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Imaging

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H. B. FURAY

FOR many years it was blandly assumed that a college English course of the old liberal arts sort with its considerable emphasis on study of such exotic forms of composition as the short story, the play, the poem, was sound training, no doubt, for a career in the arts or the professions but incredible nonsense for anyone intending to enter the hard-headed world of business. This hoary attitude has been exploded many times since the end of World War II, not least by Peter F. Drucker, a business consultant, writing in the May 1952 issue of *FORTUNE* magazine.

True for you, says Mr. Drucker, most graduates of today are going to end up as employees of some large business concern, even perhaps of that large business concern which is government. But even here a person's skill as an employe has become increasingly more important to success than any special technical competence; and the higher you climb, the truer this becomes. On all the more rarefied levels the emphasis is on ability to work within the organization and the basic skill here is ability to organize and express ideas in writing or speaking. The best educational means to this end, Mr. Drucker continues surprisingly, is the writing of poetry and the writing of short stories; for these disciplines force one to order thought, to be economical with language, to give meaning to every word, to recognize and be able to use language in all its refinements—precision, overtones, cadence.

We are not being purely starry-eyed, then, when we make college students try to write poems. The poems will be mostly very bad, because a good poem calls for the simultaneous mastery of many of the resources of language and the average student is not yet able thus to look in many directions at once. He can write good rhyme and rhythm if he does not have to attend too much to thought, he can write good thought if he does not have to worry about imagery, he can shape a good single image if he does not have to remember that it must be fit for stringing with other images to make a coherence, a unity, a poem; but he cannot do all these things at the same time for the same, say, eight lines unless he has first been exercised separately in each of the skills involved. After that he may be able to fuse the diverse elements into something which remotely resembles a poem, before that it simply cannot be— except, of course, for a very, very few, and they are those who do not need to be taught, having already taught themselves.

Training in each of the elements, training in the fusion of the elements, will even at that result in poems whose parts seem to have been stuck together with glue (as indeed they have been), yet the ledger still shows a profit. Even the worst garner some increase in awareness of what words and phrases can and should do, even the best have learned to refine their “touches”. A residue of skill will carry over into each one’s prose, making it terser, more precise, more conscious of how the manipulation of words and phrases can vary rhythm and affect emphasis, and more ready to admit (one fondly hopes) that a good, tight image is useful and nothing to be ashamed of.

For the student the most difficult of these steps in the taught writing of a poem is of course the last one, the fusion of the elements into a whole. But while the fusion is certainly the “first thing” in the order of importance, it is not first in the order of procedure; and unless we take care of the snags in the earlier stages, we may well never get to the final stage. Of these earlier stages, the separate preliminary steps, the most difficult is imaging, the conception and execution of an image.

I

An image recognizes and puts to use in language the likeness (or unlikeness) of two objects. Since the two objects may be both of them concrete and physical (the sky, the sea), or the one concrete and physical, the other concrete and spiritual (digging, thinking), or the one concrete, whether physical or spiritual, the other abstract ("In his appetites, man is a bear"), and so on, there are many different kinds and levels of imaging. Discovering the likeness between two objects, the imager makes the qualities of one better realized by pointing to the other (eyes as blue as the sky). Theoretically one could discover and make use of the likeness between two abstract objects, but since for most of us this is putting the unknown in terms of the more unknown, it is not properly called an image; an image has for both terms (both ends of the comparison), or at least for the one term that does the work, an object which is individual and sensuous, that is, an object that can be seen, heard, smelled, tasted, touched, or all these at once. To say that thinking is often like digging, clarifies; to say that digging is often like thinking, does not; digging, not thinking, is the working term.

Beyond the simplest image which compares (or contrasts) one object with one other object or one group of objects with one other group of objects, where a one-to-one relationship obtains ($A \text{ equals } B, C \text{ equals } D$), you have more complex images; for example, that type where not the objects themselves but the relationships of two pairs of objects are compared (A 's likeness to B equals C 's likeness to D or, mathematically, $A::B::C:D$). Beyond this again you have an image or a cluster of images representing (thus suggesting) thoughts and conceptions larger, more universal, than themselves: the images are the larger conception writ small and familiar and seizable; and this is symbolism. Some exercise in all these levels may be given (in point of fact, they interpenetrate), but of course the main stress should be on the simplest image since a mastery of the diverse ways of handling that is by far the most commonly useful bit of writing or speaking technique. (For the higher levels, even if the student cannot learn to do it himself,

he gains in reading power from the effort because he is thereafter more able to assess what is being done by others.)

The basis of an image is the likeness (or unlikeness) perceived, but for it to be an actual image, the discovered likeness must be put into language. To the eye which discovers it the speaking likeness is in the objects themselves, but for the writer there is no speaking likeness until he has found the words to reveal it; the likeness here is the likeness *expressed*. Many people can discover likeness between things but unless they can express it in appropriate words and in appropriate context they cannot image.

The value of imaging for the student is manifest. It forces him to observe, it forces him to observe relationships between things, it forces him to put these observed relationships in just the right words and in just the right order and in just the right connection. Since the common definition of intelligence is the ability to perceive relations, you are by imaging making the student think and making him discipline his thinking so that it can be put into those linguistic molds that are the common coin of a successful life.

The rest of this essay will suggest some practical ways in which imaging can be presented in the classroom at the introductory college level. Mainly this will deal with the student's own *making* of acceptable images but there will also be something about his *recognizing* the images of others in the significance of their variety.

II

We start with phrases rather than with words, because an imaging phrase has both terms expressed explicitly whereas an imaging word has one term buried. Think of all the short Anglo-Saxon adjectives that you can, the ones conveying physical qualities, and for most of them a traditional stereotyped comparison will leap to mind. Quick, broad, thin, fat, sharp, bright, loose—quick as a wink, broad as a door, thin as a rail, fat as a frog, sharp as a tack, bright as a button, loose as water: with a little effort anyone can make up a list several pages

long. Of course many of these phrases are so overused as to have become threadbare of suggestion, nothing at all starts up in the mind at their touch. Time has severed the linkage in others—how many modern buttons are bright (these were *male* buttons the comparison was thinking of), how many hearers are farmers (and New England farmers at that) ready to picture the rail of the old split-rail fence rather than the steel one of the railroad.

In any case, no one wants the students merely to dredge out the old, tired comparisons. These are for a start, to give the idea and demonstrate the technique; and the folk comparisons are best for that because they are uniformly earthy and uniformly accurate (or were so in their youth). List them, then add half a dozen more with the second term left out: slow as . . . , thick as . . . , pale as . . . ; and inaugurate an oral search for the best completions. Take time out to assess each offering, weighing (or letting others weigh) both its accuracy and its vividness. By vividness I mean that the propriety of the second term must be instantly clear and universally recognizable. Inevitably some wit will offer "slow as Juan de la Cruz", which convulses the house since old Juan, fat and dumb, is sitting in the front row, smiling happily at his sudden prominence. But aside from its being calumny (or at least detraction) this is no good because, stuff of Empire though he may be, Juan is not widely known and the comparison is devoid of all but parochial impact.

When sure that they have grasped the procedure, give a list of fifteen or more adjectives to be completed in this way, the grading to be (and make this clear) not for sheer and bare completion but for the accuracy and fresh vividness of the completing term chosen. Later each one submits a list of twenty such adjectives chosen by himself (by using the dictionary) and that list, edited, is again completed by him (or by another, since it's sometimes good to shake their careful plans by doing the unexpected); and so on.

The reason for the first list of adjectives being assigned and the subsequent list or lists being edited is that the temp-

tation of the student, left to himself, is to choose nothing but colors—blue, red, yellow, etc. This is because color is the first and shallowest thing observed and a list of colors promises to be easiest to complete. Color should be included, of course, but as something a shade more subtle than the mere names mentioned above—wan, fiery, livid, for example. And all the other physical qualities of external objects, variously perceived by the five senses, should get in, too. The qualities appealing to sight may well come first since they are thrust upon us most obviously, the others later since they are more difficult to grasp and to handle with precision; but even for sight alone there is shape and movement as well as color.

A thoughtful teacher can work many switches on this simplest of figures, moving the students imperceptibly on to subtler comparisons. For instance, change the adjectives to those that qualify human action somewhat more spiritually while keeping the other term concrete and physical. Abrupt, insistent, searching, devious—abrupt as a cleaver (or as lightning), insistent as the wind (or as light), searching as the rain (or as air), devious as a snowflake (or a spider's skein, or the fall of a leaf). I offer these somewhat offhandedly but include the parenthetical alternative from design. Here you not only look, with the class, for improvements but weigh, with the class, the difference of meaning in two perhaps equally good terms offered. Both a cleaver's stroke and lightning's are abrupt in the barest sense of the adjective, but one certainly seems more apt than the other; in any case they can surely see that one figure features movement and sound (the thunk of the cleaver into the block), the other a burst of light: abruptness in different languages.

They will, alas, often prefer the comparison which you think less good, but make them give their concrete reasons for what they choose as more apt and you are at least making them look more sharply at what's in their mind's eye; in any case, it is the individual imagination that we want to put to work, not the group imagination. In all this, conning of a good dictionary (one which gives some shades of meaning) is essential. Unfortunately prices make the assignment as text of most of

the standard works an unreasonable burden, and those dictionaries that have come out as paperbacks have done so by abridging, cutting mostly those shades of meaning which are exactly what we desire. But there is always the library.

Good writing is done, of course, chiefly with verbs and nouns, not adjectives, as E. B. White points out in his revision of Strunk's *THE ELEMENTS OF STYLE*. But adjectives, especially when accurate and suggestive at once, are important, too. White's own example of their usefulness can serve us here: "Up the *airy* mountain,/Down the *rushy* glen,/we daren't go a-hunting/For fear of little men...", where the italicized adjectives lift both mountain and glen out of drab nonentity. One can think of many such adjectives, mostly from poetry: Frost's "*pillared* dark" (of the woods), his "*easy* wind and *downy* flake", Tennyson's "*curly* shepherd lad". I remember once spending several days trying to decide which of two adjectives was better in a phrase describing how we may die — "like shaken candles burning against the *rushing?*/*gusty?* dark". I think I finally choose *gusty* because it picked up and carried on the suggestion of sound begun by *against* and also because it was apt, pictorially, for the "guttering out" nature of this sort of dying; but I abandoned *rushing* with regret because it seemed to me to contain an excellent buried picture (sound, too) of Death swooping in.

The point here, of course, is not that we should try right away to move the student into employment of such adjectives, but that the power to employ them at any future time depends on one's power to make associations. "*Easy* wind" obviously draws its effect from the myriad associations of unbuttoned looseness which we have with the word *easy*. The *downy* of "downy flake" is even more definite: we are almost necessarily thinking of the softness and lightness of feathers when we say it. All this possible later wealth of awareness in reading and in writing (or speaking) is firmly rooted in our much earlier awareness of the values for vividness in the one-to-one relationship where both terms show.

But if we wish now to take the student on into work on images where one term is buried, this is the place to start show-

ing *why* good writing leans most heavily on its verbs and nouns. Quiller-Couch (I think it is) speaks of "portmanteaux" words, those that carry several meanings in their bag. Chiefly it is verbs that have this carry-all quality. You can say that one *moved* to the door and you have conveyed the essential notion that from being here he somehow got to be there, but that's all you have done; whereas if he *scrambled*, or *scampered*, or *sauntered*, you have conveyed all the information that the first verb gave *and* a specification of how he moved *and* a suggestion of how he felt when doing so: three meanings for one and no more words expended.

Verbs of themselves will do all this work, if properly chosen, without any imaging being involved. Where the imaging comes in, at this stage, is in your getting the student to see that he can make use of all this "portmanteaux" value of verbs that truly specify by putting them to work as adjectives; there are, after all, such things as participles, perfectly respectable members of the family. Thus a *strolling* breeze, a loose and *scampering* football, a *striding* wave, wake up the stock adjectival qualification of such realities by borrowing motion from another category; and that, of course, is the secret (no very deeply kept one, but ignored for all that) of the imaging use of verb or noun where one term stays out of explicit sight. But before we look into that, let's have a sample exercise in the use of the "portmanteaux" verb.

The easiest way to make up this exercise is to do it backwards. That is, you compose a sentence with a good many verbs, main or participial, in it, paying particular attention to the concreteness and "portmanteaux" quality of the verbs chosen; then you empty out the color by substituting a general verb for each specific one. The resultant emasculated sentence will be astonishingly like those which the students ordinarily write. Give this pallid sentence first, then lead them on to see how altering a few words wakes it up. After that, several "emptied" sentences, handed out by you, are an overnight re-write exercise. Here's a sample.

- I. A *passing* breeze *moved* lightly across the field, *turning* the flowers, *bending* the grass, *blowing* the leaves. (17 words, 5 verbs)

- II. A breeze *strolled* through the field, *fluttering* the flowers, *ruffling* the grass, *tinkling* the leaves. (15 words, 4 verbs)

When verbs have buried in them, besides the value of being precisely concrete, the added value of suggesting a comparison, it is because the qualification of an action usually used in one connection has now been applied to a completely alien class of things. Shelley writes of the skylark's flight: "Thou dost *float* and *run*." Floating is usually used of the buoyancy of an object on the surface of the water, running is usually used of headlong motion on land. By applying these verbs, outside their normal connection, to the flight of the skylark, he is saying: the flight of the skylark in the air is like floating and again it is like running; but he says it in just two words. Some of the verbs given in the preceding examples have this imaging quality, for instance *strolled* as affirmed of a breeze, but most of them are better words just because they are more exact depictions of the action.

Nouns can do this imaging work too, but I think the mind first gets at this usage in nouns through a grasp of the parallel usage in verbs. If a sharp wind *cuts* (like a knife . . . but you don't need this explicit fulfillment), then one can talk of the *edge* of a wind; or the wind *bites* and one can accordingly speak of its *teeth*; or the heat *swathes* and is a *blanket*; or the cold *pierces* or *thrusts* to the bone and is a *blade*; or refracted light *shatters* and is *shards* of colored glass on the floor. What one needs to work out good exercises along these lines is not a manual, such as too many teachers chain themselves to for life, but pencil and paper, a good dictionary, and sweat. Open with the float-run gambit and follow with the coining or discovery of similar usages (poems are thick, sometimes clogged, with them), then let this old secret of the new collocation be extended to affect associated nouns, finally work backwards from such nouns to the verbs that will fit them aptly within the same phrase.

Eventually you may receive some such elaboration as this (of E. B. White, in frolicsome mood): "*Rather, very, lit-*

tle, pretty — these are the leeches that infest the pond of prose, sucking the blood of words." Here the figure is carried through too patly and too completely; it draws too much attention to itself and is therefore bad communication (since one should look *through* language and not *at* it). This is the traditional objection to such intensified training in imagery as I have been advocating: the students learn to write too lushly and their compositions become crazy quilts. What we want is clean, hard prose, writing with restraint.

I agree. The objection, however, misses the point, which is the difference between restraint and barrenness. Restraint implies that you have something which you are holding back, barrenness that you have nothing. The power of restraint is the reader's sense that you could deluge the words and ideas but prefer to hold them in leash; this "cataract behind" is what gives impact to the spare expression which you do choose. One often hears that the path to a tight piece of composition is re-writing, and by re-writing is meant paring, pruning, altering, trying it this way, then that. None of this can be done when the first copy is a desert. No, the first step is to get them to expand, enrich, flourish even to excess all the resources of the written word; the next step is to teach them to control this wealth, to give up the figure here or there or yonder for the sake of increased strength in the key point of the sentence or paragraph. If they have this power pulsating behind but master it, the resultant prose *will be* clean and hard and restrained, but it won't be barren.

A final exercise ties together and tests the fruits of the preceding exercises in imaging; it can also be used earlier for the sake of the searching that it makes one do. Here it is.

SOFT THINGS

1. I like *soft things*.
2. I like the soft touch of fur.
3. I like the gentle breath of the dawn breeze.
4. I like the distant, muted sound of a trumpet.
5. I like the mellow light of late afternoon.
6. I like the elusive scent of sampaguita.

The idea is to take some quality, softness (or hardness, or crispness, or brightness, etc.) and search out its fulfillment in different objects which appeal to different senses. All the things listed in the sample are soft and recognized as being so, but they are soft in transferred ways. The student's task when he has been assigned a quality, say, roughness (he can hate it rather than like it, that part doesn't matter), is to dig out a number of separate fulfillments and express each one appropriately. You will notice in the sample (which is borrowed by memory from old themes) that although the first exemplification (not counting No. 1 which is a lead-off) uses the adjective *soft*, no other does; he must find not only the proper exemplifications but also the best adjective to express softness as it differently appears in each case.

Even after labored explanation in advance of the purposes and requirements of the exercise (usually one entire class period), three common defects will show up in the finished products. The first is that some, even after being cautioned, are hopelessly enamored of their key word: they like soft furs, soft breezes, soft trumpets, soft lights and, presumably, soft heads. The second is the food bypath, along which some vanish, never to return: they like soft breezes, they like soft mounds of ice cream, they also like steak, also *pansit*, also mango, etc. The mention of food gets them completely away from softness into this impassioned enumeration (soft or hard, they like 'em all). The third defect, irremediable, is that the objects in which they find softness fulfilled are not, alas, the ones that promise well for the future of poetry; I falsified the list. They like the touch, not of fur or of silk, but of pillows (or hands); the breeze is not a dawn breeze but a midnight one; the trumpet is, naturally, a hot trumpet; the mellow light is that of neon lights through the smog; the elusive scent is not sampaguita but Chanel No. 5! Nevertheless, if the first two defects are corrected (fairly easy the second time around), the third can be let lie; the objects may be regrettable but at least they are objects in different categories. The value of the exercise, which is to make them aware that familiar qualities are analogically present in different classes of things and that therefore different kinds of things *can* be compared, is not thereby lost.

This assignment, I said, normally takes one class period to explain. I should here like to strike a blow for prolonged care in giving assignments. Teachers do unconsciously resent the time thus stolen from "positive matter" but this is positive matter, and it is certain that the excellence of the results is in direct proportion to the clearness with which the students grasp the purpose of the assignment and the important steps of the working-out process. Here is a model given to a class endeavoring to write a poem.

The bud of the rose
the bud of the mouth
the bud of the heart
are petal-pink and soft

The brazen-voiced hussy, Time,
crumples one
slashes the sweetness of the other
betrays the third

What is left is
a souring waver of scent
a curl of lips
a pang
then nothing

The explanation shows that the initial "bud" is seen variously fulfilled in three categories, all of which are in their moment of glory "petal-pink and soft" at least analogically. Then they are destroyed by Time and the trick is to get the appropriate expression for each destruction, bearing in mind the different nature of each one. Finally the same thing is done for the remnant left in each case, when ravaging Time has passed. After going through this with some pains orally, the following instructions were handed out and explained in their turn. "This exercise puts one thought in one coherent group of images and concerns itself thereafter with the attempt to develop this thought in a consistent, logical and compact structure. Rhyme and metrical rhythm are not here to be attempted since this represents a distraction from the central business. The concern is with a) a rounded unity of thought, b) put in

appropriate and coherent images, c) compactly. Grading will be according to success or failure in these requirements."

Having got some surprisingly good fulfillments of the exact requirements specified, I tried a further step which got almost nowhere. "This exercise submits the preceding one to the further discipline of rhyme and metre." Sample:

What bud the rose lifts sweetly
Lips bring to sweeter flower;
The heart too has its blossom
If only for an hour.

For Time, the brazen hussy,
Grants rosebuds but a breath,
Sets petalled lips to curling,
And to the heart gives death.

Bud's scent, lip's curl, heart's aching,
Bud, lip and heart bewray;
While soft, beyond, and mincing
Time goes her murdering way.

III

It might seem the place here to say something about the proportional image, that which compares not two objects but two likenesses (A:B::C:D). As a matter of fact, however, the students were engaged in that as soon as they entered upon the "float-run" use of verbs: the bird is to its motion in the air as the stick is to its motion on the water. From here on, as perceptive reading heightens their awareness of the different things an image can do, they will under direction grow into the more complex usages and will at the same time learn to discriminate between the occasions when such a complex figure is effective and those when it is detrimental. Close criticism of images encountered in reading can do this because here they see the image actually at work for some writer, whereas going on too long in the mere exercises, isolated from any context, tends to dry up interest.

As a handy device for introducing the students to some of the differing values which writers have stressed in the image, I have a classification by title which I here offer with some diffidence (this is a lie, but a conventional one). It is of course an over-simplification, but you have to start somewhere. The image, then, has been at various times a *knot*, a *door* and a *well*.

The image as knot has occurred whenever writers were principally interested in the cleverness of the tie-up. Most conceits of the metaphysical poets were of this sort, for example the most famous, Donne's in *A VALEDICTION: FORBIDDING MOURNING*. Speaking of the souls of two lovers who are being separated for a time, he writes:

If they be two, they are two so,
As stiffe twin compasses are two,
Thy soule the fixt foot, makes no show
To move, but doth, if the 'other doe.

And though it in the center sit,
Yet when the other far doth rome,
It leans, and hearkens after it,
And growes erect, as that comes home.

Such wilt thou be to mee, who must
Like th'other foot, obliquely runne;
Thy firmness makes my circle just,
And makes me end, where I begunne.

One hardly expects a normal lover, hot and eager, to breathe intensely: "Our love for one another is like the two legs of a schoolboy's compass." The comparison, then, is assuredly of two unlikes, two objects from alien categories. Yet the reader is forced to acknowledge the keen aptness of the comparison in its every detail. The revelation, the shock value, of the image is precisely in the cleverness of the tying. Once the image has perforce been accepted, further, deeper meanings can be attached, as in the last two lines. But the foundation of richness is the knot itself.

The Romantics, when being professedly romantic, used the image as a door. Their focus was not, as with the metaphysical poets, on the tightness of the knot tied between the two objects compared, but on the pictorial and emotional values for the poem's mood of the second term, the one to which the likening directed the reader's attention. Shelley was not concerned about whether leaves before the west wind really were "like ghosts from an enchanter fleeing" nor was Keats worried about whether any darkness, even of faery land, can be accurately called "embalmèd." But in each case (and in innumerable others) the bright shadowy picture given conveyed the reader imaginatively to where the poet wanted him to go, opened a door for him.

By the well, the third of my slogans, I mean all those usages of the image where the writer is interested neither in the aptness of the comparison nor (exclusively) in the world of imagination offered by the second term, but desires to get as many layers of meaning as possible out of the image. To him the image is a well and one draws simultaneously from the surface, from the midpoint and from the bottom. Ambiguity and allusiveness make this possible, so it becomes a very complicated study, confusing rather than enlightening to beginners (it's all clear to us older heads, of course). Still, some instances from modern poetry can show how a suggested image brings in its train still further connotations. The italicized words in the following opening lines, the first from Ransom's *THE EQUILIBRISTS*, the second from his *WINTER REMEMBERED*, bear scrutiny in this regard.

Full of her long white arms and milky skin
He had a thousand times remembered sin...

Two evils, monstrous either one apart,
Possessed me and were long and loath at going...

The gluttony implicit in "full of" (which is certainly not the term one would expect to go aptly with "long white arms and milky skin"), the hint of diabolism in "possessed", do not so much direct attention to themselves as bring undertones of commentary to the whole context. In any case, looking at

enough modern poems makes the student aware that these writers uniformly insist on the image's *doing* something. They would despise the brilliant opening stanza of Housman's REVEILLE (Wake! The silver dusk returning/ Up the beach of darkness brims/ And the ship of sunrise burning/ Strands upon the eastern rims) because, after all, what does it *do* for the meaning of the poem?

IV

Harold G. Henderson's book, AN INTRODUCTION TO HAIKU, which is now available as a paperback, provides material whereby students may be introduced to the use of the image as symbol. A *haiku* is a short Japanese poem, with a traditional and classic form, and with special characteristics of its own. One doesn't have to go into the technical requirements; it is sufficient to reproduce a number of Professor Henderson's translations, after which the general shape and the intention of the type become clear. I gave twenty-five samples, two mimeographed pages, to my class. The class explanation was merely making the students see for themselves that something other and larger than itself was implicit in each haiku. Then, too, I showed that the piece could be composed from either end, by starting from the concrete picture or happening observed and realizing how it could be eloquent of a more general truth or by starting from the general truth (Worthwhile things require effort) and then laboriously putting it into the concrete (Gold has to be dug).

The following, unlabelled and in hap-hazard order, are four true haiku and four student efforts to make a haiku. I think they bear comparison. In fact, except for certain ones, I think only experts could distinguish which was which.

1. A fluttering swarm
of cherry petals; — and there comes,
pursuing them, the storm!
2. A soldier, scarred and lame;
gleaming on his chest,
a golden star of fame.

3. The lighted candle —
 (Ah, how it glows!)—
 dazzles the moth.
4. A graveyard: low
 the grave mounds lie, and rank
 the grasses grow.
5. A mountain-village:
 under the piled-up snow
 the sound of water.
6. From afar the burning coal glitters;
 in the grasp of your hand
 the glittering coal burns.
7. The gusts howl,
 black clouds flock together;
 brightly the lighthouse glows.
8. Night that ends so soon:
 in the shallows still remains
 one sliver of the moon.