Tanaka

paperless shōji
in the ghost-town bordello —
winter drizzle

yellow leaves
remain — shining through
the temple gate

winter drizzle —
the black cat glares
from under the car

W. J. Higginson

Venue 2 : Haiku in Europe

Saturday, November 30, 2002, 16:30 – 18:00
Ehime Prefectural Convention Hall: Conference Room #1

< Moderator >

Kawamoto Koji (Professor of Tezukayama Gakuin University, Honored Professor of Tōkyō University)

Born in 1939. A specialist in comparative literature. Has acted as the chairman of Japan Comparative Literature Association and as the chairman of International Comparative Literature Association. Became a professor of the college of general education of Tokyo University, after working as an instructor and assistant professor of the same college. During this period, worked as a visiting professor of the Asia Department of Toronto University, Canada. Was awarded a Koizumi Yakumo Prize, and a Suntory Arts and Sciences Prize with his writing, “Tradition of Japanese Poetry – Poetics of 7 and 5 (Nihonshiika no Dento – 7 to 5 no Shigaku)”. Member of the Masaoka Shiki International Haiku Award Working Group and the 21st Century Ehime Haiku Prize Selection Committee.

< Speakers >

Haruo Shirane (Professor of Columbia University, U.S.A.)

Born in 1951. Graduated from Columbia University (with a major in English Literature). Obtained his doctorate with a study on “the Tale of Genji”. Became a professor of the same university. In 1988, his writing, “The Bridge of Dreams: a poetic of the Tale of Genji” was selected as one of the Choice’s of annual list of “Outstanding Academic Books”. It was a list of the most outstanding academic books in the humanities published in the U.S.A. in 1987. In 1988, he was awarded a Kadokawa Motoyoshi Prize with “The Bridge of Dreams: a poetic of the Tale of Genji (Yumeno Ukihashi – Genjimonogatari no Shigaku)”. Also won a Ishida Hakyō Award of the 21st Century Ehime Haiku Award with his study, “Landscape of Bashō – Memory of Culture (Bashō no Fukei – Bunka no Kioku)”.

Lars Vargo (Chairman of the Swedish Parliament Foreign Affairs Committee, Ambassador to Japan)

Born in 1947. Majored in Japanese Study at Stockholm University. After studying in Osaka University of Foreign Study and Kyoto University, he worked for the Swedish Embassy. Has been in Japan for a total of sixteen years. Is the Chief Editor of a literature magazine, “Hikari,” which carries translations of Japanese and Northern European literary



works. Translates Japanese prose and poems and also writes books about Japan. In 1997, he was given a literature Award from the Academy of Sweden.

Willy Vande-Walle (Professor of Katholiek Universiteit Leuven , Belgium)

A pioneer scholar of Japanese study. Has devoted himself to studying and bringing up younger scholars working in Japanese study. Has played a great part in improving the Katholiek Universiteit Leuven, and has made it one of the major institutes of Japanese study. Has also played an active role in facilitating the exchange of scholarship personnel between Japanese institutes and his university. Is expected to take an active part as an international scholar of Japan, acting as a bridge between Japan and Belgium and other European countries. Member of the Masaoka Shiki International Haiku Awards Selection Committee.



Kawamoto



Shirane



Larsh



Vande-Walle

(titles omitted)

Cultural exchange with Students of Hakata High School

Award winners visited haiku club members of prefectural high school

Date : Monday, December 2, 2002, 9:00-17:00

Place : Hakata High School



various islands
turn red in the glow
winter's sunset

Akase Nami / 赤瀬奈美

hyakutaino shimamoetatasu fuyukane 百態の島燃えたたす冬茜

off the table
an orange rolled
into my father's big hand

Abe Mika / 安部美香

korogarishi mikanookina chichinoteni 転がりし蜜柑大きな父の手に

with powdery snow
the ship rolling
the sea in Seto

Umakoshi Miki / 馬越美樹

kazahanaya funeasobaseru setonoumi 風花や舟遊ばせる瀬戸の海

in winter
a coffee can alone
floating on the sea

Kurose Youhei / 黒瀬 陽平

fuyunoumi hitoribochino kankōhi 冬の一入ぼっちの缶コーヒー

after a blow
the Pleiades disappeared

Umakoshi Ayumi / 馬越 歩

kansubaru toketeminatono shizukanari 寒昂溶けて港の静かなり

a fishing boat
going against
winter gale
kogarashini makejitosusumu gyosenkana 本結に負けじと進む漁船かな
Umakoshi Mie / 馬越 美江

from my father's back
the smell of ship building
winter begins
chichinoseni chichinofunenoka fuyutachinu 父の背に父の船の香冬立ちぬ
Noma Yukina / 野間友喜奈

on the pier
fallen leaves twirling
a port town
sanbashino ochibamaiaige minatomachi 棧橋の落葉舞い上げ港町
Fukuda Chihiro / 福田 智裕

a tidepool
in a clamshell
the evening sunlight
Cor van den Heuvel

fishing flat fish and foreigners
across the bay
from Hakata high school
Haruo Shirane

Below the falcon,
Slabs of concrete and
the voice of the sea
Lars Vargö

Coming to the sea
I cross the sea
Only to find the sea again
Satya Bhushan Verma

holding the water
held by it -
the dark mud
William J. Higginson

- Near "Shipwrecking Straits" -

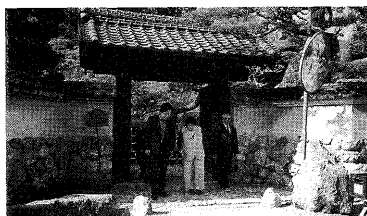
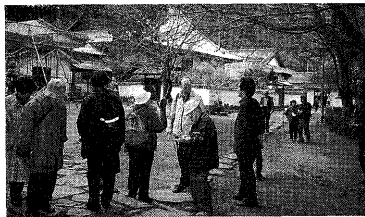
I want my ship wrecked,
me marooned in the school
on fair Hakata Island
Willy Vande Walle

Nanyo ginko (Haiku tour in northern part of Ehime pref.)

Date : Tuesday, December 3, 2002, 10:00–17:00

Destinations : Uchiko (preserved white walled street) &
Ozu (Mt. Tomisu & Nyohō temple)

Participants : Award winners and haiku lovers



The biographies on 6 haiku poets -Masaoka Shiki, Tomizawa Kakio, Ishida Hakyō, Nakamura Kusatao, Kawahigashi Hekigotō and Shiba Fukio- are reprinted and translated from the book “Ehime Jinbutsu Hakubutsukan” (“Museum of People who contributed to Ehime prefecture”) produced by the Ehime Prefectural Lifelong Learning Center (<http://joho.chime-iinet.or.jp/>).

International
Haiku
Convention
2002

国際俳句
フェスティバル2002



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