

HISTORY OF HAIKU

10 haikuists and their works

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Chapter 1 Before Basho

In Japan in the 15th century, a poetic form named "renga" blossomed.

Renga is a poem several poets create cooperatively. Members alternately add verses of 17 syllables (5, 7, and 5 syllables) and those of 14 syllables (7 and 7 syllables), until they complete a poem generally composed of 100 verses.

Renga was an dignified academic poem. Members were traditionally demanded to present their verses following the medieval aesthetics and quoting the classics.

In the 16th century, instead of renga, it was haikai - humorous poem - that became popular. Haikai (haikai-renga) is a poem made of verses of 17 and 14 syllables like renga, but it parodies renga introducing modern vulgar laughter. Haikai poets used plays on words and treated preferably things of daily life renga hadn't found interesting.

The first verse of renga and haikai is called "hokku". Haikai poets sometimes presented their hokkus as independent poems. These were the origin of haiku.

It was traditionally demanded to adopt a kigo (season word: word referring to a season) in the first verse of renga and haikai. Therefore, they demand to introduce a kigo in a hokku (and in a haiku) too.

Chapter 2

Basho Matsuo (1644 ~ 1694)



Basho Matsuo is known as the first great poet in the history of haikai (and haiku).

He too, wrote poems using jokes and plays upon words in his early stages, as they were in fashion, but began to attach importance to the role of thought in haikai (especially in hokku) from around 1680.

The thought of Tchouang-tseu, philosopher in the 4th century B.C., influenced greatly Basho, and he often quoted the texts of "The Book of master Tchouang" in his hokkus.

The thinker Tchouang-tseu denied the artificiality and the utilitarianism, seeing value of intellect low. He asserted that things seemingly useless had the real value, and that it was the right way of life not to go against the natural law.

To a leg of a heron
Adding a long shank
Of a pheasant.
Basho

This poem parodied the following text in "The Book of master Tchouang": "When you see a long object, you don't have to think that it is too long if being long is the property given by the nature. It is proved by the fact that a duckling, having short legs, will cry if you try to draw them out by force, and that a crane, having long legs, will protest you with tears if you try to cut them with a knife." By playing on purpose in this haiku an act "jointing legs of birds by force" which Tchouang denied, he showed the absurdity of this act and emphasized the powerlessness of the human being's intelligence humorously.

Basho's haikus are dramatic, and they exaggerate humor or depression, ecstasy or confusion. These dramatic expressions have a paradoxical nature. The humor and the despair which he expressed are not implements to believe in the possibility of the human being and to glorify it. If anything, the literature of Basho has a character that the more he described men's deeds, the more human existence's smallness stood out in relief, and it makes us conscious of the greatness of nature's power.

The wind from Mt. Fuji
I put it on the fan.
Here, the souvenir from Edo.

What luck!
The southern valley
Make snow fragrant.

*Edo: the old name of
Tokyo..

A autumn wind
More white
Than the rocks in the rocky
mountain.

Sleep on horseback,
The far moon in a continuing dream,
Steam of roasting tea.

From all directions
Winds bring petals of cherry
Into the grebe lake.

Spring departs.
Birds cry
Fishes' eyes are filled with tears

Even a wild boar
With all other things
Blew in this storm.

Summer zashiki
Make move and enter
The mountain and the garden.

The crescent lights
The misty ground.
Buckwheat flowers.

*zashiki: Japanese-style
room covered with tatamis
and open to the garden.

Bush clover in blossom waves
Without spilling
A drop of dew.

Note:

Originally, Basho didn't write the poem "To a leg of a heron..." as a hokku, but as one of verses in a haikai-renga.

This verse suggests the intention to laugh at himself: "What a stupid deed like drawing out a heron's leg it is to product one more series of haikai! Because it is produced so often."

Chapter 3

Buson Yosa (1716 ~ 1783)



In the 18th century, haikai-renga became less popular and the haikuists put efforts into the creation of hokkus.

Buson, excellent painter and poet, succeeded in evoking clear images in his picturesque hokkus filled with light.

Buson's hokkus, different from Basho's, don't present philosophy, nor show emphatic gestures. His expressions are so refined that he has no equal in technique. He had genius and he could make feel the eternity beyond the landscape by describing only one peaceful scene.

His poems are descriptive, but their scenery is idealized rather than realistic. This means that he wanted to describe the essence of things, not their surfaces.

Buson's hokkus, which utilized linguistic function beauty completely, have charmed a lot of poets and had a big influence on the modern haiku.

However, they depend deeply on the function of Japanese and it is difficult to translate them into foreign languages.

The air shimmers.
Whitish flight
Of an unknown insect.

I add it.

Plowing the field.
A immobile cloud has disappeared.

Short summer night.
A dewdrop
On the back of a hairy caterpillar.

A kite floats
At the place in the sky
Where it floated yesterday.

A mosquito buzzes
Every time flowers of honeysuckle
fall.

Spring evening.
To the half dying incense

Four or five men dance in a circle.
Above them
The moon is about to drop.

The moon shines at the zenith.
I pass poor quarters.

Being awake

He says he is already asleep.
Autumn chilly night.

Waterfowls.
One lantern comes out of the castle.

Chapter 4

Shiki Masaoka (1867 ~ 1902)



Shiki Masaoka appeared in the haiku world as the critic to Basho Matsuo. Shiki criticized Basho's famous haikus in his criticism "Basho Zatsudan" (Miscellanies about Basho). He didn't deny Basho's all works, but he reproached his hokkus for lack of poetic purity and for having explanatory prosaic elements.

On the other hand, he extolled Buson Yosa who had been unrecognized yet. He thought that Buson's haikus are technically refined and they transmit efficiently clear impressions to readers.

After the discovery of the Western philosophy, Shiki convinced that laconic descriptions of things were effective for literary and pictorial expression. He insisted on the importance of "shasei" (sketching). This idea led his haikus to the visual description and to the concise style.

The haiku innovation by Shiki created a great sensation in the whole of Japan and revived the languishing haiku world.

The tepid rain falls
On the bare thorn.

Thawed out pond.
A shrimp moves
Among old algae.

The cannon rolls its rumble.
Leaf buds of a tree.

How cool it is!
A small crab, in the rain,
Climbs on a pine.

Lotus leaves in the pond
Ride on water.
Rain in June.

Smoke whirls
After the passage of a train.
Young foliage.

The storm
During half-day
Has broken the stem of mallow.

We cannot see even the moon.

And rise big waves.

Above a hollow of rock
An ivy hangs.
One small temple.

The luffa flowered.
I am a soul
Choked with phlegm

Shiki denied the value of haikai-renga and always used the word "haiku" instead of "haikai" or "hokku". Today, haikai-renga is called "renku", but few specialists are interested in this poetic form.

Chapter 5

Kyoshi Takahama (1874 ~ 1959)



In 1898, Kyoshi Takahama assumed the direction of the haiku magazine "Hototogisu" (the Cuckoo) that Kyokudo Yanagihara (1867 ~ 1957) and Shiki Masaoka had co-founded the previous year.

Kyoshi wrote mainly novelettes since 1907 up to 1912, but from 1913 he devoted himself to the creation of haikus and bringing up of disciples. Many haikuists supported his view of haiku, and Hototogisu became an important magazine to which a great number of poets contributed their

haikus.

Kyoshi's haikus are not limited to a fixed style. Among his haikus, several are splendid and virile, whereas others are subtle and delicate; several give free rein to his imagination, others describe simply daily facts. The world of Kyoshi is a true chaos, varied like a field full of wild flowers and grasses.

Defining briefly the ideas of Kyoshi, I can say that he did not like microcosms built artificially by the intelligence; he wanted to leave in his poems obscure nuances impossible to be analyzed intellectually.

He recognized Basho's great achievements, but he did not have a high opinion of his theatrical gestures. He rather preferred Boncho Nozawa (? ~ 1714), pupil of Basho, who excelled in laconic descriptions.

Kyoshi attached importance to the symbolic function of the kigo (season word), and he tried to exclude seasonless haikus completely.

A snake slipped away.
Only his eyes having looked at me

Remain in grass.

They call this flower white peony.
Yes, but
A little red.

Girls take sprouts of rice.
Reflection of water flickers
On backs of sedge hats.

Evening shades are thick
Also in the floating algae.

On the surface of the spring beach
A circle is largely drawn.

A dog is sleeping
Holding its head between the legs.
House of chrysanthemums.

I look at the river.

A banana skin
Falls from my hand.

When a thing is placed
A shadow of autumn
Appears there.

Roots of a large summer tree
On a rock
Extend in all directions.

I caught a petal fallen from cherry
tree in my hand.
Opening the fist
I find nothing there.

Comes the first butterfly of the year.
"Which color?"
"Yellow."

Note:

"Hototogisu" is a bird classified in the category of cuckoo. According to the legend, it sings violently, until it spits blood. Shiki Masaoka suffered from tuberculosis and compared himself with a hototogisu; "Shiki" is another name for "hototogisu".

Chapter 6

Ippekiro Nakatsuka (1887 ~ 1946)



In the era of Meiji (1868 ~ 1912) and Taisho (1912 ~ 1926), many writers tried to introduce the colloquial language into the traditional literary style. Because the traditional language attached importance to a lofty tone, it was very far away from the spoken language and was not suitable to express modern ideas. The necessity of the unification was evident.

Haiku was so closely related to the traditional literary language that poets thought it was impossible to introduce the spoken style there. The 5 or 7 syllables which built each part of a haiku were based on the traditional style; in the spoken language, each part tends to extend up to 6 or 8 syllables.

Ippekiro Nakatsuka revolted against this general idea and he introduced the colloquial style into haiku. His haikus were released from the rigidity of 17 syllables and he initiated "the Free Form Haiku".

He also rejected the use of kigos (season words), and he questioned the usual operation of haiku magazines in which masters exerted a strong power. He advised haikuists to develop their personal style.

Today, everyone will be astonished at the novelty of Ippekiro's haikus. They are neither mysterious nor pretentious, and they succeeded in presenting the clear comprehension of essence of things and facts in a laconic style. His haikus are not fixed form. They reproduce human spirits which flicker like candle flames in their flexible sentences.

The image of me
Out of the mirror
Came to the chrysanthemums
exposure.

Oh, my hand slips on the white
hibachi,
Oh, my country.

* hibachi: earthenware
brazier used indoors.

The wet nurse
Stopped looking at a bucket of sea
cucumbers
And walked again.

A dog with a long flank is sad.
Rapes blossom.

Murmurs behind the cart of hay.
A summer day is coming.

May I be with my mother wearing
summer kimono
By this window in the morning.

The granary is white
Sheltering all the harvested millet.

The baby came in the world with
hair.
Daybreak.

In the field
Ears of dry-land rice fills it,
Taros too
Let hang their large leaves.

This is really a dilapidated house
Receiving a visitor
Under the burning sun.

Chapter 7

Sekitei Hara (1889 ~ 1951)



Haiku magazine Hototogisu, directed by Kyoshi Takahama, produced many brilliant haikuists.

The first wave, in Taisho era, was composed of the poets such as Kijo Murakami (1865 ~ 1938), Suiha Watanabe (1882 ~ 1946), Fura Maeda (1884 ~ 1954), Dakotsu Iida (1885 ~ 1962), Sekitei Hara, etc. These poets are generically called "poets of Taisho Hototogisu".

The characteristic of their poems is to describe the nature and to express the worship to the eternal and mysterious existence, in a traditional style with a lofty tone. And their themes are the great landscapes (mountain, valley, sea, or sky) or the life of men in the great nature.

I present poems of Sekitei Hara. He lived in East Yoshino, village in the heart of a mountain. He described rigorous nature and succeeded in expressing the acute beauty, which gave a shock to the haiku world.

Top of an eminence.
Nogikus are most largely swaying
In the wind.

* nogiku: small wild chrysanthemum, autumn
daisy

A tree, split with an battle-ax, sticks.
Voice of a shrike.

Firecrackers to frighten the animals.
Shadows of mountains run
On the surface of the fords.

The moon
Above the snow-covered mountain
Dropped hailstones.

A vine of arrowroot
Touch the cheek of a woodcutter.
Gigantic columns of clouds.

The green detached from the
mountain

Follows the movement of the caught
sweetfish.

Being lonely
He beats the gong again
The guard of kabiya.

* kabiya: cabin in which kabi
(fire to frighten noxious
animals like stags and wild
boars) is made in autumn.

The hands of a woman exist
To take out the insides of spring
cuttlefishes.

Autumn wind.
Two plates,
Their designs differ.

The empty air made buzz
Thin wings of a dragonfly.

Chapter 8

Hisajo Sugita (1890 ~ 1946)



Director of Hototogisu magazine, Kyoshi Takahama intended to propagate haiku to women. He instituted the section "The Kitchen songs" where were published women's haikus; there were published such excellent poets as Kanajo Hasegawa (1887 ~ 1969) and Midorijo Abe (1886 ~ 1980).

Among other female poets, Hisajo Sugita showed talent and she exploited new possibilities.

One of the characteristics of the Taisho Hototogisu poets is the technique to create a pseudo-perspective by combining the distant view and the foreground.

Dew on a leaf of taro.
The mountains rectify
Their shadows.
Dakotsu Iida

Depth of the valley
How high a butterfly passes!
Sekitei Hara

These haikus are made up as follows:

"The shadows of the mountains" (distant view) + "Dew on a leaf of taro" (foreground)

"Depth of the valley" (distant view) + "a butterfly" (foreground)

I think that, in these haikus, the eyes of the poets are focused on the distant views. They intended to present the imposing image of the mountains or of the deep valley. The foregrounds such as "Dew on a leaf of taro" and "a butterfly" play secondary parts and decorate the distant views, making beautiful harmonies like decorative flowers in front of an altar. But in Hisajo's haikus, when coexist the distant view and the foreground, each element tries to win recognition by itself, one never serving as a foil for the other.

Autumn fresh air
Arrive at hydrangea flowers.
Country of Shinano.
Hisajo

In this haiku, Shinano (old name of the Nagano prefecture - name indicating a vast area as a distant view) and hydrangea in the foreground are combined. Shinano is a name which evokes the history; the hydrangeas are now in full bloom; these two elements assert their autonomy, as in a drama with two protagonists.

The haikus of Hisajo give an impression that they are composed of light and light, not of light and darkness. They oblige an attentive reading of all the details.

Hisajo, suffering from insanity in her later years, died without being accepted in the haiku world. Shuoshi Mizuhara (1892 ~ 1981) introduced a new method similar to hers, in order to create a tension in a haiku; we can thus regard Hisajo's works as one of the sources of the contemporary haiku.

I take off the dress hana-goromo.
Its varied braids twine
Round my body.

* hana-goromo: in April,
Japanese stroll through the
parks or the temples to
admire cherry blossoms (to
go to hana-mi).
The women wear then
hana-goromo, beautiful
kimono for hana-mi.

I cut silk.
Millet stems wave and are
disarranged
Out of the window.

A flower of yugao
Half-open
With deep plaits.

* yugao: in Japan, people
love these flowers
asagao (face in the
morning), morning glory
hirugao (face in the
daytime), convolvulus
yugao (face in the evening),
bottle gourd

Flowers of morning glory.

The sky above this street
Begins to overcast.

Petals of chrysanthemum
Curve in their whiteness
Under the moon.

In a day of chrysanthemums
I shake and comb my wet hair
Letting the drops fall.

In the current of spring tide
A tuft of algae passes
Like an arrow.

A folded fan of autumn is inserted
In the obi hard like a board.

* obi: Japanese belt. The
obi of the kimono for women
is wide and hard.

Echoes of a hototogisu's voice.
They dominate the mountain at will.

When he leans over the side of the
boat
And picks water sweet chestnuts,
The marsh smells as if boiled.

Chapter 9

Suju Takano (1893 ~ 1976)



The poets of Taisho Hototogisu had produced many masterpieces, by resorting to romantic imagination and to the emphatic words. But this tendency had gone to excess and haikus pursuing superficial effects became popular.

At the beginning of the Showa era (1926 ~ 1989), the haikus of the Hototogisu school took a new direction; Kyoshi Takahama, to moderate this excess, started to advocate the necessity of "shasei" (sketching). This

meant return to the design of Shiki Masaoka. He insisted that haikus not based on exact observation and precise description do not touch the readers. He invented the expression "kyakkan shasei" (objective sketching) and made it the principle of writing.

Following this new direction, several poets appeared such as Shuoshi Mizuhara (1892 ~ 1981), Suju Takano, Seiho Awano (1899 ~ 1992), Seishi Yamaguchi (1901 ~ 1994), Kusatao Nakamura (1901 ~ 1983). Each poet could create a personal style adapting "kyakkan shasei". I present here Suju Takano, who left the most remarkable poems.

An important characteristic of his haikus is the description of foreground. Often, his haikus contain only things right before the eyes. This method makes a sharp contrast with that of the Taisho Hototogisu poets who intended to describe the distant view especially. (see the article of [Hisajo Sugita](#))

Shuoshi Mizuhara, opposed to Suju, severely reproached his descriptions of foreground which, Shuoshi said, were no more than monotonous scientific reports. But Shuoshi's criticism does not seem just to me. If we read Suju's haikus attentively, we realize that he keeps unique understanding of the structure of space in his expressions which look like, at first sight, simple explanations of landscape.

Almost all the haikuists regard the works of Suju as results of the "kyakkan shasei". However he was not a realistic artist in the modern sense of words. He respected symbolic nuances that words, especially kigos, contain. He adopted the attitude to project images of things on the screen made of nuances of the words.

Consequently, even if there are descriptions of foreground, Suju's haikus do not throw them into sharp relief; they give an impression that the poet carried his viewpoint far away and that he saw "here" in peace.

On the contrary, Kusatao Nakamura, contemporary of Suju, was a true realist; he liked to tear traditional nuances off the words.

Suju's works that use fully the symbolizing function of the Japanese language, is one of the highest peaks of the Hototogisu school.

Doodlebugs.

Only the wind is heard
Blowing in the pines.

Sprout of plantain,
Three leaves
Of various sizes.

Line of licorice's sprouts
At intervals.
Towards the summer hill

He walks
In the garden.

Spring snow
Like waves
Climbs over the fence.

Evening hailstones
Beat branches.
Their whiteness.

This peach is green.
And it holds a little red.

One spider's thread
Stretched tight
In front of a lily.

Fly away over there
Crows of the New Year.

A bubble grows.
A thin ice plate moves a little

Separately

Chapter 10

Kakio Tomizawa (1902 ~ 1962)



Shuoshi Mizuhara, influential member of Hototogisu magazine, left it in 1931, in reaction against Suju Takano and Kyoshi Takahama, their master who defended Suju's method. Shuoshi thought that the dogma "kyakkan shasei" (objective sketch) encouraged dull haikus only describing things monotonously and he insisted that haiku should express well completed beauty.

The independence of Shuoshi gave a great shock to the haiku world Kyoshi had dominated. Young poets, stimulated by this event, initiated a more radical innovative movement, named "Shinko Haiku" (young and new haiku). Shuoshi did not grant any value to the haiku without kigo (seasonless haiku), and he sought subjects of haiku in the nature and in the life concerning to the nature.

The young poets of Shinko Haiku refused the rule of kigo and attempted to modernize haiku, modeling the Western literature. Several of them had sympathy with the socialism or the dadaism.

The principal poets of Shinko Haiku are Sanki Saito (1900 ~ 1962), Kakio Tomizawa, Hosaku Shinohara (1905 ~ 1936), Soshu Takaya (1910 ~), and Hakusen Watanabe (1913 ~ 1969).

Kakio Tomizawa, influenced by poems of the symbolists, tried to express the spleen of moderns. He introduced, in the Western way, the abstraction, the metaphor, and the analogy.

Today, the opinions on Kakio still vary. It is especially the poets traditionalists who strongly deny the value of Shinko Haiku, there including Kakio.

There are two kinds of blame put on Kakio. One is for his technique: "Haiku is the shortest poetry form in the world, therefore it can transmit only a little information. The essence of haiku, it is the allusion to vast space with a few words, not the expressionism. This is why the haikuists had care to make simple descriptions, leaving a place to the readers' imagination. The manner of Kakio to attract the readers by handling metaphors limits their freedom of imagination and weakens the haiku." This type of reproach comes mainly from the poets traditionalists.

But it seems to me that this kind of reproach consider only one aspect of Kakio's technique. Before Kakio, only simple descriptions were used. There was then a cultural base supporting this simplicity; many customs remained and the Japanese had in common value judgments and fixed firm aesthetic sense; thus, simple descriptions evoked the same pleasures to Japanese readers.

As the internationalization and the development of modernization accelerated, it became difficult to share the same values, even among Japanese. As for the haiku, it became necessary to reinforce the transmission by adopting such exaggerated expressions as metaphor and analogy.

The other reproach is for his view of the man. The poets of Shinko Haiku rejected the Japanese conventional culture and they expressed the repulsion for this society where the birth, the relationship, and the authority of old men were respected than the quality of the individual. They dreamed of liberal values and accepted the idea of the Western individualism. They considered that the society and the individual were opposed and they thought that an author had to have a point of view of individualist turning against the former.

After the war, penetrating the traditionalism of the Japanese mentality which loved the authority in spite of the painful experiment of the defeat, Kakio expressed, as an individual, the despair of humanity.

However the values themselves which put the human at the center of the universe, the idea that an individual has the same amount of right as the society, are doubted today. Can we say that an individual is superior to a rat? If we can admit without irony that there is no difference between a man and a rat, a new view of the man will be born; if the individual is not any more aware of his rights, the despair of humanity will disappear.

On the basis of this important criticism against Shinko Haiku, Koi Nagata, Seito Hirahata (1905 ~ 1997), and other poets founded the movement "Kongen Haiku" (haiku seeking the origin of the existence).

The opinions on Kakio are varied, but many contemporary haikuists adopts his method. I believe that his activity as a pioneer will never be questioned.

A crane
Shading in the evening twilight
Trails its smokelike wings.

Day of pollen.
The birds have no breasts.

Kingfisher.
There stand humble white tombs.

Opening a window
I drive out a horsefly.
Undulations of the fields.

Dry sound of footsteps
Continue regularly
Close to this lamp.

A butterfly falls.
The freezing season
With great reverberations.

A hail of nuts
In the ripples of thunders of cannons.

Heat of autumn.
Spots of the leopard
Appear viscous under the sun.

Cage of a leopard.
Not a water drop
Remain in the sky.

Dream of a winter butterfly.
A drop of melted snow
In the Karakorams.

Chapitre 11

Koi Nagata (1900 ~ 1997)



Even after the criticism of Shiki Masaoka against Basho Matsuo, the respect for the latter did not weaken. On the contrary, his reputation increased, not only in the haiku world, but also in all Japanese society; he even became a Japanese the most loved in the world.

However, we can doubt that the comprehension of his works is equivalent to his popularity. Its sure sign is that such humorous and dramatic haikus as those of Basho were not à la mode in the Taisho (1912 ~ 1926) and the Showa (1926 ~ 1989) era; haikus of observation attaching greater importance to visual descriptions of things, like those of the Hototogisu school, were more estimated.

It seems that the popularity of Basho comes not from the interest in his method, but from the ethical sympathy. To avoid saving up money and to live in honest poverty, not to stick to the permanent residence and to regard the life as a succession of voyages, to have a profound knowledge of the classical literature and to respect the predecessors: people sympathize with his these attitudes.

Koi Nagata took again Basho's method and he questioned the haiku view of the Hototogisu school. He criticized its economy of words which gave importance to simplicity and trusted imagination of readers. He thought that this economy was a too decadent attitude.

For Kyoshi Takahama, "following the destiny" was the principle of life. He thought that the mission of a haikuist was to continue observing his destiny calmly. Koi also respected the grandeur of the destiny and did not like the attitude to fight against it like that of Shinko Haiku. However he said that we would not know the true nature of the destiny if we did not resist it at least once.

Basho played varied comedies making himself a clown. He underlined nonsense of the human activity and tried to show men's weakness and the grandeur of the Destiny. Koi also insisted on comic aspects of things in order to meditate on the essence of the world.

The Hototogisu school, directed by Kyoshi, obtained excellent results, but its too refined method could not be any more a vase containing the human heart, confused and alive in the contemporary society changing violently. Koi Nagata used extraordinary, humorous, and astonishing expressions and shook the human spirit. The readers of his haikus must, not only observe the life, but think about it with him.

The philosophy and the method of Koi gained enthusiastic support of young ambitious haikuists, poets of free verse, and dancers of Buto.

Cherry blossoms.
Working in the paddy
We see all their stamens.

Snails copulate.
One's flesh eats into the other's.

Fences stand
In the field, habitat of snakes.
She sews clothes.

A catfish laughs.
It thinks of other catfishes
In other ponds.

Hairs fall
Also to my back.
Oh, mountains and rivers !

A firefly
Lights up
Another firefly dead.

Red plum blossoms.
A ball of air
Leaves a box.

Fire burns grasses
And comes to lick us.
A child lick it back.

To a pink
The time of the tiger
Comes flying.

Falling cicada.
Somebody has already fallen in
advance