

JUNPA WORLD POETS  
SHORT POETRY ANTHOLOGY

"Less than More - Word Refiners"

多くより少なく一言葉の精練者たち—





**WORLD POETS**  
**SHORT POETRY ANTHOLOGY**  
**“Less than More-Word Refiners”**

世界詩人  
短詩アンソロジー  
「多くより少なく -言葉の精練者たち-」

**JUNPA BOOKS**

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### **Regarding publication**

Poetry is the magic of words, and an art that condenses infinite emotions and thoughts. Among them, short poems in particular have a unique charm. They have beauty.

Why "less is more" now?

The greatest advantage of short poems is the strong impression created by their brevity.

By putting deep emotions and thoughts into limited words, it strikes the heart of the reader or listener.

Many people are moved by the fact that a grand story, deep philosophy, and deep emotions are hidden in just a few lines and a limited number of characters.

The poet's carefully selected words create an interesting world.

Because of its simplicity, it will encourage new perspectives and thoughts for the reader, and will leave a lasting impression on the mind.

That's right.

The few words stimulate the imagination.

Let's call it the beauty of the margins.

The reader is free to add interpretations to it, and enjoy the poem while overlapping their own experiences and emotions. The words created will

create a lingering impression, give room for imagination, and lead you on a journey to explore your inner self. It will create a richness due to its brevity.

This time, 27 poets from 13 countries around the world participated.

We hope that these short, carefully selected words by the poets will resonate with more people around the world and create a sense of solidarity.

Taeko Uemura, Director, Japan Universal Poets Association

出版に際して

詩とは言葉の魔法であり、又無限の感情や思想を凝縮する芸術です。その中でも特に短い詩歌は特有の魅力を持っております。美しさを持っております。

今、なぜ「多くより少なく」なのか。

短い詩歌の最大の良さは、その簡潔さによって生まれる強い印象です。限られた言葉の中に深い感情や思想を込めることで読者や聴く者の心に直撃するのではないのでしょうか。

ほんの数行、ほんの限られた文字の中に、壮大なストーリーや深い哲学、深い感情が隠されていることに、多くの人は感動をするのでしょ

う。

詩人の選びぬかれた言葉により興味深い世界を作り出していきます。

そのシンプルさゆえに、読者にとって新たな視点や思考を促し、心に残すものとなるでしょう。

そうです。

少ない言葉ゆえに想像力をかき立てるのです。

余白の美と申しましょうか。

読み手はそれに自由に解釈を加え、自身の経験や感情を重ね合わせながら詩を楽しむのです。込められた言葉は余韻を生み、想像の余地を与え、自己の内面を探求する旅へと導いてくれることでしょう。短さゆえの豊かさを生み出してくれるでしょう。今回は世界13カ国から27人の詩人が参加してくれました。

この短く選び抜かれた詩人たちの言葉が、より人々の共感を呼び世界の多くの人々に響き渡り、連帯感を生むことを願っております。

日本国際詩人協会理事 上村多恵子



# JUNPA短詩アンソロジー



Sappho

JUNPA Short Poetry Anthology

Less than More

Japan  
Universal  
Poets  
Association

## 言葉の精練者たち

JUNPA BOOKS





1 Gabriel Rosenstock (Ireland)

## Gabriel Rosenstock (Ireland)

Born c. 1949, Kilfinane, Co.Limerick, in postcolonial Ireland. Poet, tankaist, haikuist, novelist, essayist, playwright, author/translator of over 180 books, mostly in Irish(Gaelic). Member Aosdána (Irish academy of arts & letters).

Lineage Holder of Celtic Buddhism, Former Chairman Poetry Ireland. Prolific translator into Irish of international poetry (among others Ko Un, Seamus Heaney, K.

Satchidanandan, Rabindranath Tagore, Muhammad Iqbal, Hilde Domin, Peter Huchel etc.); plays(Beckett, Frisch, Yeats); songs (Bob Dylan, Kate Bush, The Pogues, Leonard Cohen, Bob Marley, Van Morrison, Joni Mitchell, David Bowie, Bruce Springsteen, Nick Drake as well as over a hundred art songs).

Recent haiku-related titles include Emptiness with American photographer Ron Rosenstock (Long Exposure Press), Rare Times with Dublin photographer Jason Symes (Kindle), a book of ekphrastic haiku in response to the controversial collages of Karl Waldmann, Judgement Day (The Onslaught Press), haiku in response to a photograph of the Very Rev. Chögyam Trungpa dressed in Highland regalia, Antlered Stag of Dawn (The Onslaught Press), a book of haiku-awakening for young readers, Haiku, más é do thoil é (An Gúm), a version in English of that title Fluttering their way into my head (Everttype) and haiku in response to a musical score by Ross McKessock Orpheus in the Underpass (The Onslaught Press).

His most recent volume of poems is Glengower: Poems for No One in Irish and English. (The Onslaught Press). Rosenstock's creative, collaborative work with visual artists and photographers has featured on many platforms, such as The Culturium. His latest collaborative title, with Kashmiri artist Masood Hussain, is Walk with Gandhi, haiku and commentary.

EKPHRASTIC (Art inspiration) haiku

芸術共鳴俳句

MULTILINGUAL 多言語

Original Language: Irish 原語はアイルランド語

Translation: English, French, Greek, Japanese

英語、フランス語、ギリシャ語、日本語

Professional photo Ron Rosenstock is coworking

『銀の樺』

『揺する愛』

スコットランドの空の星  
チベットの空の星—  
それらは自由？

stars over Scotland  
over Tibet –  
are they free?

君 短命—  
君 永遠の命 . . .  
満月下 沼の綿

your short life –  
your life eternal . . .  
bog cotton under a full moon

レプラコーン（小妖精）よ  
宇宙で 最後の最後に  
信じるにたる者よ

leprechauns!  
last man in the universe  
to believe in them

teacht uair amháin eile  
ar an saol seo...  
beitheanna geala!

to come once more  
into this world...  
silver birches!

venir une fois de plus  
en ce monde...  
bouleaux argentés

να 'ρθεις άλλη μια φορά  
σ' αυτόν τον κόσμο...  
λευκές σημύδες!

もう一度  
此岸に戻れと  
銀の樺

ár ndámh

ár n-amhráin – go maire siad –

ár n-orthaí rúnda

our poetry

our songs – may they live –

secret incantations

que notre poésie

que nos chants - puissent vivre -

incantations secrètes

η ποίησή μας

τ' άσματά μας – να ζήσουν –

μυστικά ξόρκια

我らの詩

我らの歌よ 生きてあれ

秘密の化身

de lá is d'oíche  
lúbarnaíl gan stad . . .  
nathracha na haigne

night and day  
they slither and crawl . . .  
snakes of the mind

nuit et jour  
ils ondulent et rampent...  
les serpents de l'esprit

νύχτα και μέρα  
γλιστρούν και έρπουν . . .  
φίδια του μυαλού

夜に日に  
這いずりまわる  
思惟の蛇

(from “Duet of Waterfalls” translation by Mariko Sumikura)





2 Germain Droogenbroodt (Belgium/Spain)

## **.Germain Droogenbroodt (Belgium/Spain)**

Germain Droogenbroodt was born in Belgium, but moved to Spain in 1987.

He is a multilingual poet, translator, publisher and promotor of modern international poetry. He wrote seventeen poetry books, honoured with more than two dozen international poetry prizes. His poetry books have been published so far in 30 countries. He also wrote a number of short stories and essays and translated a large number of international poetry books published by POINT, his publishing house of international poetry and by his internationally appreciated project Poetry without Borders, publishing twice a month two modern poems from all over the world in more than forty languages. Germain Droogenbroodt organized international poetry festivals in Spain and is founder of the Spanish cultural foundation ITHACA. He has been secretary general of the World Congress of Poets, is and is general counsel of the Chinese cultural Association Huifeng International Shanghai. He visited the Far East more than 60 times and is greatly inspired by Chinese culture. His poetry book "THE ROAD", was translated by the well know Chinese poet Bei Dao as TAO and was one of the lectures at the I-Ching Congress in China where he has been invited at a dozen of international poetry festivals. His book "THE ROAD" has been published in twenty countries and his last but one book "THE ROAD OF BEING", already in nine countries. "Poetic Reflections", his latest poetry book has been awarded the International Poetry Prize Fuente Vaqueros, birthplace of García Lorca. Germain Droogenbroodt has been recommended for the Nobel Prize of Literature in 2017 and is also co-founder of Japan Universal Poets Association and Honorary Advisor of "Poetic Bridge: Ama-Hashi".

JUNPA published already two collections of haiku by Germain Droogenbroodt:

“DEWDROPS”, English, Spanish, Dutch and Japanese calligraphy and “DANCING BUTTERFLY”, English, Spanish and Japanese calligraphy.

Smoke is rising  
from out of the earth  
searching for light.

煙のぼる  
地球の外から  
光を求めて

Two bowls of raku  
touch each other at the table  
—raku love—

楽茶碗二つ  
テーブルで触れる  
—愛愉し—

How to recover  
at the edge of the invisible,  
the words of hope.

回復法  
不可視の縁に  
希望の言葉

The path of life  
day by day narrower  
with no return

命の小径  
日に日に狭く  
戻られぬ

Ligeras alas  
¿sentirán en su vuelo  
tierno el deseo?

Light wings—  
will they feel in their flight  
the desire of the heart?

軽い翼—  
飛ぶと感じる  
熱情を

So short the lightning—  
but for a moment, it lights up  
the arc of heaven.

稲妻や  
一瞬の明るさ  
天の弧（アーク）



No son ya flores  
siendo frutos, cayendo  
como los humanos

The flowers disappear  
become fruit, die and fall  
as do human beings.

花の絶望  
実となり、落ちる  
人間のよう

Urnas del tiempo  
revelan sus secretos  
gota a gota

The urns of time  
reveal their secrets  
only drop by drop

時の器  
秘密を明かす  
雫ごと

(from “Dancing Butterfly”

translation by Mariko Sumikura)



3 Dante Maffia (Italy)

## Dante Maffia (Italy)

È nato in Calabria e vive a Roma. Ha scritto opere tradotte in molte lingue.

Esordisce nel 1974 pubblicando la raccolta di versi, *Il leone non mangia l'erba*, con la prefazione di Aldo Palazzeschi. Le sue successive prove poetiche gli hanno portato la stima di grandi nomi, come Mario Luzi, Giorgio Caproni, Giacinto Spagnoletti, Natalia Ginzburg e Dario Bellezza (suo intimo amico). A lungo si è dedicato alla ricerca e all'insegnamento nell'ambito della cattedra di letteratura italiana del prof. Luigi Reina, presso l'Università di Salerno.

Ha fondato riviste letterarie di prestigio come "Il Policordo", e diretto "Polimnia". Come critico letterario ha collaborato inoltre col quotidiano "Paese Sera".

Il suo lavoro più importante è il romanzo di Tommaso Campanella, del 1996. Il suo ultimo romanzo si intitola *Il poeta e lo spazzino*, edito da Mursia e prefato da Walter Veltroni. Per quanto riguarda i suoi lavori di poesia sono da segnalare *Lo specchio della mente* e *Il canto della rana e dell'usignolo*; sono in ogni caso numerosissime le sillogi pubblicate da Maffia.

Ha vinto diversi premi: Alfonso Gatto, Rhegium Julii, Montale, Un ponte per l'Europa, Insieme nell'arte, Stresa (1997) ed è stato finalista al Premio Viareggio (1974). Nel 2010 gli è stato assegnato il Premio Corrado Alvaro grazie al romanzo *Milano non esiste*. Nel 2004 Carlo Azeglio Ciampi lo ha insignito della medaglia d'oro alla cultura della Presidenza della Repubblica.

raggiungimento  
del poema divino,  
l'approdo eterno.

その果（さくか）  
神々の詩だ  
永遠の着陸

Ha detto Dante  
che Amore muove il Sole  
e le altre stelle.

ダンテ曰く  
愛が太陽を動かす  
他の星々も

Sangue che cura  
garofani bugiardi.  
Pensieri monchi.

治癒する血  
思考の切片  
萎れ花

Rituali intatti,  
immagini scolpite  
nella memoria.

無傷にて  
刻（こく）せし象（すがた）  
思い出に

Vola, Parola.  
Riempi la mia anima  
di coriandoli. .

翔べ言葉  
我が魂を  
満たすため



creando un sogno  
a catena che insegue  
un altro sogno.

夢を創る  
鎖つづきの  
別の夢

E la mia morte  
sia un transito lieve  
verso la Luce.

我が死には  
遷移（うつり）があるさ  
光への

Nessun consenso  
alla fuga del tempo.  
Bestia senz'ali,

同意なく  
時の飛行へ  
無翼の獣

Il tempo fugge,  
e tutto poi ritorna  
al primo canto

時が尽き  
すべてが戻る  
初歌に

(“Best Selection” translation by Mariko Sumikura)



4 Taeko Uemura (Japan)

## Taeko Uemura (Japan)

Taeko Uemura was born in Kyoto. Poet. Graduated from Konan University, Faculty of Letters. Director of Japan Universal Poets Association

She teaches Literature and Economics in the university and also she runs a company as its president.

Now she belongs to the Japan Pen Club, Kansai Poets Association, Japan Universal Poets Association.

Publication in Japanese: Poetry Selection "Musu no Irritation (Numberless Irritation)"(Japanese Woman Poet Series: Lemon sha publishing.) "Kagami niwa Utsuranakatta" (Never be reflected in the mirror), "Onna no ma no toki"(Woman's Devil Time/Tanko-sha), Essays: "Kyoto Monogatari"(Yama to Keikoku sha), "Daiti ni Yume Motomete/Brazil Imin to Hiraohheizaburo no Kiseki" (Kobe shinbun sogo shuppan center) Publication in English: "To a Vanishing Point" (Japan Universal Poets Association, 2012 JUNPA BOOKS),"To a Serendipity Muse"(2013 JUNPA BOOKS), "Duet of Wind" co-authored with Romanian poet, Marius Cheralu. "Due of Life" co-authored with Italian poetess Donatella Bisutti, and many books are published.

In 2012, she won JUNPA Award for Excellent Poet. In 2012 and 2013 she was invited and participated with the 51st, 52nd Struga Poetry Evenings, "Europe in Versi" (Como, Italy) in 2015. Genoa International Poetry Festival, Milan Poetry Recital in 2016, Mihai Eminescu International Poetry Festival 2017 (Craiova, Romania)

Organizing:

Chair of Committee for JUNPA 5th Anniversary International Poetry Festival in 2017 (Kyoto, Japan),

Oh, dancing Venus  
Make a voluptuous wind  
Beyond the space limit!

女神舞う  
宇宙の果てまで  
風起こせ

So far off  
Zero gravity cosmos extends  
Galaxies swarming

はるかなり  
ゼログラヴィティ  
銀河群れ

Punishment for love affair  
Streaming light and darkness  
Mingled together

流れ行く  
光と闇が  
惚れた罰

I am fulfilled  
And feel calm  
But empty

満たされて  
穏やかなれど  
エンプティ

“Black boxes”  
To burst open  
In the darkness of solitude

弾け飛ぶ  
ブラックボックス  
孤独の闇



What's the desire of sun light?

It mixed with water there  
To challenge the birth of life

光とは  
水と交じりて  
命に挑む

Wind pattern on the sand hill

Is the ancient gift of sands  
A wind bear them glitter

風紋は  
太古の砂粒  
風光る

I dissolved  
Self-rapping rope  
I am free!

溶解し  
自縄自縛を  
振りほどく

Ending  
Inhere opening  
Already

エンディング  
もうオープニング  
内在す

The drops  
Evoke lingering sound  
and diffuse

滴は  
ひとしきり余韻し  
拡散す

Ondina  
Blue petals  
Tell us your broken heart

オンディーナ  
青い花弁は  
傷心

Spirit of the plum  
Sent the Venus faint fragrance  
To dance

梅の精霊  
ほのか匂いて  
女神舞う

At a rough world  
I sneered  
Coldly

荒れる世を  
薄く微笑す  
冷ややかに

(from “Dancing Venus” translation by Mariko Sumikura)



5 Simone Pansolin (Italy)

## **Simone Pansolin (Italy)**

He is an Italian poet and musician.

For many years now, he has dedicated himself to the study of haiku poetry, delving into the characteristics of modern haiku. In 2021, he published the collection of poems *Pixels* with the American publishing house Red Moon Press. The following year JUNPA published *Duet of Black*, which contains a selection of his works translated into Japanese.

With a huge interest in photography, Pansolin also creates haiga, while incorporating his interest in graphic design. Pansolin's entirely original haiga are published in the Haiga Gallery of The Haiku Foundation.

He has presented his works at many exhibitions, including the Haiku Life (The Haiku Foundation), Bologna in Lettere, Poetry on the Lake International Celebration, the International Poetry Festival of Trieste and Una Scontrosa Grazia.

Having been translated into English, Russian, Japanese, Indian Malayalam and Spanish, Pansolin's work has been included in national and international literary magazines, both on paper and digital, such as *WTPLive* (India), *English Literature* (Иностранная литература, Russia), *Japan Universal Poets Association Books* (Japan), *La Clessidra* (Italy).

Critics say of him: «An inextinguishable source of gems which are rare in their originality.» (P. Martino, "La Clessidra"); «Compositions too beautiful, of terrible truth, to make you shiver.» (F. Russo, "Culture and Perspectives"); «A collection of precious poetic gemstones that come together as if encrusted on a royal jewel one after the other and page after page.» (A. Sacco, "Poesia del Nostro Tempo").

Originally a classical guitarist, Simone has been specialising in the performance practice of lute, early guitars and theorbo since 2007. Pansolin's releases focus on the latest lute and baroque guitar tablature pieces published in Italy: *Sonate d'Intavolatura di Leuto* (Da Vinci Classics Ed., 2021), a monographic album featuring the valuable work for archlute by Giovanni Zamboni and *Sonatas for Baroque Guitar* (Da Vinci Classics Ed., 2024), which includes the wonderful music by Bergamo composer Ludovico Roncalli. He played these pieces when he appeared as guest on the radio programs *Piazza Verdi*, on RAI Radio 3 and *Radio Radicale*, *Radio Libertà - L'Angolo della Musica Classica*. In 2022 he was awarded the prize "Giorgio Ferraris" for music.

Award; Dante Maffia Award 2024

white, black:  
words  
entangle in things

白に黒  
言（ことば）は事（もの）に  
絡みつく

a rainbow  
in the grey mirror  
Flowers of the unconscious

虹の弧は  
鏡に咲いた  
無我の花

imploded bridge  
in the same shape  
as the void

壊れ橋  
形変わらず  
宙にある



fossils  
in a concrete wall —  
history lessons

化石たち  
コンクリ壁に  
歴史の授業

family album —  
caresses  
on the smartphone

写真帖  
スマートホン  
を  
愛撫する

the void  
supports the web —  
social network

ああ虚空  
ウェブを支える  
電子網

everywhere  
my shadow —  
blackout

いずこにも  
我の影あり  
大停電

colors  
changing color —  
nervous breakdown

ああ色が  
色が変わりて  
粉々に

wind —  
the shape of nothing

行く雲は  
形（なり）を残さず

(from “Duet of Black” translation by Mariko Sumikura)



6 Hitoshi Namino (Japan)

**Hitoshi Namino (Japan)**

Poet, Born in Nara Prefecture(1961)

Lives in Sakurai-city

Graduated from Osaka University of Arts, Literary Arts Department

Membership: Japan Universal Poets Association

Junre: Neo Epoch Haiku, Poetry

Publication: “Willful Love” (Japan Universal Poets Association, 2018)

“One hundred will-o’-the wips”

“Cuetof Black” co-authored with Italian poet/musician Simone Pansolin

Award; Dante Maffia Award 2024

艶桜  
屍抱き  
絢爛と

Stunning  
Sensual Sakura  
Squeezes a corpse

悟りさえ  
奈落に沈む  
君が薄衣（うすぎぬ）

Even my satori  
sank into the abyss  
by your thin clothes

たじろがず  
焰（ほむら）纏えよ  
フェニックス

You , phoenix  
Don't flinch  
To wear flames

煩惱も  
糧(かて)に荒野を  
突き進め

Move on wasteland  
Making even desires  
Mental force

ペガサスよ  
世界を繋ぐ  
天橋（あまはし）駆けよ

Pegasus!  
Come to the Ama-Hashi  
Connecting world poets

溜め息を  
拾いて進め  
ラビリンス

Move on  
Collecting your sighs  
In a labyrinth

愛し君  
キメラのごとき  
生涯を

My darling  
Be blessed with  
Chimera's life



剣よりも  
強きペン持つ  
アマゾネス

Amazons  
Have a pen  
Stronger than a sword

蝙蝠（こうもり）よ  
脆（もろ）き飛膜で  
闇削れ

Dear bat  
Do scrape  
Darkness with your thin skin

暗黒物質（ダークマター）

真理の謎解く

虚無の鍵

Dark matter is

A key of asaṃskṛta

To solves a mystery of truth

焰（ほむら）には

プロメテウスの

慈悲と怨（えん）

Fire reveals

Prometheus's

Mercy and grudge

(from “Duet of Black” translation by Mariko Sumikura)



7 Ikuyo Yoshimura (Japan)

## **Ikuyo Yoshimura (Japan)**

She was born in Kyoto in 1944. Retired professor, poet, translator and researcher on R. H. Blyth and the world haiku. She graduated from Doshisha University and gained her M.A & Ph.D. from Aichigakuin University. She started to write poems in her college years and studied haiku under Kaneko Tohta(founder of KAITEI). She founded the writing haiku group, Evergreen in 1987 and was president of The Poetry Society of Japan (2010-2012). Coterie member of Kaigen(ex-Kaitei) Haiku, Modern Japanese Haiku, Kinokai, Hikobae Haiku, and Tanka Canada, She also the member of poetry group, Kyoen ,JUNPA(Japan Universal Poets Association) and Poetry Reading Circle of Tokyo (PRC-T). She organized and promoted the Second Haiku Pacific Rim International Conference in Ogaki in 2004. Her publication includes Small Pictures (1966), At the Riverside (1990), The Life of R.H.Blyth (1996), Cat in Love (2000), The Internationalization of Japanese short poems (2002), Evergreen Haiku Anthology (2003), An Introduction of English Haiku for Japanese (2003), Drop of the Setting Sun (2009), Trio of Windows with Adjei Agyei-Baah & Maki Starfield (2018), Duet of Reflection with Antonio Garcia Velasco (2022) as well as articles on haiku and senryu in English such as Vietnam War Haiku Written by American Soldiers, Ainu poet, Iboshi Hokuto's Haiku and Tanka, and so on. Awarded a Year Prize of The Historical Society of English Studies in Japan by The Study of The Achievement Reginald Horace Blyth, English-Born Japanese Literature Scholar (2017).

With Mr. Hirotaka Kawai, President of Kawai Musical Instrument Manufacturing Co., she has been collaborating Kawai Photo-Haiku Calendar since 2003. Since 2012 she has a column on “World Haiku, Senryu and Poem” in a monthly journal, Senryu To

published in Osaka.

my guardian angel

Dainichi Nyorai Buddha...

Indian summer

守護仏は  
大日如来—  
小春かな

autumn deepening  
suddenly I remember  
a line of poetry

秋深く  
突然現れる  
詩歌の一行

the graffiti  
on the wall  
“anime girl with gun”

壁に  
落書き  
“銃を持つアニメの少女”

toward autumn sky  
street performer  
throws quoit up

秋空に  
大道芸の  
輪投げ飛ぶ

winding lines of tires  
look like hard life of man  
on snow winter

雪に描かれる  
曲がりくねった線  
人生の如く

Zen temple in Kyoto  
a white cat in Sumie  
loves intermittent winter rain

京の禪寺  
墨絵の白猫  
時雨愛づ

stone road  
sprout of small violet  
each crack

石畳  
割れ目に小さき  
堇花

(“Duet of Reflection” translation by the author)



8 Maki Starfield (Japan)



## Maki Starfield (Japan)

She was born in Ehime, 1972. She earned her Master of Arts from Sophia University, and then got the diploma of International business management (post graduate) with Honors from Niagara College and the certificate of TESOL from St. George International College in Canada. She began to make haiku in 2008, where she became recipient of a prize at the 12th annual Mainichi Haiku Contest. On February of 2012, she published a new collection, *Kiss the Dragon*.

She has recently been performing as a painter as well as a poet. She won a prize at the contemporary art (kindaibijutsu) association's public recruitment exhibition in 2017, and was awarded twice (spring and autumn competition) in 2018, and she also got the honorable prize, Dojinsho at the 44<sup>th</sup>, 45<sup>th</sup> and 46<sup>th</sup> Taiyo Bijutsu Exhibition in 2018 and 2019, and got a prize at the Ueno Royal museum in 2019 and 2020, and has been awarded at the 2020 and 2021 Salon of Artistes Français and Exposition de l'Art Actuel France-Japon avec participation multinationale. She is a member of Japan Universal Poets Association. She is also a regular member of Rakuen, Jiku and Modern Haiku Association in Japanese haiku associates.

Japanese-English Bilingual Books: *Duet of Dots* co-authored with Naran Matos in 2015, *Duet of Lines* with Luca Benassi, *Trio of Crystals* with Hélène Cardona and John FitzGerald in 2017. *Trio of Gardens* with Lidia Chiarelli and Huguette Bertrand. *Duet of Fireflies* with Bill Wolak, *Duet of Doors* with Yesim Agaoglu, *Duet of Mists* with Dileep Jhaveri, *Trio of Jade* with Xiao Xiao, Dumu Luofei, *Duet of Wings* with Willem M. Roggeman, *Duet of Islands* with Sarah Thilykou, *Duet of Faces* with Yiorgos Veis, *Trio of Windows* with Ikuyo Yoshimura, Adjei Agyei-Baah in 2018. *Duet of Enlightenment* with Konstantinos Bouras, *Duet of Pleiades* with Paddy Bushe, *Quartet of Rose Madder* with Yao Yuan, Yu Xiu, Chaung, Yu-Huiand, *Duet of Circles* with Statis Gourgouris, *Duet of Butterflies* with John W. Sexton, in 2019. *Duet of Forms* with K.Satchidanandan, *Duet of Lakes* with Eileen Sheehan in 2020, *Trio of Shadows* with John Ennis, Kika Hotta in 2022. *Oneness* (poetry collection) in 2019, *Bouquet of Roses* (Haiku Collection) in 2020 and *In Love A Sound* (poetry collection) in 2021.

*Moartea lui Don Quijote (Don Quixote's death)* --antologie/anthology Translated by Olympia Jacob & Jim Kacian (2018, Timpul) with Marius Chelaru, and *Insuficiente Amor*, *Dueto de Nieblas* and *Unidad*, *Dueto de Luciérnagas* are published in Spain in 2018, *Pas assez d'amour*, *Duo de Lucioles* are published in French in 2018, *Non abbastanza amore*, *Duetto di Lucciole*, *Duetto di Nebbie*, *Duetto di Verde* in Italian, and *Dueto de Rostos*, *Unidade*, *Dueto da Vagalumes*, *Amor insuficiente Dueto da Iluminação*, *Dueto da Ilhas* in Portuguese in 2019, and *Eduncmbo* in Russian in 2019, *Dueto de Iluminación*, *Dueto de Caras*, *Dueto de Islas*, *Dueto de Puertas*, *Unidad*, *Ramo de Rosas*, *Dueto de puntos*, *Trío de Ventanas* in Spanish in

2020, *Dueto da Iluminação, Trio de Jardins, Dueto de Névoas, Dueto de Pontos* in Portuguese in 2020, *Duetto di Visi , Duetto dell'Illuminazione, Duetto di Nebbie, Duetto di Porte* in Italian, in Hindi, Букет Поэ in Russian in 2020. *Trio de Janelas, Formas em Duetos, Duetos de Esperança, Dueto das Plêiades, O Destino das Borboletas,* in Portuguese, *Dueto de Lagos, Dúo de Formas Trío de Jardines, Dúo de Líneas, Dúo de las Pléyades, Cuarteto de Rosa Pigmento Rojo, Dúo de Esperanzas, Dúo de Esperanzas, Dúo de polígono, Dúo de Círculos, Enamorado de un sonido* in Spanish, *Trio de jardins, Duo Des Cercles* in French in 2021, *Armonia* in Italian in 2021.

Her poems have appeared in newspapers or literary magazines in Italy (Immagine & poesia vol 5 anthology), Greek (poeticanet), China (Guandongluming-Voice Overseas, Monthly Poetry, Xiami Music), Republic of Azerbaijan (parafraz.az), Romania (REVISTA), England (Ephemeræ), India (Taj Mahal Review), Korea (Expatriate Literature, *Bridge the Waters*), Belgium (De Auteur), Ireland (Lothlorien Poetry), Turkey (Antalya), Serbia (Antologija 2021/SRBIJA), America (IMPRESSIONS AND EXPRESSIONS.: ANTHOLOGY OF CONTEMPORARY POETRY ), India (Odia) , Egypt (Arabian Night, World Poems anthology) and been translated into more than 20 languages.

meeting –

parting –

like God's breath

逢い別れ

睦みあう仲

神の息

summer sky  
echoes of homeless cats

夏の空  
野良猫の声  
冪して

September now gone  
a cat looped  
on Dali's clock

九月去り  
ダリの時計に  
狂う猫

whiteness of the cat  
that touched  
the full moon

満月に  
触れたる猫の  
白さかな

to meet again  
my footmarks  
on spring snow

春雪に  
足跡つける  
逢うために

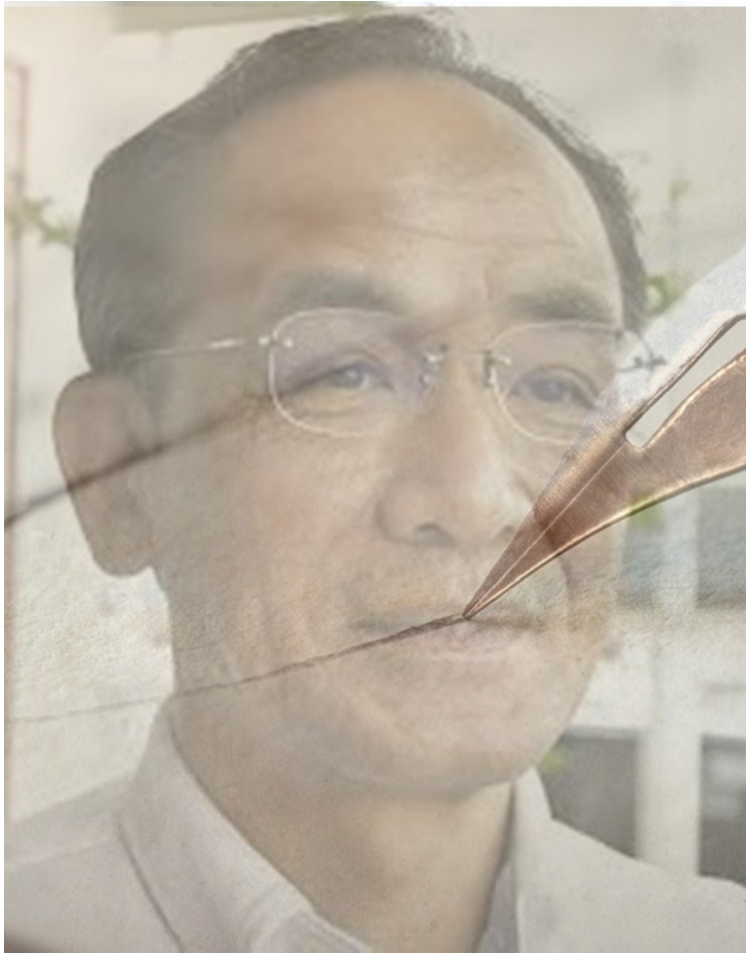
better than a smile  
of Mona Lisa  
a cat in love

モナリザの  
笑みにも勝る  
恋の猫

a winter bee  
staggers  
in the cosmic chord

冬の蜂  
宇宙和音に  
よろめきぬ

(from “Bouquet of Rose” translation by the author)



9 Taro Aizu (Japan)

## **Taro Aizu (Japan)**

was born in the Aizu region of Fukushima prefecture, Japan. He lives in Kanagawa near Tokyo now. He has been writing haiku for 20 years, gogyoshi for 12 years in Japanese, and both for 5 years in English and French.

A Fukushima nuclear plant caused a hydrogen explosion on March 12, 2011 after a huge earthquake and the large tsunami on March 11. That summer he went to his hometown, Fukushima, for the first time since the disaster. There he happened to see his nephews hanging dosimeters around their necks. The scene gave him a great shock and that experience inspired him to write “My hometown, Fukushima” .

He wrote “My hometown, Fukushima” in English in January and in French in March and then in Japanese in April, 2012. He finished writing it in May. In 2013. “My hometown, Fukushima” was translated into 20 languages by his Facebook friends all over the world. The gogyoshi of Takizakura was translated into 35 languages. In 2013, he published, “私の福島” in Japanese, “My Fukushima” in English and “Mon Fukushima” in French with German, Italian, Spanish and Portuguese translations by Amazon Kindle. At last, in 2014, he published a poetry book, “わが Fukushima, My Fukushima, Mon Fukushima” , written in three languages, Japanese, English and French. European and Brazilian artists held exhibitions inspired by his poems in the Netherlands, Brazil, Germany, Portugal, Spain, France, and South Korea between 2012 and 2015. In October, 2015, he was invited to Macedonia for an international poetry festival called “DITET E NAIMIT” and won a Literary Career award.

A seed

Even though  
I'm old,  
have a seed  
that will bloom someday,  
deep in my heart.

種

いくつになっても  
いつの日か  
花開く種が  
誰の心にも  
あるのだ



## Time

I can neither see  
nor hear it,  
but time  
flows through my body  
like blood.

## 時間

見ることもできず  
聞くこともできない  
時間というものが  
細胞の中を  
流れている

Greece

Many dolphins  
painted on the wall of Knossos Palace  
four thousand years ago,  
swim, jump, dive now  
in the Aegean Sea.

ギリシャ

四千年も前に  
クノッソス宮殿に描かれた  
青いイルカ達  
今もエーゲ海を泳ぎ  
飛び跳ねている

(from “Precious Earth” translation by the author)



10 Clelia Ifrim (Romania)

## **Clelia Ifrim (Romania)**

She was born in Bucharest, where she lives at present.

She is member of Romanian Writers' Union and IWA - International Writers Association (USA), Japan Universal Poets Association (JUNPA), honorary member of Foundation for Culture Naji Naaman (Lebanon).

Her first poems appeared in "Luceafărul" magazine (The Morning Star) in 1979. She makes her editorial debut in 1986, in the collective anthology of short prose "Debut" at Cartea Romaneasca publishing house. Her works of poetry, drama, short prose, translations, essays, drawings have been published in many literary magazines and journals.

She has published more than 30 books.

Among them, " My Loved Japan" an edition in Romanian, English, French and German, that is Best Books of 2011 (David Burleigh, The Japan Times)

She is recipient of many international haiku prizes, for example: Grand Prix, Matsuo Basho Festival, Japan, 2011.

Two of her poems were selected by JAXA - Japan Aerospace Exploring Agency - and stored aboard the space module Kibo ( Hope) of the ISS - International Space Station. The poet and translator Kiwao Nomura, selector for this project, in his comment says : " Again using simple words , she speaks only the love and departure. Such a work seemed to be the most suitable for connecting to astronaut Wakata".

The poem was sent from the Earth to the astronaut Koichi Wakata who was on The International Space Station. In the movie made aboard the space module Kibo, Wakata - san says : " Reading the 24th link written by Ms. Clelia Ifrim , I felt we've been given a gift from our parents and also the mother earth. When I looked out of the window of Kibo, the beauty of the blue planet struck me and I was overwhelmed with gratitude for the gift I received from it."

Yellow butterfly  
on a numbered grave --  
I love you, unknown child !

黄蝶や  
番号の墓に—  
愛してるよ、子供たち！

Empty nest of stork --  
the autumn wind searching  
the mark of a dream

秋風（かぜ）探す—  
空いた鶴（とり）の巣  
夢の跡

The northern wind sweeps  
a village on the sea shore --  
a handful of salt

北風が  
海辺の村を掃い—  
一握りの塩

An angel puts on  
the ice-skates of my daughter --  
the Christmas Evening

天使が履かす  
娘のスケート靴—  
クリスマスの夜

Night wipes from their eyes  
the image of the loved one --  
a pair of frozen cranes

夜が消しゆく  
互いの像（かたち）  
凍て鶴よ

A forgotten dream !  
Oh, the winter night closes  
in its own inner

忘れられた夢！  
冬の夜は閉ず  
自らへ

Translation by Mariko Sumikura



11 Donatella Bisutti (Italy)



## **Donatella Bisutti (Italy)**

Donatella Bisutti (Italy) was born in Milan, Italy, where she lives. Poetry books: Inganno ottico (Optical Illusion) (Società di Poesia, Italy 1985, Eugenio Montale Prize for Inedits, translated in French by Bernard Noël and published in France as Le Leurre optique, Editions Unes 1989); Penetrali (Penetralia) (ED. Boetti & C., Italy 1989); Violenza (Violence) (Dialogolibri, 1989, Italy); La notte nel suo chiuso sangue (The Night in its hidden Blood) (Editions Unes, France, 2000); La vibrazione delle cose (The Vibration of Things) (SIAL, Madrid, Spain 2002); Piccolo bestiario fantastico (Small fantastic Bestiary) (Vienne-pierre Edizioni, Milano, Italy 2002), Colui che viene (He who comes) translated into Flemish and published in Brussels, Belgium. 1995 and Interlinea, Italy 2005, Camposampiero Prize and Turollo Prize for religious poetry ); The Game: Poems 1985-2005 ( Gradiva Publications , New York 2007); Rosa Alchemica (Alchemical Rose)(ed Crocetti. Milano, Italy 2011, Lerici Pea Prize ,Camaione Prize, Laudomia Bonanni Prize-translated into German and published by PEN Club in Vienna, Austria), Un amore con due braccia (Love with two Arms) (Lietocolle Editions, Como, Italy 2013, Alda Merini Prize). Dal buio della terra ( From the darkness of the earth): Empiria 2015; Sciamano ( Shaman ) : (Delta3 2021); Erano le ombre degli eroi ( They were the shadows of heroes): (Passigli 2023).

Duet of Life - Yunpa, Kyoto 2015 ; Duet of Water : 2018.

Essay on poetry edited by Mondadori : La Poesia salva la vita (Poetry may save your life)

She published the following bestsellers books for children on Poetry all edited by Feltrinelli: L'albero delle parole (The Tree of Words), Le parole magiche (The magic of Words), La poesia è un orecchio (Poetry is a listening Ear), Parole per la testa! (Words through your mind!)

## The Opening Flower

The opening flower  
breaks the shadow's seal.  
The shadow refills it  
again.

開く花

開く花は  
影の封をやぶる  
影はその封を  
埋める

## Seed Bud Blossom

Seed bud blossom flower fruit seed:  
one after the other a chain reaction  
explosions along the path.

種と蕾と花

種 蕾 花 実 種  
連綿とかけた鎖が  
その小径で弾ける

## Floriculture

From the seed  
death blossoms last  
and is the ultimate flower.

花の教え

種から

花の死

そして花が極まる

## Distilling the Body

Stone

earth

root

branches

a grating

the air traverses it

from darkness to the sky.

からだを蒸留しながら

石

地球

根

枝

ひとつの段位

空気が闇から

空へと運ぶ

## The Body (Anatomy of a Strawberry Plant)

The body stretches out on the soil, buries  
here and there roots  
sucking tenaciously, from each one a plant  
throwing shoot-leaves, stems throwing flowers, blood  
a drop for each finger.

からだ （オランダ苺の仕組み）

からだは土に伸びきって、ここ  
そこに根を埋めゆく  
それぞれから執拗に啜りながら、  
投げ放たれ一葉を苗に、茎が投げ放つ葉を  
それぞれの指に血のしずくを

## Wood

Piled for an age  
until moisture is lost  
and lichens gone-  
- the core - the pith  
- only then will it finally burn.

森

時が積もる  
潤い失せるまで  
そして苔が消え-  
- 芯 - そのわた  
- 畢竟 ただ焼き払われるまで-

## I Love My Love

I love my love, not you who resembles me  
but him, the warrior, who wins  
each time  
with a dull stroke.  
Neither astute nor agile:  
violent, foolish.

わが愛を愛す

わが愛を愛す、わたしに瓜二つのお前でなく  
常勝の戦士である  
彼に  
鈍い一撃で愛す  
ずるくも賢くもなく：  
激しく、愚かなるわが愛を愛す

(from “Duet of Life” translation by Mariko Sumikura)





12 Iskra Doneva (Macedonia)

**Iskra Doneva** was born on July 20, 1983 in Skopje, Macedonia. She has been reading, writing and publishing since she was seven years old. In 2000, she presented her first poetry collection, "The Speech of the Heart". After primary education and high school, her love for writing prevailed, and she found herself among the comparators of world literature at the Faculty of Philology "Blaže Koneski - Skopje", where she also received her master's degree in 2017 on topic "the conflict of interpretations and understanding of narrative texts, published in 2019. She is the president of the Association for Motivation for a Happier, More Fulfilled and More Productive Life of All People, and Especially of People with Mental and Physical Disabilities "NOVA ISKRA" Skopje. She is a member of the poetry circle "Mugri" and publishes in the almanac of the same name. She is also part of the club "UNESCO: Living Languages - a Window to the World" and of several literary readings and performances, cultural or humanitarian events and festivals, anthologies in the country and abroad, including "Struga Poetry Evenings". Some parts of her work are also available in English, French, Polish, Serbian and Bulgarian. She translates from English and French. As a result of her passion for the shortest lyrical genre, in 2006 the haiku collection "Who Will Keep the Birds Warm" appeared. In 2009, in "Crossroads in the Sky", that passion seeks new media and grows into haiga, a genre that is presented to the wider literary public for the first time. In 2013, her opus included the (haiku) collections "Grasshopper Plays Hopscotch", "Father", and "Lazaropolski Haikua", which was enriched in 2014 with "I, a Fairytale Princess", and in 2015 with "Kaleidoscope" and "Love Longings". Several new manuscripts are awaiting publication. She has been working in the City of Skopje since 2008

A sparrow moved in  
An abandoned  
Swallow's nest.

燕去り  
棄てられし巢に  
雀棲む

You are adorning my hair  
With wreath of flowers  
Spring is here...

花飾り  
髪撫でる君  
春は来ぬ

A star burns out,  
Another one is born  
Look, fireworks!

星燃えて  
新たに生まれ  
見よ！花火

A willow bent down  
Its branched. Through them  
The wind's playing on strings.

風の弦  
しだれ柳に  
吹きぬけて

Dark dust,  
An unburned match is crumbling  
Through the fingers!

黒い塵  
指でマッチを  
粉々に

At sunset,  
An verse unspoken  
Falls asleep on lips

夕闇に  
語らぬ詩が  
くちびるに

Love touch,  
Warm scarf around the neck  
Winter pastoral...

暖かな  
スカーフの愛  
冬のどか

Their love  
Was yellow, just like  
The autumn leaves

その愛は  
秋の落葉の  
黄にひかり

With my granpa's  
Knife I cut an apple.  
Wisdom started flowing.

林檎取り  
祖父のナイフで  
初歩の知恵

A suitcase for my trip  
I also pack  
My hope inside

旅鞆  
いつも希望を  
詰め込んで

(from "Duet of Birds" translation by Mariko Sumikura)



13 Antonio Verasco (Spain)



## Antonio García Velasco (Spain)

Antonio García Velasco es natural de Fuente de Piedra (Málaga). Ha sido Profesor de Universidad del Departamento de Didáctica de las Lenguas, las Artes y el Deporte, Facultad de Ciencias de la Educación, Universidad de Málaga. Doctor en Filosofía y Letras (Filología, Sección de Filología Hispánica)

Columnista habitual de prensa y colaborador de la revista de crítica literaria PAPEL LITERARIO y PAPEL LITERARIO DIGITAL, director, coordinador y colaborador de SUR. REVISTA DE LITERATURA, tiene en su haber las siguientes

### Publicaciones

Poesía:

*Fuego sordo*, 1975; *Marchamar andalusí*, 1977; *Se rompe hasta la vida cotidiana*, 1980; *Des(h)echa la ciudad*, 1980; *Ulises desangrado*, 1982; *Demonolatrias*, 1985; *Amor compiuter*, 1987; *Un libro para el gozo*, 1994; *Inter-nos*, 1994; *Psilocibina*, 1998; *Las heridas de amor*, 2000; *Una carta de amor*, 2002; *Infinito mar que es el vivir*, 2003; *Hojas ustibles*, 2005; *Fábulas de reencarnación*, 2016; *Cantares de flores nuevas*, 2020.

Narrativa:

*Lejano siglo XX*; *Altos vuelos* (2ª edición 2016); *Amores y tiempos* (relatos, 2014); *Profesor de poesía* (2015, 2ª edición 2016; 3ª, 2020), *Memorias de mi Eterna Llamada* (2016); *El pueblo de los misterios* (2017); *Un dilema de amor* (2018); *Homo vampyrus* (2019); *La empoderada y maldiciente Sara* (2020). Además de numerosos cuentos en blogs y en revistas.

Además ha escrito Literatura infantil y números libros y ensayos sobre temas de enseñanza de la lengua y la literatura, de lengua y/o literatura.

wet and cool  
the night in spring  
in Gibralfaro

薄寒い  
ジブラルタルの  
春の夜

my haiku you receive  
like an open gift  
of poetry

あなたの受け取る  
わたしの俳句は  
詩の寛いだ贈り物

russet sunset  
don't come tonight  
new storm

赤褐色の落日  
今夜は来ないでよ  
新しい騒動

bee and flower  
brief shared love  
of spring

蜂と花  
つかの間の  
春の恋

they are like flowers  
those sweet messages  
from your screen

あなたの画面から  
花のような  
甘いメッセージ

an open book  
turned on in reading  
silver bridges

開いた本  
読書に夢中  
銀の橋

serene late  
suggestive backwater  
to think about you

静かな晴れ間  
あなたのこと思わす  
心の沈滞

the vine waits  
for the visitors to  
celebrate its shadow

影かざし  
客人を待つ  
葡萄かな

blanket of stars  
in black velvet  
who has embroidered you?

黒いベルベットの夜空に  
満天の星  
誰が君を飾ったの

ah at night  
inspiration of lovers  
and of poets

あー、今宵  
恋人らの刺激  
詩人らの刺激

war paintings  
history and testimony  
of evil

戦争画  
邪悪の歴史と  
告白

the hours pass by  
the days the weeks  
fleeting time

時は過ぎ去り  
日も週も  
刹那かな

the solstice passes  
summer heat  
his scepter imposes

夏至過ぎて  
灼熱を押しつける  
夏の王

(from “Duet of Reflection” translation by Ikuyo Yoshimura.)



14 Sarah Thilykou (Greece)



## Sarah Thilykou (Greece)

Sarah Thilykou was born in Thessaloniki, Greece, where she studied theology, drama, and music, with further work in Utrecht and Paris. She holds a M.A. and a Ph.D. in theology. She has published five poetic collections, including *Duet of Islands* (with Maki Starfield, in English, Japanese, Portuguese, Spanish), *The World in Three Acts*, *Their Name*, *Woman in the Garden*, book reviews, essays, translations in international literary publications, including *Nadwah* ([www.nadwah.com](http://www.nadwah.com)) of which she is an editor, *Beltway Poetry Quarterly* ([www.beltwaypoetry.com](http://www.beltwaypoetry.com)), *Poeticanet* ([www.poeticanet.com](http://www.poeticanet.com)) and anthologies including *Building Socialism* (San Francisco 2020). She has translated Gabriel Rosenstock (*The Floating Universe*, *Silver Birches*, *Angelic Flights*), Rua Breatnach (*The City Next Door*), Allen Ginsberg (*Buddha Died*) and others. A founding member of PEN Greece, she has performed professionally as an actor and singer and is currently teaching in secondary education in Athens. Her latest book in Greek is the poetic synthesis *Antigone in Haiti*.

## MEDITERRANEAN GODDESSES: REFUGEES (7Tanka)

地中海の女神（難民） 短歌 7 首

like a mother's song

the lullaby of waves

how it unite us

the refrain of destiny

in the Mediterranean banks

母の唄 波の守唄 哀れかな  
地中海（うみ）の岸には 運命の輪が

mothers and babies  
citizens of the waves  
immigrants

seeking in the world  
the mystic country

母と子は 波の住民 移民たち  
世界に求む 神秘の国

freedom!  
women cry  
in the two banks  
on the one side hijabs  
masks on the other

ああ自由！ 女の<sup>なき</sup>啼泣が 両岸で  
あっちは<sup>ヒジャブ</sup>黒服 こっちはマスク

on board

watching her life

sinking

- how does a life last?

twenty five years?

船上で いのち見守り 沈みゆく  
—どうなっていく？ この25年

I'm not afraid of you, man

my ancient enemy and friend

don't be afraid of me

we have been through a lot

together in these banks

怖れない 古代の兵士 怖れるな  
ともに生きたり 互いの岸で

old women light candles  
to unknown saints  
so that to rest  
those buried  
by sea and history

老女たち 献灯したり 無名の人々  
海に没した みな安らかに

girls collect clothes  
for the rescued -  
how will they last?  
while only one word survives  
for ever: refugees

少女たち 衣服集めを 避難民  
救う一言 皆様 永久に

(from “Arouse the wind, Goddesses!” translation by Mariko Sumikura)



15 Armenuhi Sisyan (Armenia)

### **Armenuhi Sisyan (Armenia)**

Armenuhi Sisyan- writer, poet, playwright, translator, professor of Yerevan State Medical University. Author of 12 books. She is a winner of different International literary prizes. Her stories and poems widely anthologized, frequently appear in different literary journals, anthologies in Armenia and abroad. Her works are translated into 31 languages. One of her plays “The Raven Sais” was staged twice and performed in many theatres in Armenia, Georgia. Participant of various International literary festivals and programs (Austria, Italy, Switzerland, Japan, Armenia, Cyprus).

She has done many translations of Anglo-American poetry of XX century, poems of modern Japanese, Chinese, European poets into Armenian.

Member of Writers’ Union of Armenia.

Member of Japan Universal Poets Association, Kyoto.

Board member of International Writers Association in Brussels (IWA).

International Advisory member of “Education, Literature” magazine of Changhua University of Education (Taiwan).

Member of the International Movement Poetas del Mundo.

Member of Maison Naaman pour la Culture.

Ambassador of Good Will of Naciones Unidas de las Letras (Columbia).

What' s wrong with me?  
Indeed, one day I was killed  
by my unwritten lines.

なに起きた？  
わが言葉にて  
身が減び

I recognized you-  
the trees caressed by the wind:  
you have blossomed first!

あなたは風  
木々を愛撫し  
花咲かせ

-I love you,-  
said the wind to the tree and punched  
his leaves to the ground...

—愛してる—  
風は木に云い  
葉を散らす

The snow melted to the last white:  
in the morning Sun had kissed  
snow's leaps.

雪が解け  
夢の眠りに  
陽がキスを

I never came to you  
with empty hands: a piece of the sky  
was always with me.

我が手には  
いつもあなたへ  
空の一部を

When the rain drops stop,  
don't ask me anything:  
everything is already said.

雨止めど  
聞かないでください  
語り尽くしたこと



Dust has settled on my eyes,  
because it wasn't directed at you,  
Lord!

埃（ほこ）りが目に  
あなたでないわ  
ああ、主よ！

You love again!  
God returned to inhabit once more  
your deserted heart.

再びの愛  
神はあなたの  
心に戻りて

- We live once.  
- But you live every day,-tweeted the bird,  
human didn't get it.

一度しか生きられぬ  
鳥の諭（さと）しを  
人聞かず

Why do beautiful flowers  
grow in the swamp?  
because there is a sky  
in front of their view,  
the sky they see!

なぜ沼に  
花が咲くのか  
目の前に  
空があるから  
彼らの空が！

The fairest places  
where I can travel  
are my depths:  
only from there  
I have no wish to come back.

果てなるは  
心の奥底  
そこからだけは  
戻らない  
そう思う

Is it white?-

Then it's clean!

It's snow!

It's love!

Let my town sink in the snow...

それは白？

それはきれい？

それは雪！

それは愛！

わが街を雪に沈める



16 Dimitar Anakiev (Bulgaria)

### **Dimitar Anakiv (Bulgaria)**

Dimitar Anakiev (1960) is a physican, poet and film-director. He has been writing haiku for 40 years. He is the author of more than 20 collections of haiku poetry and is the editor of five haiku anthologies, including "Human: an anthology of Bulgarian haiku", published in English in USA in 2022 (Red Moon Press). This anthology brings to the reader 75 haiku by 75 Bulgarian poets. He is the founder of the World Haiku Association and the Bulgarian Haiku Club (2000). He has been awarded, among other things, the "European Franz Kafka Medal" (Prague, 1999), the Haiku Literature Museum Award (Tokyo,2000), the Merit Book Award (Haiku Society of America, 2003) , the GinyuAward (Saitama, 2011). He participated in the NHK film series "Haiku Beyond the War in the Balkans" (2000). Currently he leads Bulgarian Gendai haiku group.

Out of the grave  
of my tomcat Momčilo...  
soldier's woundwort

猫のMomčiloの  
墓の外  
兵士の傷薬草

Wedding of heaven  
and earth - rain-bearing clouds  
cross the mountain

天と地の融合  
雨っぽい雲が  
山を横切る

So many books  
the wind has read ...  
yellow leaves

なんてたくさんの本  
風は読書家—  
黄色の木の葉

One big beech  
tree falls - demonstrations  
in Moscow

ブナの巨木  
倒れる  
モスクワのデモ

In the moon gazing temple,  
two cats are sleeping  
Issa and Santoka

月明りの寺  
二匹の猫が眠る  
一茶と山頭火

from the tatami I wipe my wet foot-prints

畳からぬぐう己の足の水跡

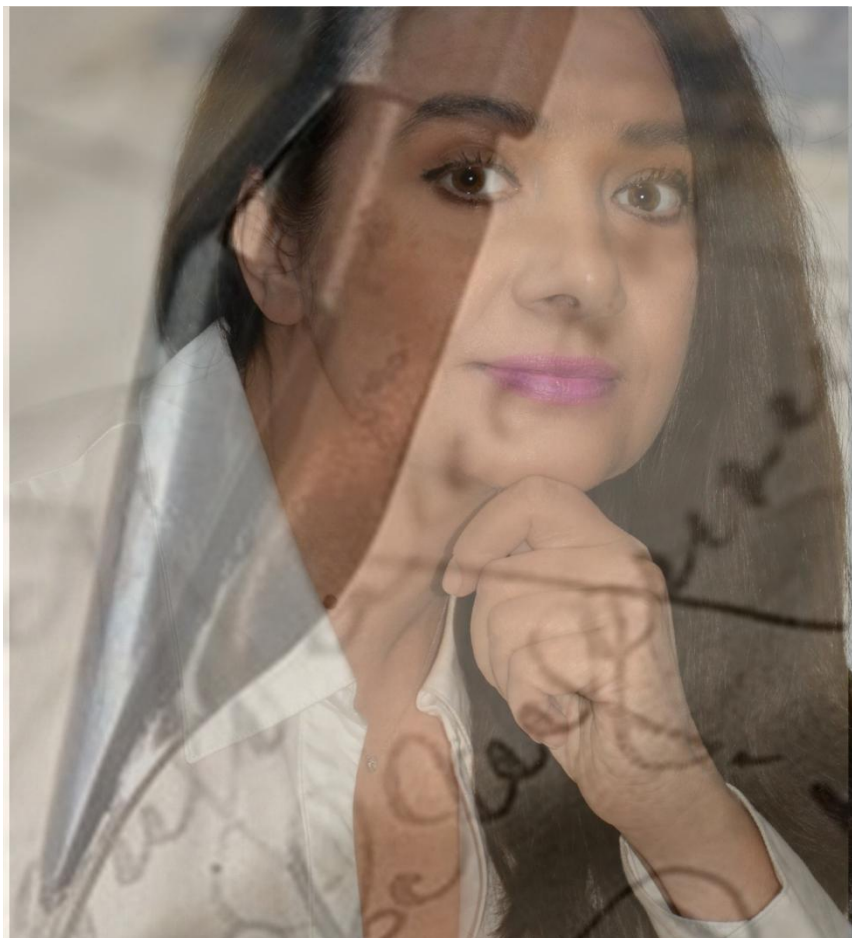
The river of the future  
carries our thoughts.

Incoming water

明日の川  
私たちの思いを運ぶ  
新たな流れ

(from “Duet of Knots” translation by Ikuyo Yoshimura)





17 Paula Barsan (Romania)

**Paula Bârsan (Romania)**

She was born in Bacău, Romania, where she lives at present. She is the author of short prose, essays, tablets and interviews in prestigious anthologies and literary magazines, being the author of 8 volumes of poetry, of which we mention *Fruit Stones* (haiku and tanka) and *Desirable*, she is working on the bilingual Romanian-English volume *Irreducible* (poem in a line) as well as haiku and tanka.

Poetry is his motto,

*"in compasses, the centre of moment is looking*

*for the dream whirligig of your heart"*(Paula Bârsan, *Poetry*),

he hears it, feels it and smells it at the corner of the urban, of the sky, of No and Yes, he lives it nuclearly in the mystery of this light called life, at the edge of the grass. With each volume it reinvents itself, it doesn't sit in a band, the frequencies breathe them with fervor and voluptuousness alike, turning towards new meanings and meanings, on its way.

hidden in the mist  
the gentle rains are coming –  
a burst cloud opens

霧隠れ  
穏やかに雨  
雲裂ける

white horses of sea  
break up the divine colour –  
seraphim, lilies...

ペガサスが  
神の色を粉々に  
天使たち、百合...

loop once again  
the cord of my skintight dress –  
the Law of the Sun

もう一度  
ドレスの紐を  
太陽の法則

daylight white flowers –  
the wind breezes the clothes  
on a washing line

白い花  
そよ風吹いて  
洗い立ての服

tremble of wings –  
the dragonflies on the way  
are not more seen.

震える翼  
行った蜻蛉は  
もう見えず

I would like to steal  
a thimble for my mother,  
from the calm snowfalls –  
the river of cloudy dawn  
veils her black hair

母の為  
はらはら雪から  
指ぬきを  
暁の川  
黒髪（かみ）覆う

pink flamingo tinge  
the apricot trees in bloom –  
a painted echo

フラミンゴ色  
杏が花ざかり  
絵のように

the earrings of sky,  
summer breath of wind they are –  
it is time to love!

空の耳飾り  
夏風の息吹  
愛のとき！

minute as snowfall...  
the ford of love polishes  
gates of paradise

雪はらはら  
愛の浅瀬が磨く  
楽園の門

a barbed wire fence –  
the lost happiness trembles  
into the flowers

有刺鉄線  
失くした幸福  
花震う

( translation by Mariko Sumikura)



18 Masaru Morita (Japan)

## **Masaru Morita (Japan)**

Hydrologist.

Born in Kumamoto (1953), Graduated from Tokyo University  
(Civil Engineering Department, Faculty of Engineering).

Doctor of Engineering.

Professor of Shibaura Institute of Technology.

He aims to compose the poems that philosophize the existence with the concept of time,  
with the concept of topology, and with the insight into the casual scenery around us.

He is a member of Japan Universal Poets Association.

Award: "Naji Narrman Literary Prize (Honor)" (2019)

"JUNPA Award for Excellent Poet" (2020)

"SSMS Outstanding Paper Award" (2011)

(Society for Social Management Systems)

"Academic Publication Award" (2014)

(Japan Society of Water Policy and Integrated River Basin  
Management)

Publication:

Poem Works

"Chikyuuji / Nichijyouji" (Kamiya Shobou) 2009

"Busshou / Shinshou" (same as the above) 2012

"Kuu no Shirube / Toki no Wadachi" (same as the above) 2018

"Raindrop in Forest" (Japan Universal Poets Association) 2020

Technical Book

"Groundwater's Story - Crisis in invisible resources" (Iwanami Shoten) 2011

"Urban Flood Risk Analysis" (Forum8 Publishing) 2014 etc.

秋澄みし

酔いも憂いも吹き去って

色なき風よ 白きころへ

A clear autumn

Pure wind blows away my merriness and sorrow

And comes to my white heart

水めざめ

茎は 記憶を 掘り起こし

春 うっすらと 土ふみしめる

Sleeping water wakes up

Flora stems dig up the last year memories

Spring softly comes and treads on the soil

秋去りて

赤錆びた葉に 覚めた風

時逝きてのち 沈黙を知る

Autumn goes away

Cool wind and read-rusted leaves

We appreciate the silence after time passed by.



空蟬の  
殻に射し入る 朝 明かり  
手足をそろえ 時を 抜けゆく

A cicada shell  
The shell open to the morning light.  
The cicada slipped away out of time with his  
beautiful hands and feet left

天空へ  
自我のGATE を 開放すれば  
心に 宇宙の風が吹く  
私 は 宇宙 宇宙 は 私

Towards the sky  
I open the gate of solid myself  
Then the wind of the universe flows into my mind  
I am the universe and the universe is I

神はなき 虚無の砂漠に ただ独り  
求めん  
不動の 北極星

No Guideposts! Alone on the desert of nihilism

I Seek!

Where is The North Star in my life?

緑濃く 風 光るなり  
地の根から  
いのちの水よ 葉先へとどけ

Deep green and shining wind

The life water from the roots in the ground!

Reach all the leaf tips of trees!

山の端に 燃える円環 隠れ往く

我 宇宙の時を

頭蓋に おさめて

The flaming sun sinks into the mountain shade

The time of the universe

I keep it into my skull

見晴るかす

宇宙の庭の 縁側で

酒に揺られて永遠を漂う

In the universe

I drink and drift

Over the eternal time

頬 触れる

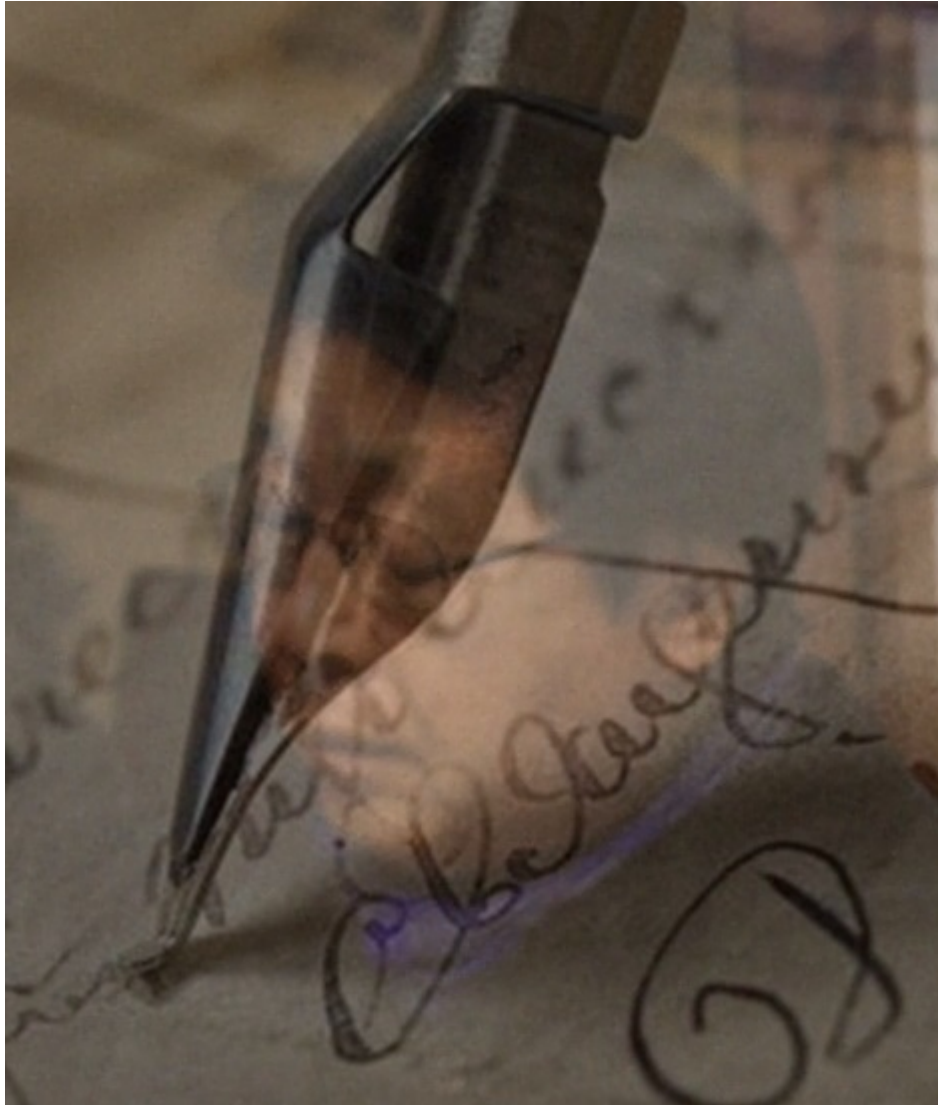
秋風誘う 紅の

揺れる葉影に いのち染めゆく

Touching my cheeks

The autumn wind dyes the wavering leaves

Deep red, deep life



19 Takahiko Shimizu (Japan)

## **Takahiko Shimizu(Japan)**

Born in Hokkaido in 1943. Graduated from Sendai Second High School and Niigata University. After working for a major audio equipment record company, a publishing company, and running an event planning company, he went freelance in 1981.

1983-1987: Researched and practiced the correlation between the mind and the body as a planner and manager of a citizen group with many medical professors and researchers. Since 1987, he has been involved in artistic activities, developing installation and performance exhibitions in Japan and overseas for over ten years with architect Nadim Karam. He has also produced and implemented cultural and artistic projects such as art exhibitions and music concerts.

Since 2003, he has been involved in cultural exchange projects as part of the activities of an NPO related to Vietnam, starting with the Japanese Vietnamese Lacquer Painting Exhibition, a Japanese Song and Vietnamese Song Exchange Concert, a traditional craft exhibition, a photo exhibition, an introduction of Japanese tea ceremony in Vietnam, a Vietnamese national costume exhibition, a performance of an original operetta, and a Japanese-Vietnamese haiku exchange. He has been publishing a monthly information newsletter since May 2011.

In 2013, as part of the official cultural exchange project commemorating the 40th anniversary of the establishment of diplomatic relations between Japan and Vietnam, he wrote a trilogy of original operettas based on stories from Vietnam, titled "The Story of the Heavenly Maiden's Love," "The Oath of Mountains and Water (Eternal Love of Cong & Coc)," and "The Distant Red Seal Ship." These were premiered in Kyoto in 2013, and performed in Tokyo in 2014 and in Vietnam in 2015.

He is currently the representative director of the NPO Japan-Vietnam Interaction Project, the head of the IMA Art Project, and a member of the Japan Universal Poets Association.

His works include "Lebanon-Egypt Travelogue," "Novel: People of the Old House," "Poetry and Painting Collection: Phoenicia," "Poetry and Painting Collection: Vietnam," "Poetry Collection 1-7," "Selected Essays: The Journey of the Far-Away Heart I," "Selected Essays: The Journey of the Far-Away Heart II," "Modern Waka Collection: One Hundred Poems by One Person," and others.

Time passes And love  
時は移ろふ そして恋

I will make the trunk of this solitary flower  
my friend.

Because this is what sadness and loneliness  
is like.

孤高なる花の幹をば友とせん  
憂き独り身もかくあればとて

Along the path, I see greens, white,  
and pale pinks with high designs.  
The blue hydrangeas are flowering.

みち行けばあをしろみどり薄紅  
意匠のかぎり紫陽花わらふ

Maple leaves are still beautiful  
even though they have fallen,  
I can't decide which one to pick.

もみぢ葉はちりてなほしも美しし  
いづれをひらふも迷ひけるかな

Snow is falling.  
It keeps falling all day long.  
When it snows, everything is white.

雪はふる日がな一日ふりつもる  
なべてふりなばものみな白し

I'm heading towards you along Horikawa stream,  
with my feelings on a small boat.

From "*Modoribashi*"

堀川を君のかたへとおもむかん  
思ひを舟に戻り橋より

(translation by Mariko Sumikura)





20 Mariko Sumikura (Japan)

## **Mariko Sumikura (Japan)**

Poet, essayist, translator. Born in Kyoto (1952), Graduated from Ristumeikan University. Representative of Japan Universal Poets Association, Chief-in-editors of online international journal "Poetic-Bridge: Ama-Hashi".

Main publication: "Kokoro Kaoru Hito", "Yume Tsumugu Hito", "Hikari Oru Hito", "Ai Matou Hito", "Tsuchi daku Masurao".(Chikurinkan) She was invited to several international poetry readings such as the 49th Struga Poetry Readings in 2011, Jan Smrek International Literary Festival in 2012. "Europa in Versi"(Como, Italy) in 2015. Mihai Eminescu International Poetry Festival (Craiova, Romania) in 2015.

Translation: Contemporary Poetry in-out of Japan, JUNPA BOOKS Series,

Award: "Mina wo Tonaete" ("Uttering Her Name" by Gabriel Rosenstock) won the Translated Irish Literature Award by Ireland Literature Exchange in 2012. The first prize at the festival Pannonian Galeb festival for poetry book translated in Serbian in 2017. Milos Crnjanski Prize in International Literature Festival-Wien 2017, Naji Naaman Literary Prize (Honor) 2018, European Academy of Science, Art, Letters, International Poetry Award 2020.

## **From “Corona Elegy”**

My poetry  
Maybe a reliquiae  
Of white rose

わが詩は  
白いバラの  
亡骸

A leaf of a word  
My life currents  
In veins

言の葉に  
葉脈あり  
いのちあり

Shining mud  
Lotus flowers wake up  
In the wheel of life

光る泥  
輪廻の蓮が  
目を覚ます

After the rain  
Also droplets of rose  
Are fragrant

雨あがり  
雫も薫る  
薔薇の花

The vineyard  
at night  
full of sweetness

夜の  
葡萄園  
甘さが満ちる

The fruit of poetry  
When it ripens  
It gives off a slight fever

詩の果実  
熟成すれば  
熱をもつ

Poetry is a living tree  
when it decays  
time gives it its fragrance

詩は生木  
枯れたら時が  
香らせる

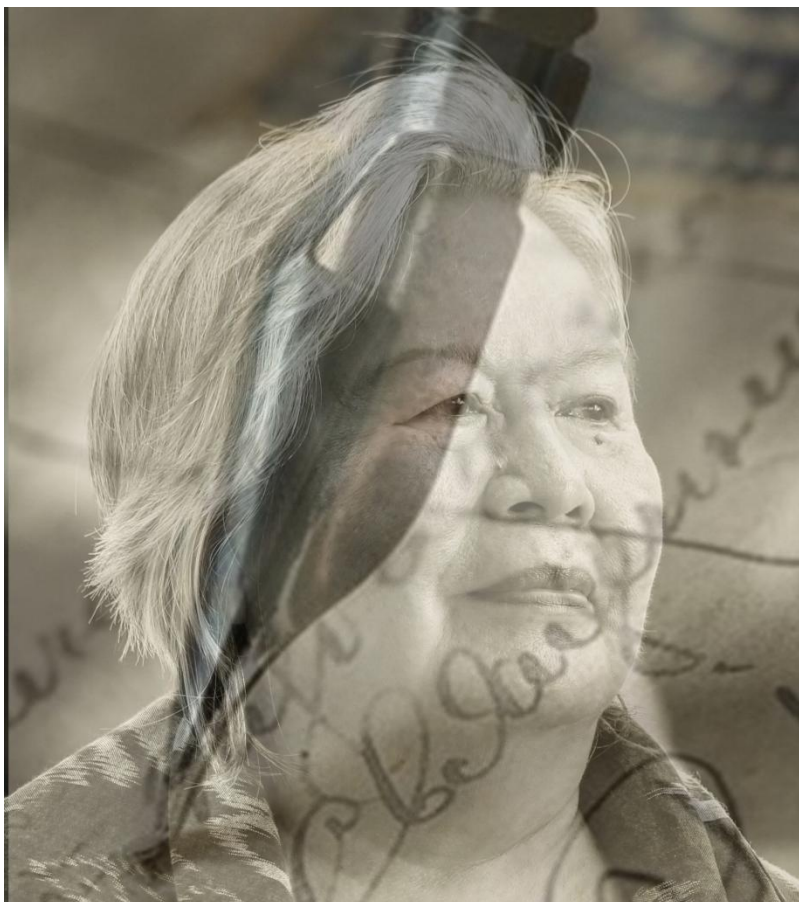
The lightness and rustling sound  
of withered flowers  
my love!

枯れ花の  
軽さ 擦れ音  
わが恋よ

Letters written  
with heart and brood  
transcribe my soul

心血の  
文字が魂を  
転写する

( translation by the author)



21 Merlie M. Alunan (Philippine)

### **Merlie M. Alnan (Philippine)**

was born in Dingle, Iloilo on December 14, 1943. She went to grade school in the rural public school system and might have been among the very few of her cohorts who went on to high school and thence to college. She spent time in different places in the Visayas and Mindanao as a child and thus acquired a level of fluency in Hiligaynon and Cebuano. She finished the degree of Bachelor of Science in Education, major in English, at the University of the Visayas in Cebu City. She began her teaching career as faculty of the Colegio de la Inmaculada Concepcion in Cebu City.

Edilberto K. Tiempo recruited her into the graduate fellowship program in Literature and Creative Writing at Silliman University in Dumaguete City in 1967. She came under the mentorship of Edilberto and Edith Tiempo. Though she majored in creative writing in graduate school, Alunan did not write until she was well into her forties. She taught in several schools all over the Visayas: Silliman University itself as part of her Fellowship deal; Divine Word College in Tagbilaran City (now Holy Name University), where she settled after marriage.

She spent the better part of her teaching career as faculty of UPV Tacloban College where she initiated creative writing workshops and intensified her advocacy to encourage the young to write in the native language. She began writing seriously when she joined the UP Tacloban College faculty and distinguished herself in poetry in English. Her poems are collected under five titles: *Hearthstone*, *Sacred Tree* (Anvil, 1993); *Amina Among the Angels* (UP Press, 1998); *Selected Poems* (UP Press 2004); *Tales of the Spider Woman* (University of Santo Tomas Publishing House, 2010); *Pagdakop sa Bulalakaw ug uban pang mga Balak* (Ateneo Press, 2013), and *Running with Ghosts and other Poems* (Ateneo de Naga University Press, 2017).

She is the author of three important books on Visayan literature: *Sa Atong Dila Introduction to Visayan Literature* (UP Press, 2015), *Susumaton Oral Narratives of Leyte* (Ateneo de Manila University Press, 2016), and *Tinalunay Hinugpong nga Panurat nga Waray* (UP Press, 2017), all winners of the NBDB-Manila Critic's Circle National Book Award. Her latest collection of poetry, *Running with Ghosts* (ADNU Press, 2017) also won the NBA in 2017. Her poetry has been recognized by the Palanca Memorial Awards for Literature. Her life work has also been honored by UMPIL, the Sunthorn Phu Award by the Kingdom of Thailand, the Ananda Coomaraswamy Fellowship of the Republic of India, and *Ani ng Dangal*, a Philippine citation. UP awarded her Professor Emeritus upon her retirement in 2008. She lives in Tacloban City and continues to write books and hold workshops that support the work of writers in the Visayan mother tongues.



ヘッジブルックの俳句

Hedgebrook Haiku

Alone in my bed and cold,  
all night long listening--  
owls calling their mates

独り寝の  
夜寒に聞くは  
梟の声

Moss my rough feet crush  
as I walk to the forest well  
springs up, erases my steps

苔碎く  
我が足荒れて  
森の井戸

Wind song in the trees--  
purse string of my memories  
fills to overflowing.

風の木立  
記憶の糸が  
海に戻る

A long wait, but look,  
the leafless boughs shine silver  
in the moonlight.

長く待つ  
月明りに映える  
銀の枝

(Translation by Maki Starfield)



22 Kikumi Shimoda (Japan)

## Kikumi Shimoda (Japan)

Poet, Born in Osaka, Japan

Memberships:

the P.E.N (Japan), the Japan Universal Poets Association, Mahoroba-the 21st Creative Songs Association, and the Japan Child Literature Association

Founder & president of the Poetry Reading Circle "Konote" which brought out many poets and narrators since 1973 to present., Leader of the Reading Culture "Kansai Rainbow" , "Konote Meisaku Sanpo no kai", Member of the Kyoto Chimei Kenkyukai, Kyoto Lifelong Research Association. Founder of "Kin-no-Ami" Creative Songs for Children Association.

Main publications: "Start no asa (Rakuda Shuppan)" "Siena no Shigen (Little Gulliver sha) "Poetry Collection", "Ashikusa ni hikaru kumo" no mine" (Terainku sha) "Kaju-en (The Grove)" (2013), "Lirical Songs by Poems of Kikumi Shimoda" (2013), "The Stars' Duet" (2015) co-authored with Laura Garavaglia, "Duet of Snow" (2016) co-authored with Pia Tafdrup, "Duet of Vows" co-authored with Clelia Ifrim (2018)

(publisher: Japan Universal Poets Association) "Duet of Fruits" co-authored with Juri Talvet (2019) "Duet of Legacy" co-authored with Dmytro Chystiak (2020)

Participation: Poetry Reading in Kyoto 2012, 2013, 2014, 2015, 2016, 2018, 2019

Invited Participation: Struga Poetry Evenings 2013 (North Macedonia), Mihai Eminescu International Poetry Festival 2016 (Romania)

JUNPA 5th Anniversary Commemorable International Poetry Festival 2017

Award:

Excellent Poet for JUNPA Award 2013

SOKA Cultural Broad Casting Award 2017

Publication abroad: Romania (images of bookcover),

Estonia (planned)

Naji Naaman Literary Prize (Honor) 2020

A fleeting moment  
of life.  
A kaleidoscope.

一瞬の  
人生が抱く  
万華鏡

The radio waves exchanged  
between flowers  
must be love.

花と花  
かわす電波は  
愛ならん

Their movements,  
lightly flying  
wind and a butterfly.

その立ち居  
軽く飛ばんか  
風と蝶

The whispering  
buzzing of butterfly wings.  
Tomorrow's forest.

ささやきの  
羽音を耳に  
明日の森

A fragile connection  
with twisted lives.  
white butterfly visits.

紋白蝶  
あやに絡まれ  
訪ない来る

The heart is the universe,  
no matter where.  
The merciful rain,

何処までも  
心は 宇宙  
慈雨の雨

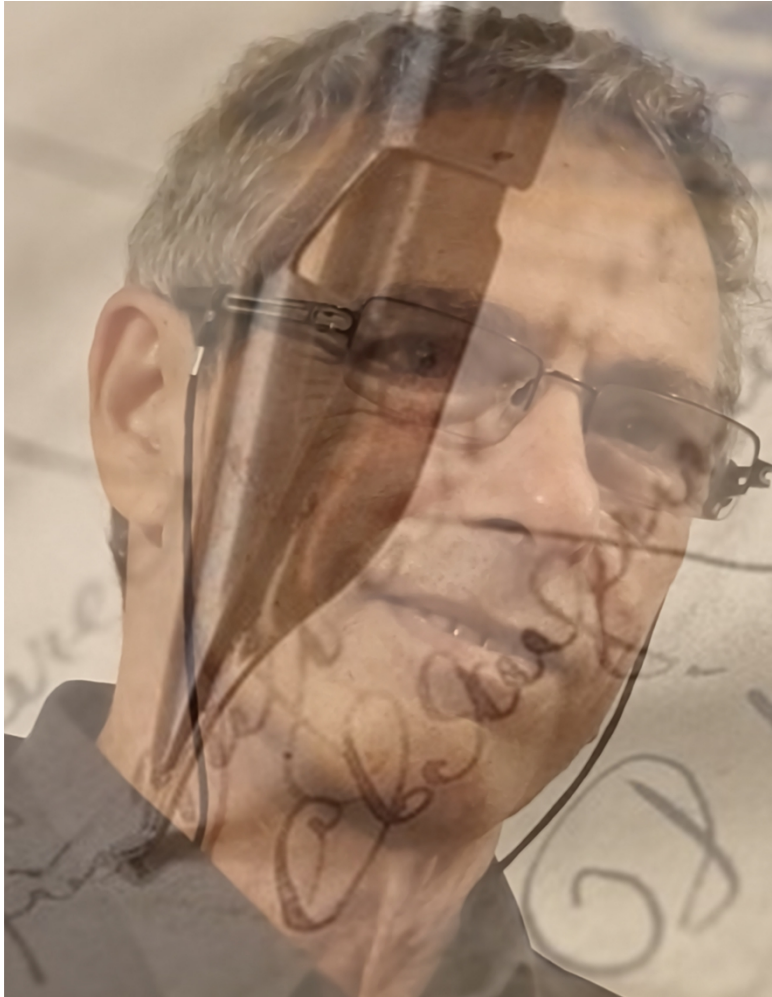
## Iris Flower

The light of spring has bloomed  
In our poetry collection  
The Sphinx's bird of wisdom  
Flapping its wings to the world  
History has been engraved

## イーリスの花

春の灯が咲いた  
私達の詩集に  
スフィンクスの知恵の鳥は  
世界へ羽ばたき  
歴史が刻まれた

( translation by Mariko Sumikura)



23 Amir Or (Israel)



## Amir Or (Israel)

Amir Or, the 2020 Golden Wreath laureate, has been recognized as a major voice in world literature. His poetry won him numerous national and international awards, the recent ones including the 2016 European Atlas of Lyrics award, the 2017 Blue-Met Montreal World Through Poetry award and the 2019 Homer European Medal of Art and Poetry, Brussels, the 2021 Wladyslaw Reimont and Ianicius awards, Poland and the 2021 Shbdaguchha award, NY.

Or published 14 poetry books, the latest being *Loot*, selected poems (2013), *Wings* (2015) and *Child* (2018). His work was translated to more than 50 languages, and published in 43 books in Europe, America and Asia. Additionally he published 2 novels, and 12 volumes of his translations to Hebrew from Ancient Greek, English and other languages. His selected translations *From the Hebrew Side* was published in 2017, and his selected essays, *Discourse* - in 2019.

Or was born in Tel Aviv 1956, lived in the Netherlands and India, founded a meditation and therapy center in Jerusalem, and studied philosophy in the Hebrew University, where he later lectured on ancient Greek religion. He is the founder of Helicon Poetry Society, the Hebrew-Arabic Poetry School, the Sha'ar international poetry festival and the Helicon poetry review. He has served as national coordinator of the U.N.-sponsored Poets for Peace, and as national editor for international magazines

An arrow of chirps  
Above the flame tree.  
Where, birds, are you off to?

さえずりの矢  
火炎樹の上空  
鳥たちよ、どこへ行くのだ？

Daybreak in the alley  
The streetcleaner is sweeping up  
Heaps of yesterday

路地の夜明け  
掃除屋が掃いている  
昨日までの山々を

Emptiness at last  
Not even a feather on  
The wings of the world

空っぽになった  
羽毛さえもない  
世界の翼よ

Inhaling, exhaling,  
a full moon:  
the night is breathing

吸って、吐いて、  
満月のような  
夜の呼吸

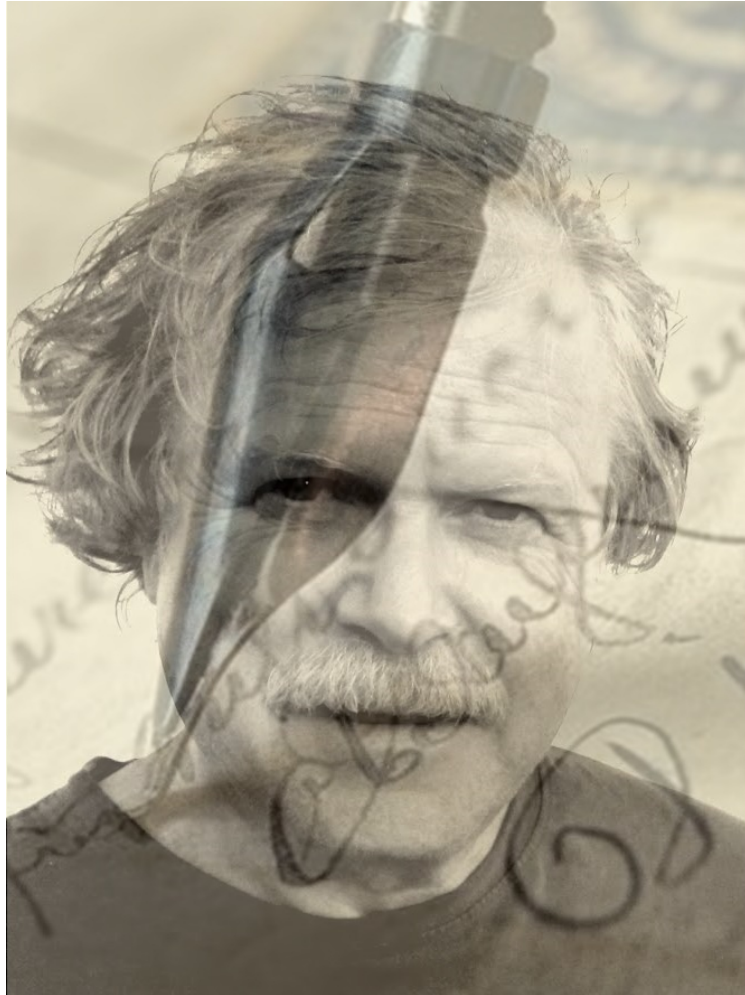
For a brief moment  
The wind brought together  
Two falling leaves

ほんのひととき  
風が結びつけた  
二枚の落ち葉

Night on my bed  
The smell of your body  
Never falls asleep

夜、私のベッドに  
あなたの体の匂い  
眠りに落ちることはない

(Translation by Maki Starfield, from “Duet of Dawn”)



24 Michael Augustin (Germany)

### **Michael Augustin (Germany)**

Born in Lübeck on the Baltic Sea, he has lived in Ireland, Canada and the USA and now resides in Bremen with his wife, the Indian-American poet Sujata Bhatt. He writes poetry, mini drama, short prose and books for kids and he's also active as an artist and visual poet. For many years he has worked as a writer and broadcaster with Radio Bremen. His books have been translated into many languages, and he has read at poetry festivals around the globe. Recently he was awarded the *Premio Casa Bukowski Internacional de Poesía*. He is a member of P.E.N. International.

Our long-term memory  
is patched together  
out of a series  
of short-term memories

ぼくらの長期記憶は  
短期記憶の連続から  
つなぎ合わせて作られている

Mothers  
are the founding fathers  
of mankind

母親は  
人類の  
創始者である

Even on the tiniest  
common denominator  
there's always space  
for two

最も小さな  
共通分母さえ  
常に二つの空間がある

Ears would also  
like to make noise  
sometimes

耳も  
時々  
音を立てたい



Shoes  
use people  
to get ahead

靴は  
先に進むために  
人を使う

The shadow  
cast by the lantern  
is fully convinced  
that it's he  
who casts the lantern

ランタンによって  
演じられた影は  
ランタンの役を演じるのは  
自分であると  
確信している

Just before sunset  
even small people  
cast long shadows

日没直前  
小さな人々さえ  
長い影を演じる

Stairs cannot  
make up their minds  
whether they lead  
up or down

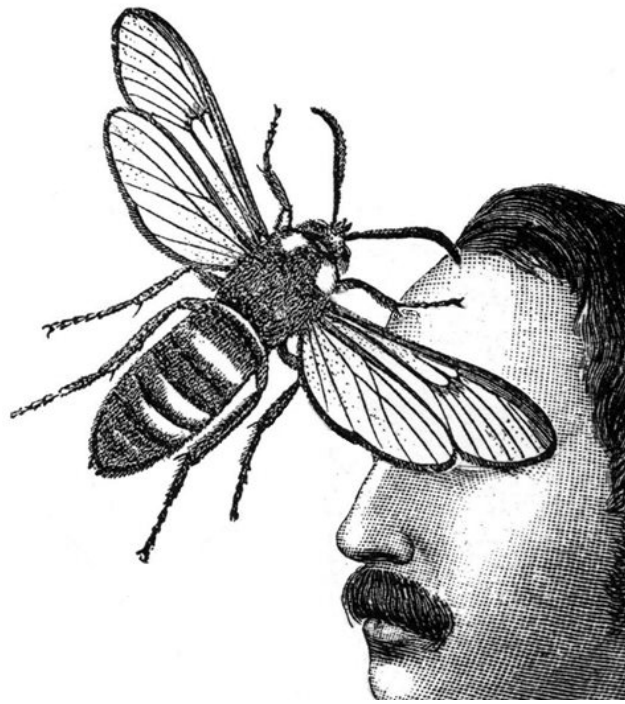
階段は  
上に昇るか下に降りるか  
決められない

Transience  
is the only thing  
that will truly  
last for ever

無常は  
本当に永遠が続く  
唯一のものだ

The mushroom pushes  
up a cobblestone to let  
the earth take a breath.

キノコは  
地球が呼吸できるように  
敷石を押し上げる



*Poem by Michael Augustin*

*English translation by Sujata Bhatt*

*Japanese translation by Maki Starfield*



25 Kyoka Nakazawa (Japan)

### **Kyoka Nakazawa(Japan)**

Kyoka Nakazawa was born in Shibata. Niigata.

Poet, pharmacist, and writer of her own novels. Real name, Chieko Nakazawa.

Graduated from Meiji Pharmaceutical University.

Gogyohka Society coterie, a contributor of monthly magazine "Gogyohka",  
"Ichikawa local " secretariat.

Release of poetry which is written in five lines by her own blog,

Endeavor of translation,

A member of Japan Universal Poets Association(JUNPA),

Participation; JUNPA 5th Anniversary Commemorative Poetry Festival.

Dream up

With dreams

Hearts grow up

Let's draw out

Thoughts in time

To the future

夢を描こう

夢と一緒に

心は育つ

時の思いを

未来へ

描き出そう

Japanese apricot blossoms

Japanese apricot blossoms

They are in bloom

Like candles in my heart

In the clear air

Accompanied with bright sunshine

梅の花

心の灯火のように

咲く

梅の花

明るい陽射しに包まれた

澄んだ空気の中



Sakura trees in full bloom

Towards Sakura trees in full bloom

Our mind beats fast

And now I feel nostalgic

Even for the labyrinth

Up to reach here

満開の桜

満開の桜へと

走り出す心

ここに至るまでの

迷い道でさえ

今では懐かしい

Longing

Let's keep our longing  
In our hearts  
And cross reality  
Pushing our wishes  
Into the peony petals

憧れ

憧れを  
胸に留め  
現実を渡っていこう  
芍薬の花弁に  
願い込め



YOSHIHARU SHIMIZU

清水義晴（愛知県）

一般応募 愛知県一宮市 清水義晴  
五行詩 平和を希求して

戦争は残虐  
戦争は悲惨  
戦争は陰湿  
戦争は突入すると  
戻れない

War is cruel,  
war is miserable,  
war is insidious,  
once you enter war  
there is no turning back

戦争は  
勝者も敗者もない  
犠牲は全ての人達  
建物破壊 道路寸断  
ライフライン切断

In war,  
there are no winners or losers.  
All people are sacrificed.  
Buildings are destroyed, roads are cut off,  
and lifelines are severed.

今こそ  
全世界の指導者が  
漏れなく集い  
戦争収束を  
共同宣言で

Now is the time  
for all leaders from around the world  
to come together and  
make a joint declaration  
to end the war.

即時に  
地球上から  
悲惨の二字を  
取り除く  
平和な世界のため

Immediately  
remove  
the word MISERY  
from the earth  
For a peaceful world

世の中の善良で  
無辜の市民が  
笑顔で暮らせる日々  
全世界が総意として  
待望する

The good and innocent citizen  
waiting for normal days  
For smiling each other  
The whole world aspires  
As a consensus



あとかき  
Closing Remarks

## CHE COSA E' L'HAIKU

Se non si è preparati alla sintesi estrema, alla grazia delle immagini, al coagulo di idee e pensieri offerti nella loro nudità e nella loro semplicità, l'haiku sembrerà ovvio o incomprensibile e, soprattutto, darà l'impressione che manchi di qualcosa o che sia un giochetto di prestigio da affrontare con la grammatica.

Se invece lo si legge con la massima apertura, non condizionati da pregiudizi o dal carico di esperienze diverse di scrittura, allora se ne sentirà perfino il profumo, il colpo deciso che coglie l'essenza delle emozioni fino a diventare, a volte, opera pittorica o filosofica, serbatoio di immagini.

No, no, aforisma. L'aforisma, come detta l'Enciclopedia, è una massima, una sentenza, una definizione che in brevi e succose parole riassume e racchiude il risultato di considerazioni, osservazioni, esperienze. L'haiku va oltre, le esperienze e le osservazioni diventano pennellate e le immagini dono di un'anima che ha saputo cogliere ciò che di misterioso si nasconde nelle sillabe, ciò che scioglie in musica e in simboli nella condizione umana tesa a quella divina.

Può sembrare azzardato quello che ho affermato, ma se si fa caso, o l'haiku davvero è questa ricetta unica, oppure è pensiero banale e ricorrente che non assomma e non scava in nessuna direzione.

Per anni mi sono dedicato alla lettura degli haiku, ma quando in Italia è diventato di moda scriverli e pubblicarli, mi sono reso conto che la faciloneria e la superficialità stavano allargando le loro fucine facendo credere che scrivere un haiku sia la cosa più consueta del mondo; che mettere insieme diciassette sillabe sia un gioco da ragazzi.

Possibile che leggendo i grandi poeti giapponesi che si sono espressi in haiku, almeno Shintoku, Gonsui, Raizan, Onitsura, Basho, Kukaku, Buson, Ryota, Issa, Shiki, questi signori della faciloneria non si siano resi conto che le sillabe dei poeti veri hanno variazioni musicali, pittoriche ed espressive che diventano un fiato unico e un dettato immacolato e privo di strascichi prosastici e di considerazioni e di giudizi? , che sono fibra docile dell'Universo, lievito che presume accordi con la voce dell'Infinito?

Da qualche parte ho scritto, tempo fa, che un haiku è un altare dove le emozioni devono trovare accoglienza senza diventare dubbio. Ecco, questo altare deve saper volare e sciogliersi, diventare immenso o ritrarsi a un petalo sottile, a seconda del seme che vuole innestare nell'animo di chi legge perché poi germogli in una santità di intenti non religiosa, ma laica e superbamente accesa dalla soavità della grazia.

Un haiku può anche diventare preghiera, mai però bigotta; può diventare analisi, mai di giudice che ha facoltà definitiva di condannare; può diventare estasi vissuta però come banchetto comune, mai individuale.

Ho notato che gli psicologi si servono dell'haiku per molte situazioni e hanno creato ruoli e definizioni per farne una sorta di condotta ispirata alla sua qualità. Ho il timore che vi siano molte scuole di pensiero che utilizzano queste poesie per scopi terapeutici che io non ho mai condiviso e mai condividerò. Perché una poesia che dovesse servire come medicina mi fa pensare all'artificio della scienza e non alla spontaneità d'una scoperta spirituale ed estetica che invece arricchisce e spinge a godere l'imponderabile. L'haiku come medicina per me sarebbe un obbrobrio e un uso illecito della poesia che può anche avere delle funzioni terapeutiche ma non predisposte, prestabilite, e quindi con ragioni intrinseche che sciupano il dettato e lo costringono in un solco privo di libertà.

Che ad alcuni la poesia possa servire come antibiotico non mi meraviglia e non mi sconvolge, ma non ne farei mai un dictat: ognuno la adoperi come meglio gli aggrada a patto che non sia il poeta a crearla con questi fini che ne ridurrebbero la portata e ne inficerebbero la creatività. Assai di più se si trattasse di haiku. L'haiku vive se le diciassette more vengono fuse in un unico slancio e forgiate al fuoco di una totalità che non ammette pause o cadute. L'haiku è un sospiro che raccoglie il sussurro delle cime degli alberi in un giardino con una sola folata. Diversamente è tecnica compositiva, bravura, letteratura raffinata e consapevole, ma non ha il crisma della poesia perché manca del plasma dell'emozione, del mistero, dell'imponderabile.

Se un haiku riesce a cogliere perfettamente la magia del momento in cui, che so, sta partorendo la luna o la neve si sta addormentando, o una zagara sta tentando di rubare l'eternità al sogno di Ulisse allora avremo il corto circuito perfetto tra forma e sostanza, essere e divenire, divinità e terrestrità. La visione sarà compiuta e metterà in circuito misure d'armonia impareggiabili. Hai voglia che gli imbonitori facciano lega per affermare misure nuove e qualità inesistenti: un haiku si riconosce immediatamente se è frutto di miracolo oppure manufatto, seppure ben organizzato.

“Ogni haiku svela / la strada per giungere / alla fontana”. “Ogni haiku è un'alba / balbuziente di odori. / Fluttua la vita”. “Un haiku è un grido / di mandrie al galoppo. / Farsi rugiada”. “Un girasole / è quell'arcobaleno /che cerca casa”. “La morte grida / per acciuffare Amore. / Questa è la vita”. “Non c'è un haiku / con le finestre chiuse. / E' primavera”. “Nel delirare / la rana che mi guida / si fa magnolia”. “Mille scalini / e ancora altri mille. / Ma fino a quando?”. Lo so, mia Kyoto, / per essere felici / bisogna amare”. “La cingallegra / ha fiori nel suo canto. / Il fiume sale!”. “Ogni parola / per diventare haiku / deve sognare”. “Le filastrocche / hanno lunghe radici. / Ma l'haiku vince”.

Pochi esempi di haiku che hanno saputo sciogliere in ogni verso suoni di violini e di chitarre, di pianoforti e di trombe per diventare sostanza viva del viaggio che apre e riapre le circostanze dell'essere. Pochi esempi per fare

intendere che cos'è dunque veramente un haiku che per prima cosa deve stare fuori, anzi lontano dalle trovate, dalla maniera, dall'ovvio. Non mi stancherò di ripetere che ovvio e maniera stanno sempre in agguato, specialmente in quelle persone che si sono dedicate allo studio pensando che bastasse per superare la prova e saper dare ai tre versi fiato, voce, estasi, volo. Già, chi è stato ad affermare che forse la definizione più vicina per identificare un haiku è paragonarlo a una farfalla? Al volo d'una farfalla che non si permetterebbe di gareggiare mai col volo di un'aquila.

“Sono un essere / che non è mai cresciuto. / Non ho pretese”. Fu Matsuo Basho a far dire questo all'haiku? O un mio sogno preso in prestito da lui? E chi rispose: “Piccola botte / ha vino degli Dei. / Distillo oro”.

L'errore di molti poeti e di molti critici odierni è stato, e si perpetua, di pensare che si potesse snaturare l'haiku cambiandogli la faccia, la postura e il ritmo. Intendiamoci, si può fare tutto, ma se cambi natura alla “cosa” diventerà altro da quel che era. Vogliono un haiku che abbia un numero diverso di sillabe, un'andatura anomala e prosastica, un'accentuazione sbalestrante delle immagini? Lo facciano, però, per favore, lo chiamino “Stortu”, “Misticanzu”, “Harlu”. L'haiku è fatto ancora e sempre come un tempo. Sta alla bravura del poeta far sentire che è vivo, che è cresciuto soltanto nelle parti intime, nell'ampiezza del senso, nel volo.

“Vorrei vedere / gli alberi a testa in giù. / Morte chitarre”. “Vorrei vedere / il

mare messo in cielo. / Il fuggi fuggi”. “Non ho ragioni / per voler  
trasformare / l’haiku in bistecca”. “Forse non sai / le stelle hanno il diritto /  
di non morire”. “I peperoni / hanno improvvisi scatti / d’intelligenza”.  
“Sugli scalini / del palazzo diruto / erbe adirate”. “Nel mio paese / una pazza  
cammina / su orme antiche”. “Il sentimento / è un fiore putrefatto. / Anche  
l’alloro”. “Lo scarafaggio / cerca un posto sicuro / per il suo nero”.

Sono haiku perfetti, sintesi illuminanti di poesia colta da uno zefiro gentile  
che si muove nel cuore dei poeti e ferma l’attimo per indicare agli uomini  
che esiste, oltre le barriere dell’assurdo rimuginare del mondo, anche una  
verità che cerca di rompere le barriere della sorda apparenza.

Dovendo esprimersi all’osso il poeta di haiku è “costretto” a scegliere le  
parole che affasciano e riescono a racchiudere la qualità di quel che vuole  
significare, significare secondo la legge dantesca, cioè svolgendo  
coerentemente un filo che dischiuda e racchiuda le illuminazioni facendole  
diventare appropriazione del mondo offerto per associazioni. L’haiku  
s’impenna, ruba alla corsa del tempo e dopo aver decifrato le intemperanze e  
le suggestioni del dettato interiore s’espande sul creato e ferma in breve il  
diluvio che vorrebbe afferrare l’universo ed estrarne l’essenza. Poiché non  
è possibile con poche parole riuscire a compiere il miracolo, l’haiku  
s’asesta sul trespolo delle associazioni e a ogni sillaba assegna la funzione  
di innestare sul resto tutta una serie infinita di ricapitolazioni, di approdi, di

decifrazioni, di sorprese, di svelamenti, di incanti.

Il risultato è, spesso, una enigmaticità che bisogna saper capire ma senza metterci del proprio per evitare che diventi solo suggerimento, Il suggerimento è una cosa e altra è l'associazione, questo sia chiaro!

Insomma l'haiku lo possono scrivere con risultati soddisfacenti o clamorosi soltanto coloro i quali hanno attraversato grandi proficue esperienze e sono eccessivamente pieni di tutto e hanno bisogno di salvare semplicemente ciò ch'è vita vera e non riporto, non suggestione.

Sì, l'haiku è un fiotto di sangue che non si coagula mai.

Dante Maffia



## 俳句とは

極端な統合、イメージの優美さ、むき出しで単純なうちに差し出されたアイデアや思惟がまだ十分固まっていないとき、俳句は明白に理解できないように見える、何よりも、何かがそうであるという印象を与える。それはなにかが欠けているのかと思われるが、文法を扱う手先の瞬間の技巧なのだ。

一方、俳句にかんする偏見やさまざまな執筆経験の重荷に左右されずに、最大限に胸襟を開きそれを読解する、その香り、感情の本質を捉える決定的な一撃の香水を嗅ぐことができる。それは絵画的作品または哲学的、イメージの貯蔵庫なのだ。

いや、いや、アフォリズムだ。アフォリズムは、百科事典が言うように、格言、文、定義であり、考察、観察、経験の結果を短く含蓄ある言葉で要約して取り込む。俳句はさらに進んで、経験と観察が筆跡となり、音節に隠されている神秘的なもの、音楽に溶け込んでいるものの、神聖なものに向かう人間の状態の象徴を把握することができた魂の贈り物をイメージしている。

私が言ったことは危険に思えるかもしれないが、注意を払うと、俳句は本当にこの新奇な配合表であるか、それとも平凡で繰り返しの考えであり、合計されず、どの方向にも掘り下げられたことがない。何

年もの間、私は俳句を読むことに専念していたが、イタリアで俳句を書いて出版することが流行になったとき、不注意と表面性が彼らの鍛造を広げ、俳句を書くことが世界で最も一般的なことであると人々に信じ込ませていることに気づいた。17の文字を組み合わせるのは子供の遊びだ。

俳句で自分自身を表現した日本の偉大な俳人、少なくとも（伊藤）  
信徳、（池西）言水、（小西）来山、（上島）鬼貫、（松尾）芭蕉、  
（宝井）其角、（与謝）蕪村、（大島）蓼太、（小林）一茶、（正  
岡）子規を読むことによって、これらの言葉の士たちは、本物の俳人、  
彼らは、散文の余波や考察や判断を欠いた一息を放ち、完璧な口述と  
なる音楽的、絵画的、表現的なバリエーションを持っているか。宇宙  
の従順な繊維、無限の声と一致することを前提とする酵母は何だろ  
う？

俳句は祈りにもなり得るが、偏屈ではない。それは分析になってしま  
うやもしれず、非難する決定的な力を持っている判官のそれではな  
い。ただし、それは個人的なものではなく、一般的な宴として経験さ  
れるエクスタシーになる可能性がある。私は、心理学者が多くの状況  
で俳句を引用し、俳句をその質に触発された一種の行動にする役割と  
定義を作っていることに気づいた。私が共有したことのない、また共  
有することのない治療が目的でこれらの俳句を使う多くの学派があ

ることを恐れている。薬として役立つはずの詩は、科学の巧妙さについて考えさせるが、精神的および美的発見の自発性についてではなく、私たちを豊かにし、計り知れないものを楽しむように促す。私にとって、薬としての俳句は非難すべきであり、詩の不法な使用であり、治療的ではあるが、事前に準備された、確立された機能を持たない可能性があり、したがって、口述を台無しにし、自由なきわだちを掘らせる本質的な理由がある。

ある種の詩が抗生物質として機能することで、驚いたり動揺したりすることはないが、決してそれを口述するつもりはない。その範囲を縮小し、その創造性を弱体化させるからだ。俳句なら尚更。17文字のブラックベリーが一気に溶けて、壊れたり落ちたりしない全体の火の中で鍛造されれば、俳句は生きのこる。

俳句は庭のこずえのささやきを一陣の風に集めたため息だ。それ以外の場合、それは作曲技術、スキル、洗練された意識のある文学が、感情、神秘、計り知れないもののプラズマを欠いているため、詩のクリズムはない。

月が誕生する瞬間、雪が眠りにつく瞬間、オレンジ色の花がユリシーズの夢から永遠を奪おうとする瞬間の魔法を俳句が完璧に捉えることができれば、形と実体、存在と生成、神性と地上性が。そしてビジョンは達成され、他の追従を許さない調和の回路に投入される。ハ

ックスターに力を合わせて、新しい手段と存在しない性質を確認してもらいたい：俳句が奇蹟または人造物（アーティファクト）の結果である場合、よく組織化されていたとしても、俳句はすぐに認識できる。

全俳句

到れる其処は

噴水で

全俳句

句いの吃音

流れる生

句は叫び

疾る群れ。

露を得て

ひまわりや

それはあの虹

家探す

死の叫び

愛をつかむは

人生なり

俳句なく

窓閉めたまま。

春となる

絶賛され

導く蛙

マグノリア

千歩ゆき

さらに千歩を

が、いつまで？

京を知る

幸せになるため

きみは愛さねば

シジュウカラ

歌に花あり

遡る川！

全言葉

俳句になると

夢を見よ

わらべうた

長いひげ根よ

句よ勝れ

ヴァイオリンとギター、ピアノとトランペットの音をすべての詩で溶かし、存在の状況を開き、再び開く旅の生きた実体になることができた俳句の例はほとんどない。俳句が実際に何であることを明確にするためのいくつかの例。俳句は、まず第一に、発明から、方法から、明白なものから遠く離れていなければならないのだ。当たり前のことと礼儀正しさが常に潜んでいることを繰り返すのに飽きることはない。特に、テストに合格するだけで十分であり、息、声、エクスタシー、飛行を3つに与える方法を知っていると考えて勉強に専念している

人々には特にそうだ。詩。そう、俳句を識別するのにおそらく最も近い定義はそれを蝶と比較することであると言ったのは誰だ？ ワシの飛翔と決して競争することを許さない蝶の飛翔に。

我は存在  
成長もせず。  
素振りせず

小瓶あり  
神のワインが  
金を蒸留

今日の多くの詩人や評論家の過ちは、俳句の表情、姿勢、リズムを変えることで俳句を歪めることができると考えることだった。はっきりさせておくが、何でもできるが、「もの」の性質を変えてしまうと、以前とは違うものになってしまう。彼らは、異なる数の音節、変則的で平凡な歩き方、当惑するような画像のアクセントを備えた俳句を望んでいるのだろうか？ 彼らにやらせてみよ。しかし、彼を「Stortu」、「Misticanzu」、「Harlu」と呼んでおこう。俳句はかつてのように何

度も繰り返される。詩人が生きていること、私的な部分だけが成長した  
こと、意味の幅が広いこと、逃走していることを人々に感じさせる  
ことは、詩人のスキル次第なのだ。

見たいもの

木が逆さまに

ギターの死

見たいもの

空に海入れ

暴走す

変身し

ステーキの句

きみ知らず

星の権利

死なないでねと

ピーマンが

爆発が

知性の階上



壊れ建物

憤怒の薬草

狂女が歩くは

古代の跡

あの気持ち

腐った花よ

月桂樹

ゴキブリや

安全を探す

その黒さ

これらは完璧な俳句であり、詩人の心の中で動き、世界の不条理な陰気な障壁を超えて、障壁を打ち破ろうとする真実もあるということ  
を男性に示す瞬間を止める優しい風によって捕らえられた詩の統合  
を照らす。からだ全体で聴こうとする者の外観。骨の髄まで自分自身  
を表現しなければならないので、俳人は魅力的な言葉を選ぶことを

「強制」され、自分が言いたいことの質をうまく包み込むことができる。つまり、ダンテの法則に従って意味づけることだ。協会によって提供される世界の専有物となるイルミネーションを開示および封入する。俳句は立ち上がり、時の流れを盗み、内なる指示の過剰と提案を解読した後、創造を展開し、宇宙をつかんでその本質を抽出しようとする大洪水を素早く止める。少数の言葉で奇跡を起こすことは不可能なので、俳句は連想のとまり木に落ち着き、各音節に残りの部分に魅惑の無限の一連の要約、着地、解読、驚き、啓示を移植する機能を割り当てる。その結果は、多くの場合、理解できるようにする必要がある謎なのだが、それが単なる暗示になるのを防ぐために独自のものをに入れる必要はない。要するに、非常に有益な経験をし、あらゆるものに過度に満ち溢れていて、持ち越しや暗示ではなく、単に実生活を保存する必要がある人だけが、満足のいく、またはセンセーショナルな結果をもたらす俳句を書くことができるのだ。そう、俳句は決して凝固しない血の噴出だ。

ダンテ・マッフィア

多くより少なく-言葉の精練者たち-

WORLD POETS SHORT POETRY ANTHOLOGY

Less than More - Word Refiners

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