

月報俳句ジャーナル

GEPPPO

HAIKU

JOURNAL

Monthly Newsletter

Vol. 3, No. 9, September 1980

27

EDITORIAL TRIBUTE

KIYOSHI and KIYOKO TOKUTOMI

Founders of the Yuki Teikei Haiku Society
of the U.S.A. and Canada

Now in its fifth year, the haiku organization founded by Kiyoshi and Kiyoko Tokutomi has grown in intercontinental scope to embrace interchange with haikuists as distant as Australia and the Northern European countries in addition to those in Japan, Canada and the United States. The GEPPPO and the Haiku Journal created by Mr. and Mrs. Tokutomi in consultation with Dr. Edwin A. Falkowski have provided wider exposure to the traditions and the qualities of thought that comprise Yuki Teikei haiku as an art form.

To meet Kiyoshi and Kiyoko is to meet an unusually modest team, poised with inner serenity and earnest in their endeavors. Bicultural as well as bilingual, they have a well earned reputation as educators who have linked the hearts and minds of the West with those of the East.

Kiyoshi Tokutomi, born in California, received much of his education in Japan, graduating from Saga Teachers College with a specialization in Calligraphy and the teaching of English Language. Following his return to the United States he became Press Correspondent for the Japanese American Press. Kiyoko Tokutomi was born in Japan, and as a teenager was very interested in writing tanka. It was not until she too, attended Saga Teachers College that she became intensely interested in haiku, particularly the work of Buson. The two met later, as teachers in the same Junior High School. Several years elapsed before she could join him in the United States. They have one daughter, Yukiko, who has been a student at the University of California.

Singly or together, they have served the Society in many capacities as: haikuists, translators, calligraphers, editors, contest judges, treasurers, artists, secretaries and international correspondents. They have published the first KIGO listings for North America, generated the framework for an English Language Saijiki, prepared educational materials for Japanese Language Teachers and launched the first international contests for Yuki Teikei haiku in North America.

The Yuki Teikei Haiku Society of the U.S.A. and Canada is indeed privileged to have experienced the creative contributions of these two talented haikuists, Kiyoshi and Kiyoko Tokutomi.



C. Joy Haas
Editor

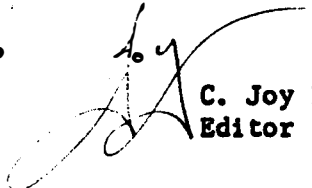
For our CANADIAN members . . . as the GEPPPO goes to press . . . October 13, 1980

- HAPPY THANKSGIVING -

- TO MEMBERS . . . FROM THE EDITOR -

Mr. and Mrs. Tokutomi and I wish to thank members for their kind wishes and encouragement. Kiyoshi is now feeling much stronger. We regret that we are unable to respond to each of you individually at this time but we will respond in the GEPPPO. We welcome your comments and suggestions.

Sincerely,



C. Joy Haas
Editor

- THE PRESIDENT'S REPORT -

I would like to express for all the membership, the gratitude we feel towards Kiyoshi and Kiyoko Tokutomi, creators and first editors of the GEPPPO. The GEPPPO provides for our far-flung membership a forum for the study and discussion of traditional haiku and for interchange with other haiku writers. This informative publication is anticipated with excitement each month as a source of inspiration and education. The GEPPPO provides us with encouragement and stimulation in our haiku efforts. Thank you, Mr. and Mrs. Tokutomi, for this gift of knowledge and opportunity for learning. You have made a unique contribution to our culture and a special contribution to our personal growth. Thank you for all of us.

Patricia Machmiller
President

- VICE-PRESIDENT'S REPORT -

- Yuki Teikei Haiku Society Meeting of September 6, 1980 -

The meeting opened with introduction of the special guest, Mrs. Doris Gibson, a visitor from Scotland and sister of Beth Martin Haas. Mrs. Gibson, who has had a background of theatre and opera in London and Paris remarked about the need for drama and directness in writing. For example, instead of saying "somnolent" one should say "sleep" and be done with it.

Joy Haas, as the new editor of the GEPPPO made several comments: (1) There is a need to recognize the GEPPPO as the official publication of the Yuki Teikei Haiku Society. (2) The GEPPPO needs to list names of officers of the Society. (3) The need exists to develop an orientation packet for new members. The new editor also stated that all incoming mail is being reviewed with Kiyoshi and Kiyoko Tokutomi. Joy emphasized that members comments and suggestions would be welcomed. She also recommended that the Society consider the possibilities of making their publications available to major libraries, particularly those in universities and colleges. Joy suggested that each member contact local reference librarians and provide information about the content and ordering of our publications.

It appears we have an organizer -- What a Joy!

Tom Arima introduced discussion on the work currently being done by committees, by-laws, Saijiki, etc. It appears that many members would rather spend time writing haiku than on being concerned with "organization".

Book Review: Ueda MODERN JAPANESE HAIKU, University of Toronto Press

Pat Machmiller presented a review of the book. Poems of the 19th century were trite, pretentious, and devoid of emotional appeal. Shiki entered the scene. He and his followers wrote a manifesto which in essence emphasized: (1) direct appeal to the emotions; (2) abhorance of trite motifs and wordiness; (3) acceptance of ancient court vocabulary, modern vernacular, loan words from the Chinese and western languages as long as the words harmonize with the tone of the haiku; (4) detachment from ties to any ancient lineage or modern school. Two basic rules were sustained by Shiki and his followers: (1) use of the 5-7-5 form, and (2) use of a season word -- KIGO.

Some examples of haiku by Shiki: (translated from the original Japanese 5-7-5)

The wintry gust
a temple bell abandoned
by the roadside

New Year's Day
dead chrysanthemums
at the garden gate

I get down from my horse
and ask the name of the river
the autumn wind

After killing a spider
how lonely I feel
in the cold of the night

The autumn chill
with eyes glaring
there hangs the mask
of the demoness

Haiku Exercise: Pat Machmiller proposed that members rewrite the preceding four line translation in 5-7-5 form.

Author's translation:

Autumn is cold
eyes glaring
Demonesses mask

Aki samushi
Manako no hikaru
kijo no men

5-7-5 version by Jerry Ball:

Demonesses mask;
and through its glaring eyes
the chill of autumn

Seki Dai for the day began at about three o'clock. KIGO for the day were:
RED LEAVES, STARTING SCHOOL or FIRST DAY OF SCHOOL and INDIAN SUMMER.

1st Place:

Homework in hand
a schoolboy on the sidewalk
gathers red leaves

- by Kiyoko Tokutomi -

2nd Place: My faded denims
(Tie) retrieved from the "goodwill" bag
Indian summer

Lillian Giskin

New lunch pail in hand
and a glum look on his face --
the first day of school

Jerry Ball

In the ensuing discussion a valuable point was made by Kiyoshi Tokutomi: that since a haiku is so short, many times the most important aspect is that which is NOT SAID. For example, consider the haiku by Noriko Iwaki in which the word "love" is not said:

So small his tombstone
under my umbrella
in the winter rain

Jerald T. Ball
Vice-President

HAIKU OF CONTEMPORARY JAPANESE POETS

- Translated by Kiyoshi & Kiyoko Tokutomi -

KIGO: MORNING-GLORY

The morning-glory
tears at itself
and perishes soon

Kakei Kato

ASAGAO NO
ONORE WO SAKITE
SUGU HOROBU

The rain drops (falling)
on the neglected morning-glory
glitter and glitter

Tenko Kawasaki

WASURERARESHI
ASAGAO NI AME
KIRA KIRA

KIGO: SILK-TREE BLOSSOMS

With the boat whistle
evening arrives
blossoms of the silk-tree

Shugyo Takaha

SENTEKI GA
MOTARASU YUBE
NEMU NO HANA

(The evening
which the boat whistle brings,
blossoms of the silk-tree)

(Note: Silk-tree blossoms become particularly
impressive in the evening but they do not
show much in day time).

KIGO: LILY

Praise of lily
all the lilies in the greenhouse
listen

Miyoko Hashimoto

YURI TATOO
ONSHITSU NO YURI
MINA KIKERI

KIGO: IRIS

In the iris garden
the path of the wind seen
with one bloom

Mikoo Kawaai

HITOTSU SAITE
KAZEMICHI MIYURE
SHOBUEN

of circled notes
()

KIGO: Morning-glory (ASAGAO) and Full moon (MANGETSU)

- | | |
|---|--|
| <p>3(2) 1. The morning-glory
is folding more quietly
than his Morning News <i>Roseliep</i></p> <p>2. The child is searching
for a glimpse of his father
in the hunter's moon <i>Roseliep</i></p> <p>3. The ant's face and mine
meeting in the drop of dew
ready to topple</p> <p>4. The small child and I
put out a pail of water
to catch the full moon</p> <p>5. In the void of sky
no one but themselves to hear --
the wildgeese crying</p> <p>3(2) 6. The runaway son
appears glad to be welcomed
first by the scarecrow <i>Roseliep</i></p> <p>7. Full moon's reflection
forms a bridge across the bay --
weary arms row home</p> <p>8. Morning-glory tree
gathers the whole burro train
into its shadow</p> <p>9. Just about inside
the Mexican mission door
-- morning-glory vine</p> <p>10. The intimacy
between morning-glory vines
and a young lizard <i>P. Schuck</i></p> <p>11. Morning-glories climb
an old windmill slipcovered
in green and blue now</p> <p>12. Turnpike pointers mark
protected wildflower plots
daisies and blue flax</p> <p>13. Strident wind strips trees
of perfect red maple leaves
ours for just one day</p> <p>14. A kitten climbing
up the morning-glory vines
blue blossoms falling <i>Stewart</i></p> <p>15. Cool ocean breezes
the boy raking mulch around
his young snapdragons</p> <p>16. Like a tapestry
draped over my weathered fence
these morning glories <i>R. Richardson</i></p> <p>17. Arriving too late
to view morning glories
retired so soon?</p> | <p>18. Under a full moon
fishermen mending their nets
big catch tomorrow</p> <p>19. In a dark alley
a thief <u>condemns</u> the full moon
a barking dog!</p> <p>20. A morning-glory:
cheeky crow rises skyward
with a single caw <i>Bachawry</i></p> <p>21. Gathering storm-clouds
a combine races over
a field of barley</p> <p>22. Cranberry fragrance
walking on the riverbank
in sunset stillness <i>Bachawry</i></p> <p>23. News of a friend's death
butterfly wafts past my ear
and over the wall</p> <p>24. The broken white line
lures my car into the night
<u>katydid</u> rhythm</p> <p>25. A jolt of brakes
electrifying the stop sign
morning glory blue</p> <p>26. Soft, blue, white morning
glories spiral heavenward
and soul's inner growth</p> <p>27. How daintily you
morning-glories adorn fence
too splendid to touch</p> <p>28. <u>Multicolored</u> leaves
drift aimlessly down worn path
lone drifter <u>looks, waits</u></p> <p>29. Our morning-glories
torn from the iron handrail
no longer climbing</p> <p>30. Past mid-September
gold of the maple lights days
which make nights longer</p> <p>31. The morning-glory
twining vine, heart, and funnel
around my brief hours</p> <p>32. With paper lanterns
porch shadows leap on shadows
moonlit treetops sway</p> <p>33. Face of the full moon
centered in the dark heavens
draws lone face upward</p> <p>34. Today, inching through
invalid's open window
<u>lone</u> morning-glory <i>B. Brewer</i></p> |
|---|--|

4(2)

B. Brewer
Hears

most notes (over 6)

* Editorial Board (EB) (2nd)

- 35. Full moon on the sea
each wave rinsing the silver
out of the tidepool
- 36. The wolves' cries darken
the shadow-caves of boulders
beyond the moon's gaze
- 37. Two steps to the right
enough to hang the full moon
in the apple tree
- 38. Smaller and more pale
the few wild morning-glories
today's guest so young
- 39. Long sleepless flight home
across a vast night blackness
the perfect full moon
- 40. In the vast black sky
a runway to the full moon
the great jet's long wing
- 41. Monarchs flee the grove
group-flights followed by stragglers
off to Mexico
- 42. The wellworn full moon
riding brittle-crisp this night
of witches and saints
- 43. The season's full moon
rises out of grain stubble
tall teepees of corn
- 44. Brief stops on the trail
to listen to the silence
the mounting full moon
- 45. The pulsating beat
sirens and red lights flashing
a full moon tonight
- 46. Down at the corner
from the back of a pick-up truck
firewood for sale
- 47. Brown, maroon and gold
the desire comes upon me
for chrysanthemums
- 48. Walking home alone
stumbled into a lamp post
tonight's full, full moon
- 49. On a nocturne walk
puddles on a country road
full moon . . . ev'rywhere
- 50. Letter writing . . . late
I reach for a cigarette
full moon in my cup
- 51. In the tree shadows
deepened by the full moon's light
I lose my shadow
- 52. From my pile of leaves
the wind's rake weeps the top half
into the next yard
- 53. A frightened spider
scurries up the hanging web
threatened by strong wind

A. Atwood
E. Brewster
A. Atwood
E. Brewster
A. Atwood

- 54. The light of full moon
casts shadows over the prison
except iron fence
- 55. In autumn water
visible through dark surface
sharp eyes of small fish
- 56. Staging abrupt change
farm laborer in best suit
harvest festival
- 57. Blue toned autumn lake
casts reflections of the trees
all is upside down
- 58. Halloween is here
wierd things make me wonder, though
I am not afraid
- 59. As I watched the sky
the full moon climbed the mountain
then rested on top
- 60. Sharing mochi cakes
by the light of the full moon
the rabbit pounds rice
- 61. The rising full moon
fills the world with golden light
a baby bird chirps
- 62. Golden harvest moon
Jack-'o-lantern of the night
tricking or treating
- 63. A full moon rising
only the stubble remains
of the barley crop
- 64. Migrating wild geese
following the wind southward
yesterday's passage
- 65. A young deer stirs in
the willows; a sunflower
holds a single tear
- 66. Autumn's clouded sky
wind blows the bougainvillaea
a few raindrops fall
- 67. Light from the full moon
reveals the proud new mother
and her wobbly kid
- 68. Just after sunrise
the mist sends another barge
down the old canal
- 69. On cottage windows
every drop of autumn rain
holds a candleflame
- 70. Listening at the door
the autumn wind is sobbing
in the empty trees
- 71. Emerging out of
the construction crane bucket
half of a full moon
- 72. Full unclouded moon
a half-dressed scarecrow face down
in summerfallow

yamagata
yamagata
yamagata

H. Evans

Buchanan

S. Stone

X160?
S. Stone

Arima

L. Crisciana

L. Crisciana

P. Schuch

73. All thoughts suspended . . .
when cresting the hill I find
the full moon ahead *Meckmiller*
74. The antique clock ticks
the old maple sheds gold leaves
early dusk deepens *McClary*
75. First, wet autumn day:
picking a four-leaf clover
shedding a raindrop
76. Under a full moon
shadow of the old playhouse
topples down the hill
77. With high cost of clothes
I go through old garment bag
here's your new scarecrow
78. Pumpkin at doorstep
won school prize for fiercest face
carved for Hallowe'en
79. Each four weeks . . . full moon
good for looking into eyes
walking hand in hand
80. This strangeness I feel
in my new, highrise dwelling
night of the full moon
81. Beyond the moon door
tangled in buckeye branches
the autumn moon *M. Sinclair*
82. Starry autumn night
sudden flashlight beam catches
a raccoon's bright eyes
83. Lone pinetree's shadow
touches its cones . . . one-by-one
how bright the full moon
84. August afternoon:
the old eucalyptus creaks
against the back fence *Ball*
85. Hushed conversation
as the harvest moon rises
distant trainwhistles
86. Ripples on the pond
break up a cool reflection
silvery full moon
87. Beneath a full moon
the mourning dove calls for rain
all nature listens
88. Very lovely things
may be taken for granted
--- just look at red leaves!
89. Smoke curls from chimneys:
every house on the street
proclaims chilly days
90. Fall burglars, beware!
these windows are garrisoned
--- tanks of fighting fish!
91. His bony finger
guides his grandson's gaze upward
the full, yellow moon *Hander*
92. Sight of the full moon
from a space between the clouds
the earth slips away
93. Oh the harvest moon
its distance so much further
from my eyes this year
94. From the wood's shadows
a buck following a doe
the full moon risen
95. The tide going out
long yellow shadows gather
on the autumn sea
96. Mid-September clouds
a spotted towhee scratching
in new fallen leaves
97. At dawn, echoing
through a more silent forest
a lone woodpecker
98. Crossing the long field
suddenly, out of nowhere
a red dragon fly
99. A fresh gust of wind
and on the breeze fluttering
falling willow leaves
100. Full moon beams dance in
lover's black eyes merriment
closeness to follow
101. Leaned against the porch
one morning glory . . . one girl
waiting for someone
102. Children back at school
mother holds book upside down
her neat house echoes
103. Tonight, the full moon
together with our lantern
guide us while fishing
104. Old water bucket
strong enough to hold the moon
nights when both were full
105. Trumpet vine blossoms
with the sound of guitar *KIGOR?*
the huge sun sets
106. On the morning wind
gusts of rain and falling leaves
suddenly it stops
107. Full moon on the lake
ripples and ripples of light
blown by a cold wind
108. Like witches riding
across the face of the moon
outline of oak leaves

(Editor's note re September submissions:
168 haiku submitted
60 written regrets with suggestions
for revision/re-submission).

JULY/AUGUST 1980 SUBMISSIONS

- MERIT ROLL -

"BEST" CHOICES (in alphabetical order)

T. Yamagata:

216 A. Atwood
 222 J. Ball
 133 L. Cruciana

 83 H. Dalton
 42 J. Hargan
 252 P. Machmiller

K. Tokutomi:

216, 218 A. Atwood
 133 L. Cruciana
 83 H. Dalton

 42 J. Hargan
 252 P. Machmiller
 23 T. Murphy
 201 R. Spriggs
 174 I. Wolfe

Members:

3 votes registered: 27, 49

 2 votes registered: 26, 33, 35,
 63, 129, 130, 241, 245, 249,
 250

 1 vote registered: 8, 23, 25, 29,
 32, 36, 43, 45, 54, 65, 66, 85,
 89, 94, 103, 107, 109, 121, 122,
 134, 146, 169, 172, 178, 179,
 197, 198, 203, 219, 229, 231

TOP 10%

T. Yamagata votes:

1, 5, 6, 13, 21, 27, 35, 64, 66, 81, 84, 91, 105, 135, 137,
 146, 150, 160, 161, 164, 168, 174, 200, 215, 218, 250, 252

K. Tokutomi votes:

43, 49, 66, 94, 105, 107, 109, 135, 143, 146, 160, 161,
 162, 173, 200, 215, 221, 250

Members votes: (Range = 0 - 11)

11: 23 (T. Murphy)
 10: 143 (S. Stone); 218 (A. Atwood)
 9: 36 (C. Brewer); 49 (R. Roseliep); 83 (H. Dalton); 122 (B. Sweeney); 162 (M. Henn)
 8: 92 (M. Richardson); 109 (P. Schuck)
 7: 107 (P. Schuck); 220 (J. Ball); 249 (P. Machmiller)
 6: 43 (T. Fowler); 82 (H. Dalton); 135 (E. Dunlop); 198 (C. Brower)
 201 (R. Spriggs); 252 (P. Machmiller)

 5: 14, 24, 41, 50, 54, 63, 152, 161, 169, 170, 190, 215, 217, 222

SUBMISSIONS BY AUTHORSHIP - July/August 1980 GEPP0

1 - 6 B. McCoy	93 - 98 W. Fitzpatrick	196 - 198 C. Brower
7 - 12 V. Provenzano	99 - 101 L. Gronich	199 - 201 R. Spriggs
13 - 15 J. Currier	102 - 110 P. Schuck	202 - 207 S. Youngdahl
16 - 21 P. Scher	111 - 116 B. Cameron	208 - 211 W. Greig
22 - 27 T. Murphy	117 - 122 B. Sweeney	212 - 215 K. Fickert
28 - 33 D. Roberts	123 - 125 T. Wilson	216 - 219 A. Atwood
34 - 36 C. Brewer	126 - 128 F. Otter	220 - 224 J. Ball
37 - 42 J. Hargan	129 - 134 L. Cruciana	225 - 230 R. Yarrow
43 - 48 T. Fowler	135 - 137 E. Dunlop	231 - 236 C. Pratt
49 - 54 R. Roseliep	138 - 143 S. Stone	237 - 242 M. Elliott
55 - 60 D. Greenlee	144 - 149 D. Roberts	243 - 245 D. Priebe
61 - 66 C. Buckaway	150 - 153 M. Sinclair	246 - 248 E. Falkowski
67 - 69 B. McCoy	154 - 159 S. Sikes	<u>249 - 252</u> P. Machmiller
70 - 72 J. Walker	160 - 165 M. Henn	253 - 254 B. Haas
73 - 74 M. Sinclair	166 - 171 M. Eulberg	
75 - 80 G. Newcomb	172 - 180 I. Wolfe	
81 - 85 H. Dalton	181 - 189 J. Youngblood	
86 - 92 M. Richardson	190 - 195 M. Horton	

July/August ERRATA with apologies:

166. Over the concrete
 the ant manages a twig
 Independence Day

M. Eulberg

317. Cleaning the garage
 once more keeping the pine cones
 the summer mountain

A. Atwood

EDITORIAL REMINDER . . . November KIGO due October 25th THANKSGIVING
 December KIGO due November 25th OLD CALENDAR

Please UNDERLINE ALL KIGO . . . don't forget to comment don't forget to vote!

- COMMENTS -

IN RESPONSE TO THE JULY/AUGUST 1980 KUKO . . .

Mr. Teruo Yamagata's Comments:

Please refer to No. 90 in which I am keenly interested. I believe everybody can vividly imagine the scenery with this haiku. Unfortunately, there are four/five KIGO in this haiku:

An August heat wave
at the cool mountain resort
a warm swimming pool

I feel "August" and "cool" at least should be deleted and replaced by other words without season.

I was very happy to have an opportunity to attend the August meeting in San Jose. I was surprised at the liveliness of the discussion on the merits and demerits of the GINKO haiku after the selection. I also noted and learned from several interesting comments. For example: the ".....ing" form should be avoided. Also, subject words such as the first person "I" may be used. These grammatical uses are quite different from ours in Japan. Anyway, I am looking forward to attending your GINKO party again.

Member's Comments:

10. Where I grew up, prairie dogs were located in every clearing among the bushes. This is a poem full of memories for me. C. Buckaway, SASK.
52. The line, "the sick poet waves goodbye" seems to be the story of my life. I've lived a life of poor health but it has never stopped me from accomplishing what I set out to do. C. Buckaway, SASK.
139. This is a poignant poem. After a hailstorm a year ago, we never noticed the hail damage until a week later. Then we had our whole roof re-shingled. C. Buckaway
192. Suggested revision: Here in the garden -- (Ed. note: 2 syllables needed.
 two young tomatoes What about ... "peeking")?
 under a squash leaf
- Suggestion of A. Rotella, NJ

* * *

IN RESPONSE TO THE JUNE 1980 KUKO . . .

18. A wonderful haiku! I would not change a single word! L.S. Winder, VA
53. This poem reminds me of our butcher at Glaslyn when I was young. He cut ice out of the lake in the winter then mixed it with sawdust to keep meat in the summer. C. Buckaway, SASK.
75. What a wonderful haiku -- so deep in meaning. At "their times of ripeness," moon-bathing is in order -- be it cherry or human being! L. Winder, VA
83. Our bluejays used to be so cheeky, the boys hunted them with bows and arrows. C. Buckaway, SASK.
98. I relate to this. Nothing is quite so miraculous as the birth of a "grandson" or granddaughter -- however it is announced! L. Winder, VA
108. We have attended so many funerals and always the whole of nature seems to be filled with sadness. C. Buckaway, SASK.

And also in the editor's mail, this comment . . .

It is astonishing how many in our group have the habit of merely writing a sentence of poetic prose; then divide it up into 5-7-5. And sometimes, very, very lovely; done with great skill and charm. One of the very best ones, last month, and one which won TOP praise from all (including me) was nothing but a beautiful, beautiful sentence that might have been sent to that special page in Readers Digest that gives prizes for the first person to send in a noted beautiful expression of prose from some article or story. It would only have taken a little work to have a fillip either in the first line, or a break or division for a third line Ian Wolfe, CA

* * *

EDITORIAL NOTE . . .

Members submissions, comments and suggestions are encouraged and welcomed. These may be mailed to:

NEW ADDRESS OF THE GEPP0

C. Joy Haas, Editor
GEPP0 Haiku Journal

AUTUMN KIGO

Autumn Months:

September	(In U.S.A. - September 22 - December 21)
October	(In Britain - August, September, October)
November	(In Japan - August, September, October)

Season:

Autumn, Fall	Autumn, first day of	Autumnal
" morning	" beginning of	Autumnal cool or coolness
" evening	" mid-	" freshness
" day	" deepening, deep	" chill or chilly
" night	" late	
" hue	" departing	
Autumnal equinox	" end of	
Indian summer	Lengthening nights	First frost

Sky and Elements:

Autumn brightness	Autumn sky (high, blue)	Moon
" clearness	Autumn stars	Moon, full
" wind	Milky Way	" morning
" clouds, cloudiness	Starry night	" evening
" dew, mist, fog	Shooting stars	Crescent moon
" rain, storm		Hunters moon

Fields and Mountains:

Autumn mountains; Autumn field; Autumn lake; Autumn ocean; Autumn sea

Human Affairs:

End of vacation	Harvested	Bon Festival, dance
Starting school	Harvested field	(August in Japan)
First day of school	New crop	(July/Aug. in U.S.A.)
Night school	"Bumper" crop	World Series
Home lights, lighting	Full harvest	Labor Day
Hunting red leaves	Crop failure	Columbus Day (Oct. 12)
Hunting mushrooms	Autumn cultivation	Halloween
	Scarecrow (Japan)	Thanksgiving

Birds and Beasts

Autumn butterflies	Small birds	Deer
" cicadas	Woodpecker	
" mosquitoes	Goose, geese	
" fly	Migrating birds	Snake hibernation
Dragonfly	Birds of passage	
Grasshopper	Quail	
Mantis	Snipe	
Crickets	Swallows	

Plants:

Red leaves	Rose of Sharon	Weed flowers
Falling leaves	Morning-glory	Autumn weeds
Banana plant (Japan)	Balsam	Tumbleweed
Maple	Touch-me-not	Milkweed
Ivy	Cosmos	Chamomile
Bush clover	Chinese bellflower	
Fragrant olive	Chrysanthemum	
or devilwood	Wild chrysanthemum	
Berries	Pampas grass	Indian corn
Wild grapes	Gentian	Gourds

Agricultural Products:

Watermelon	Melon	Nuts
Peach	Pumpkin	Almonds
Grapes	Autumn egg-plant	Chestnuts
Fig	Beans	
Pear	Snap-beans	Walnuts
Apple	Corn	
Orange		
Grapefruit		Mushrooms
Lemon		

Some common errors in creating Yuki Teikei haiku:

- KIGO USAGE:
 - a. MUKI - no KIGO (non-seasonal)
 - b. Double KIGO - 2 seasons overlap
 - c. Triple or multiple KIGO - distorts focus
 - d. UGOKU - KIGO is shiftable; can be substituted
 - e. TSUKI SUGI - ideas are too closely related, redundant; content becomes trite, common thought.

- Emotional content is not related to the meaning of the KIGO.

月報俳句ジャーナル

GEPPPO HAIKU JOURNAL

有季定型

Yuki Teikei Haiku Society
of
USA and Canada

EDITORIAL STATEMENT

The GEPPPO Haiku Journal was initiated in the summer of 1978 as the official newsletter of the Yuki Teikei Haiku Society of the United States and Canada (formerly the Yukuharu Haiku Society - English Language Division founded in 1975).

Primarily the GEPPPO Haiku Journal is focused on providing a medium of interchange and forum for evaluation of members' haiku. The newsletter is also intended to provide educational content and to promote cultural understanding through the editor's commentary, news notes of monthly meetings (REIKAI) and activities, together with numerous comments and evaluation of submitted YUKI TEIKEI haiku (KUKO). The editor reserves the right to confine content of the newsletter to submissions which are focused on the form and tradition of YUKI TEIKEI haiku, as space permits.

HAIKU SUBMISSIONS

- **DEADLINE:** All submissions for each issue must be received **NO LATER THAN** the 25th day of the preceding month. Late submissions will be included in the newsletter of the following month if space and time permits.
- Write at least one haiku with the given KIGO for each month, if relevant to your geographical area.
- Members may submit up to three haiku each month on 1 standard 8 1/2 x 11 page (white) using alternate KIGO of your choice relevant to the month/season.
- Use the standard form for submissions as illustrated. Date all submissions and keep a copy. Manuscripts will not be returned. Queries and requests for reply should be honored with an S.A.S.E.
- **MAIL TO:** C. Joy Haas, Editor
GEPPPO Haiku Journal
Enclosure: Your haiku
Your votes
Your comments
Revisions

MEMBERS EVALUATION OF MONTHLY SUBMISSIONS

- **SELECT 10%** of the haiku which you consider to be the best examples of YUKI TEIKEI haiku.
- **IDENTIFY** the 3 best haiku by circling the number of the haiku. **COMMENT** on reasons for your selections. Suggested revisions are welcomed. (Please do not vote for your own haiku).

PURPOSES OF MEMBERS EVALUATION

- To stimulate more critical awareness of good haiku.
- To discipline thinking.
- To generate creative appreciation of the spirit and tradition of YUKI TEIKEI haiku.

GUIDELINES FOR INFORMED EVALUATION OF YUKI TEIKEI HAIKU

Structure:

- Focus on 1 KIGO (prescribed season word)
- Cadence and rhythm: 17 syllables, 5-7-5 in three lines
- Sequence of relationships: complete the thought in each line with relationships between lines; use a strong third line; punctuation is not usually needed.
- Use of present tense

Content: Does the haiku

- Focus on the emotional content of **ONE KIGO**?
- Communicate in present tense, the "now" moment in time?
- Generate haiku sensations? visual? auditory? olfactory? tactile? gustatory? singly or in combination?
- Present a fresh point of view or unique grasp of the ordinary?
- Introduce subtle relationships between man and nature?
- Evoke emotions, a mood? (KOKORO)
- Stimulate recurrent images?
- Generate implied meanings? symbolic? historic? spiritual?
- Appeal to esthetic sensitivity?

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Haiku Journal

Kiyoko and Kiyoshi Tokutomi

GEPPPO Haiku Journal

C. Joy Haas

Date <u> </u> 19 <u> </u>	
Submitted to GEPPPO for the issue dated <u> </u> 19 <u> </u> Month <u> </u>	
VOTES:	• • • • • • • •
COMMENTS:	
HAIKU	
#1. KIGO: _____	Please
#2. KIGO: _____	<u>UNDERLINE</u>
#3. KIGO: _____	<u>ALL KIGO</u>
	Name _____
	Address _____

CALENDAR

- Monthly meetings: First Saturday each month except as announced. 1:30-4:00 The Sumitomo Bank of California 515 North 1st Street, San Jose
- February 15, 1981 Deadline for considering members submissions of TWO Yuki Teikei haiku for 1981 Haiku Journal.
- March 1, 1981 Deadline for submissions Fourth Annual International Haiku Contest sponsored by Yuki Teikei Haiku Society of U.S.A. and Canada
- June 6, 1981 Fourth Annual Yuki Teikei Haiku Awards Program. Time and place to be announced.
- July 6-10, 1981 5th World Congress of Poets St. Francis Hotel, San Francisco

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GEPPPO HAIKU JOURNAL

C. Joy Haas, Editor

The GEPPPO Haiku Journal is the official newsletter of the YUKI TEIKEI Haiku Society

Patricia Machmiller

of the Haiku Journal.

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FIRST CLASS