

Hi Pat: Thank you for your ears! Do order Haiku Journal which is very
entertaining this time

月報俳句ジャーナル
GE P P O H A I K U J O U R N A L

Monthly Newsletter

Vol. 3, No. 10, October 1980

28

- EDITORIAL -

"To everything there is a season, and a time for every purpose under the heaven."
Ecclesiastes III, 1

The focus in Yuki Teikei haiku on season and on season words as coined by the Japanese is popularly believed to be unique to Japanese poetry. However, few haikuists beyond Japan stop to consider that the English language has a long history and tradition of references to season, seasonal change and season words in their literature. The literary forms of expression vary, but the "spirit" of the KIGO or season word is there.

Today, among poets with a wide variety of languages, there is a vital interest in the form and tradition of Japanese haiku. Publications such as Haiku Journal and the GEPPPO are awaited with "impatience", responded to with conviction during long distance telephone calls, and mutually shared across the airmail miles by "souls communicating with each other", special friends by name and mail who have never met. One member, frequently recognized for the "spirit" of her haiku has written: "I look forward to GEPPPO Haiku Journal just as I used to wait for the St. Nicholas magazine when I was a little girl!"

Most writers would agree that in order to understand and enjoy our own literary heritage or that of others, some understanding of the development of the tradition is important. Serious haikuists are aware that some knowledge of the centuries old Japanese literary forms and tradition is also essential if the essence of haiku is to be savored and appreciated. English language haikuists have yet to develop their own traditions and heritage in recording haiku experiences. We have to identify and agree upon listings of season words for compilation in an English language SAIJIKI (index of season words and haiku vocabulary which reflects esthetic senses and life style).

If we are to locate, identify and describe our own KIGO to supplement those Japanese KIGO which have universal significance, we must first understand the meaning of season. The word "season" is derived from the Old French, "seson", the sowing time. Season refers to those periods of the year which are characterized by particular conditions of weather, temperature during the four seasons.

Popularly, seasons begin at different dates in different climates, but astronomically, seasons begin at an equinox or solstice. We have only to look back in our literary tradition where we find this close observation of the autumnal equinox:

The sun of life has crossed the line;
The summer-shine of lengthened light
Faded and failed -- till, where I stand,
Tis equal day and equal night.

Adeline Dutton Train Whitney
Equinoctial Stanza 1

The relatively short period of Indian Summer has an interesting history and romantic stereotype of autumn haziness, musty aromas, smoke in the air and the mordant coloring of New England woods. The term was first used in the 1790's in New England and later introduced into Canada, then England. The period of warm days which follow the previous spell of cold weather, known as Squaw Winter, has a relaxing, physiological

effect which is reflected in this stanza, also by Adeline Dutton Train Whitney:

I bow me to the threatening gale
I know when that is overpast,
Among the peaceful harvest days
An Indian Summer comes at last.

To identify KIGO related to a particular season for a particular geographic area is to identify when something flourishes at its best or is fit and available for use . . . the chrysanthemum season, the hunting season etc. Shakespeare in Love's Labor's Lost made this comment:

At Christmas I no more desire a rose
Than wish a snow in May's new fangled mirth;
But like of each thing that in season grows.

Season also refers to periods of the year marked by certain conditions of human affairs, for example, the harvest season:

. . . And the Autumn shone
Like warmth within our hearts as in the sky,
Ripening of rich harvests that our love had sown.
Hans Zinsser
Sonnet

or of particular festivities, for example, this excerpt of O. Henry:

There is one day that is ours. There is one day when all we Americans who are not self-made go back to the old home to eat saleratus biscuits and marvel how much nearer to the porch the old pump looks than it used to . . . Thanksgiving Day . . . is the one day that is purely American.

The Trimmed Lamp (1907)
Two Thanksgiving Day Gentlemen

Some deeper meanings for the purpose of Thanksgiving are to be sensed in Stephen Vincent Benet's "Ode for the Tercentenary of the Founding of New Haven, Connecticut" in June, 1938:

The fall with his sachem colors, the
summer wind by the shore,
The spring like an Indian runner,
beautiful, stripped, and swift,
They knew these things in their season
-- and yet there was something more
And they thought not only of harvest,
when they thanked their God for
His gift.

C. Joy Haas
Editor

* * *

NEWS NOTES . . .

Members will be happy to learn that Kiyoshi Tokutomi is slowly convalescing again after a recent relapse. In lieu of Kiyoshi's usual evaluation of KUKO, this issue of the GEPP0 has initiated the use of an Editorial Panel. The votes of the distinguished haikuist of Japan, Mr. Teruo Yamagata will continue as usual. Your editor has been asked to remind members, that as a convenience to Mr. and Mrs. Tokutomi it would be helpful if mail could be directed to the new address of the GEPP0:

Members will also be pleased to know that Dr. Jun-ichi Sakuma of Japan is slowly recovering following extensive hospitalization and surgery. The SAIJIKI COMMITTEE was privileged to receive Dr. Sakuma's research on English language KIGO which is being prepared for members.

THOUGHT FULL PRESENTS . . . to receive . . . to give

- HAIKU JOURNAL Vol. 4 1980 edition \$4.00 incl. postage and handling
Please ask your college and university libraries to order the complete set while back issues are still available.
- GEPP0 (newsletter) of the Haiku Journal back issues Vol. 1-3 available
- MEMBERSHIP in the YUKI TEIKEI Haiku Society of U.S.A. and Canada \$12.50 U.S. includes subscription to the GEPP0 (newsletter).

PRESIDENT'S REPORT

Two meetings of the By-laws Review Committee were held during the past month. Hosted by the By-Laws Committee Chairman in her home, Lillian Giskin presented the first draft of the By-Laws of the Yuki Teikei Haiku Society of the U.S.A. and Canada. Four sections have been reviewed by the Review Committee consisting of Lillian Giskin (Chairman), Kiyoshi Tokutomi, Kiyoko Tokutomi, Beth Martin Haas, C. Joy Haas and Patricia Machmiller. These sections, as they are proposed, will be reported to members in the GEPP0 as space permits. The Committee would welcome comments and suggestions of members. The Committee would also welcome the opportunity to draw on legal counsel. Is there anyone in our membership who can provide or direct us to professional advice?

YUKI TEIKEI HAIKU SOCIETY of U.S.A. and CANADA

BY-LAWS (Sections 1 - 4)
- Proposed Draft #1 -

Section 1. NAME

The name of this organization is the YUKI TEIKEI Haiku Society of U.S.A. and Canada (formerly the Yukuharu Haiku Society - English Language Division), hereinafter referred to as the Haiku Society or the Society in these by-laws. This Haiku Society was founded in 1975 as a non-profit organization.

Section 2. PURPOSES

The purposes of this Haiku Society are:

- 1) To encourage the creation and appreciation of traditional YUKI TEIKEI haiku and its evolution in the English language.
- 2) To provide a medium of interchange
- 3) To facilitate intercultural exchange

Section 3. MEMBERSHIP

Any person or organization interested in the purposes of the Haiku Society shall be eligible for membership. Classes of membership in the Society shall be as follows:

- 1) Active: Any person whose dues are in good standing
- 2) Student: Any person, Grade 12 or under, whose dues are in good standing
- 3) Founding: Kiyoshi and Kiyoko Tokutomi
- 4) Life: Reserved for those members who have made contributions of distinction to the Society as determined by the Board of Directors. Dues for this classification shall be waived.

The Board of Directors shall designate additional classes of membership as the need arises.

Section 4. DUES AND FEES

Dues and fees shall be determined by the Board of Directors. Membership dues shall be from the date of joining to the same date of the following year.

By-Laws Review Committee

Lillian Giskin, Chairman
Kiyoshi Tokutomi
Kiyoko Tokutomi
Beth Martin Haas
C. Joy Haas
Patricia Machmiller

NEW PUBLICATION:

LISTEN TO LIGHT
Haiku by Raymond Roseliep

Available from: Alembic Press, 1744 Slaterville Road, Ithaca, New York 14850
\$10. Hard Cover \$5. Paperback 128 pages

Reviewers state: "... Hordes of Americans have tried to write haiku and failed Billions of dollars worth of charm and serenity pour unnoticed over our land every day. ... LISTEN TO LIGHT has the sort of impact that only clarity of vision, high originality, and coiled-spring compression can give." 200 haiku of many varieties.

Also by the same author, winner of the 1977 Harold G. Henderson Award from the Haiku Society of America: The Linen Bands, The Small Rain, Love Makes All Light, and A ROSELIEP RETROSPECTIVE, Alembic Press, \$10. Hard Cover \$5.00 Paperback

- VICE-PRESIDENT'S REPORT -

YUKI TEIKEI Haiku Society Meeting of October 4, 1980

The meeting opened with introduction of special guests from Tempe, Arizona, Dorothy and Box Greenlee. Members were most pleased to learn of the activities of members in Arizona. The state has a great variety of dry climate life zones which include half the great world vegetation types. Our visitors offered the opportunity to discuss the need for KIGO listing applicable to dry climates. The SAIJIKI Committee would find such information very useful. Interest was expressed in such plants as the giant saguero, yucca, mesquite and cat's claw.

GEPP0:

The Editor of the GEPP0, Joy Haas reported that correspondence of the Society is of considerable volume and requires time, time, time and postage. Mail not only includes correspondence from members but an increasing number of inquiries from other poetry organizations, government agencies, indexing services, etc.

Members were interested in an inquiry from the National Referral Center for the Library of Congress in relation to key words or descriptors which could be applied to the social science subject matter of the Society. Suggested descriptors included: flora, fauna, marine life, weather, astronomy, agriculture, festivals, natural and human world. Our haiku focus would be related to such major subject matter fields as botany, oceanography, meteorology, astronomy and agriculture.

In addition to the activities stated as purposes by the By-Laws Review Committee we have capabilities for: translation, interpretation, evaluation, dissemination and education in the area of YUKI TEIKEI haiku. Society projects have included sponsorship of an international contest annually, judging of contest categories; provision of workshop/seminar moderators, publication of the GEPP0 newsletter month and Haiku Journal annually.

Joy also reported on adjustments in the GEPP0 format as a convenience to members. The GEPP0 will provide a "mini-information package" on the back page for new members, compilation of the suggested Autumn KIGO List, development of an information flier about Haiku Journal and Society membership. The role of area correspondents was mentioned along with the need for submissions of KIGO information to the Saijiki Committee. Lillian Giskin was commended for preparation of the initial draft of the by-laws. Joy emphasized that comments and suggestions in relation to the GEPP0 would be welcomed.

SEKI DAI:

Members wrote haiku using the following KIGO: Indian Summer, Full Moon, Pampas Grass. Ed and Millie Falkowski carried off top honors for the day. Who do you think, wrote which, of the following?

1st place: Pampas grass fanning
the empty baby carriage
and the sleeping doll

2nd place: Rustling pampas grass
revealing the hiding place
of the stalking cat

Submitted by: David Wright
for the Vice-President

Editorial Note:

Ed and Millie Falkowski have been credited with a number of recent distinctions. In recent months Millie was appointed Chancellor of the World Poetry Society International, a position formerly held by her husband who is now Treasurer. They are also to be commended for sponsorship of a new contest pertaining to the Lachian language and its people which embraces the Czech, Polish and Slovak tongues. DEADLINE: May 1, 1981. Haiku sequences to 20 lines acceptable. NO FEE submissions. For contest rules: SASE to 208 W. Latimer Ave., Campbell, CA 95008.

Thank you David Wright for taking notes of the October meeting at a time when Gerald T. Ball, our Vice-President was conducting a seminar, "Poetry, from Sense to Image" for the National League of American Pen Women, Inc. at Santa Cruz, California.

Mr. Teruo Yamagata's Comments in response to the September 1980 GEPP0:

I was very pleased to receive the monthly newsletter by the new editor. I realize that the editor has spent a lot of time and effort in preparing this interesting and thoughtful issue. I think No. 34 is a good haiku. However, "lone" of "lone morning glory" should be deleted or replaced by another word. Generally speaking, such a word with straight feeling or direct expression should not be used. Concerning No. 82, "starry autumn night", the word "autumn" should be deleted or replaced by another proper word. "Starry night" itself is an autumn KIGO.

1980

- JUGATSU -
October KUKO

after the cloudburst
their wild scent fills the air
the chirpanther mums
(rust) (these)

KIGO: Full Moon (MANGETSU)

1. Grandson's eyes followed it to the ground as the last Rose of Sharon dropped
2. Granddaughter asking "Won't Columbus too not get any mail today?"
3. Through the fence the mums fill our yard with their wild scent after the cloudburst
4. Driving highway curves I look to my companion right, then left -- full moon
5. On their southbound flight the ducks' morning honk; the cornpicker's hum
6. Clinging to one branch above the frost covered grass three red sumac leaves
7. In utter stillness moonlight walks the stepping stones across icy stream
8. Full moon skulks behind a ragged window of cloud then emerging winks
9. Full moon playing tricks lovers beacon one moment next leering at earth
10. No one says a word but suddenly the gray fog . . . Ball and Autumn is here
11. The rasp of dry leaves scudding across rough pavement -- old man with a rake
12. Soft Thanksgiving rain from my seat by the window I can hear laughter!
13. Thanksgiving worship; the minister praises God through a microphone
14. Fall color gazing tourist in red high-heels yawns down on Sleepy Gap ...
15. Indian summer; small girl's feather headdress sticks through the car's sun-roof
16. The old weathered barn caught again in the crossfire of autumn maples
17. Autumn reflections: over the sound of the oars the rippling laughter
18. Monday night football a fly on the T.V. screen makes the first touchdown
19. The rings of raindrops livening the autumn pond words with an old friend
20. Through the autumn mist a shaft of morning sunlight the small fawn's footprints
21. Early autumn chill the smell of wet aspen leaves through the open door
22. Sounds on the window the scratches of falling leaves as they strike and slide
23. Fine sweat on her brow her hands wipe down her apron: Mother's Thanksgiving
24. Just as the leaves turn this sadness for the lost days the beginning of autumn
25. Young Halloween witch with your sack full of candy, how high will you fly?
26. Thanksgiving midnight broken by the rattle of my father's prayer beads
27. After Father's death: alone in attic stillness . . . the plunk of chestnuts
28. Grandfather's white beard and the hillside pampas grass blow in unison
29. Departing autumn brings sad-glad mixed emotions I feel bone weary
30. One duck in the pond maneuvers smaller circles ice closing in fast
31. Grandfather says grace children peek and lick their lips Thanksgiving turkey
32. The Thanksgiving bird: a young father exchanges his ax for more feed
33. Thanksgiving dinner fighting over the drumsticks three laughing children
34. For sight now restored: special prayers of gratitude this Thanksgiving Day

good idea -
phrasing
choppy
M. Eulberg.

Kulhouski

KIGO?

Cruciana

good
Ball

McCoy

McCoy

Atwood

A. Atwood

KIGO

Stone

good image
a bit poetic
Atwood

KIGO
Provenzano

Roseliep

Roseliep

D. Greenlee
KIGO

Dunlap

Members
* Editorial Panel

- 35. Frost deadened garden but on my pantry shelf, fruits of ingathering
- 36. Many moons ago Thanksgiving Day -- warmth, laughter ... only yesterdays
- 37. Turkey, comrades, hearth; chill wind, ice heart, mind's lightning Dallas' shots relived --
- 38. Hills fade into dusk while just above the full moon clarifies itself
- 39. Even now my cheek feels the light brush of your sleeve the fall of one leaf
- 40. Gentle rise and fall of sleeping child in my lap Thanksgiving Day's end
- 41. Autumn lake wavelets lapping empty boat on shore tugs at memories
- 42. Silken milk-weed seed parasols in dry pasture "thermaling" my thought
- 43. In the autumn sun dry laburnum pods explode scattering my thoughts
- 44. Eerie Halloween returning home to dark house soap-scribbled windows

- COMMENTS -

IN RESPONSE TO THE SEPTEMBER 1980 KUKO . . .

Members Comments:

- #1. Is a senryu, #90 too, but I think it is good to have them. (E. Greig, TN)
- #2. Is charming! The mythical significance of the man-in-the-moon ties in with the child's search for his father ... out hunting somewhere. (E. Dunlop, CA)
- #6. Is probably the best. It has contrast and is a bit humorous. (E. Greig, TN)
- #15. My haiku #15 in the September KUKO; the kigo is not cool but snappedragons. We plant stock and snappedragons here in Southern California in late autumn for winter blooming. Mine are starting to bloom now. (R. Stewart, CA)
(Editor's note: Would members of the SAIBUKI Committee respond to Mrs. Stewart in the next issue of the GEPP0?)
- #19. The word "condemns" stands out too much; I suggest "curses" as an alternative. (P. Machmiller, CA)
- #28. This haiku has the feeling of autumn, but the phrase "multicolored leaves" is not a KIGO -- "fallen leaves" is -- this leaves two more syllables for the poet's use. (P. Machmiller, CA)
- #35. I chose #35 as the best haiku because of its vivid imagery and exact language. The picture this haiku evokes is both clear and beautiful. The subject, not an uncommon one, is presented in an original way. (B. McCoy, NC)
- #35. ... delightful, especially "rinsing the silver, etc." (D. Greenlee, AZ)
- #36. Excellent -- a dense, dark haiku full of emotion. I would suggest changing "gaze" to "light" (keep moon passive) to eliminate the slight personification. (P. Machmiller, CA)
- #37. Is a variation on a classical haiku. (E. Greig, TN)
- #37. Is not an entirely new idea (but not trite to me either)... handled deftly by the writer. Delightful. (D. Greenlee, AZ)
- #42. In #42 I detect the hand of a novelist or editor in the choice of words in line 2. (E. Greig, TN)
- #45. Very good haiku. The repeated sound of long "i" fits the feeling of mounting alarm. (P. Machmiller, CA)
- #59. Runner-up for me, nearly a tie to #37, is #59 for often the full moon does just that! (D. Greenlee, AZ)
- #68. My favorite is #68 because it brings back memories of barges seen emerging ghostly from mist. (D. Greenlee, AZ)
- #69. I chose haiku #69 as my second choice because it brings to mind so completely the feeling of rainy, autumn evenings when man moves indoors to hearth and indoor light. Also, the language of this haiku is very lovely. (B. McCoy, NC)
- #84. ... is a rarity. It is a sound based observance. (E. Falkowski, CA)
- #88. Has two mistakes: lovely is abstract and I never use the word very. (E. Greig, TN)
- #91. Youth and age are brought together by the full moon; something of man's fleeting life span as opposed to the ceaseless flux of time and season is caught here. (B. McCoy, NC)
- #100. ... seems poorly constructed, at least to me. Should it be "black eyes' merriment" and the final line "closeness to follow" is a prediction, NOT this immediate second. Isn't that incorrect for haiku? (D. Greenlee, AZ)
(Editor's note: By definition, "haiku is an unrhymed Japanese poem recording the essence of a moment keenly perceived, in which Nature is linked to human nature." The Haiku Society of America also states that "It usually consists of seventeen jion (Japanese symbol-sounds)." Then, should #100 be referred to as a "haiku"?)
- #105. I am pleased that submissions needing revision are not being printed BUT am wondering about #105 -- that is not 5-7-5 but 5-6-4 instead!? (D. Greenlee, AZ)
(Ed. note: You are right!)

An Halloween night returning to a dark house soap-scribbled windows

Need to respond #6, #15

not true

Haas

Haas

4 5(2)

4 4(1)

2

4 4 12(4)

SEPTEMBER 1980 SUBMISSIONS

- MERIT ROLL -

"BEST" CHOICES (names in alphabetical order; *indicates superior choice)

T. Yamagata:

49* T. Arima
 68* L. Cruciana
 2* R. Roseliep
 6* R. Roseliep
 108 C. Brower
 101 T. Fowler
 34 B. Haas
 39 M. Hill
 76 B. McCoy
 16 R. Richardson
 1 R. Roseliep
 9 P. Schuck
 82 M. Sinclair
 44 I. Wolfe

Editorial Panel:

35* A. Atwood
 37* A. Atwood
 69* L. Cruciana
 16* R. Richardson
 84 J. Ball
 34 B. Haas
 1,2,6 R. Roseliep
 10 P. Schuck
 46 S. Stone
 91 L. Winder
 55 T. Yamagata

Members:

35, 37 A. Atwood
 68, 69 L. Cruciana
 34 B. Haas
 16 R. Richardson
 2 R. Roseliep
 91 L. Winder

MEMBERS VOTES (Range: 6 - 0)

6:	69, 91	L. Cruciana; L. Winder
5:	34, 35, 37, 68	B. Haas; A. Atwood; A. Atwood; L. Cruciana
4:	2, 16,	R. Roseliep; R. Richardson
3:	1 R. Roseliep	6 R. Roseliep
	39 M. Hill	44 I. Wolfe
	55 T. Yamagata	63 C. Buckaway
	80 M. Sinclair	82 M. Sinclair
	108 C. Brower	
		9 P. Schuck
		46 S. Stone
		74 B. McCoy
		84 J. Ball
		10 P. Schuck
		49 T. Arima
		76 B. McCoy
		101 T. Fowler
2:	3 R. Roseliep	24 R. Yarrow
	51 K. Fickert	54 T. Yamagata
	71 P. Schuck	72 P. Schuck
	95 V. Provenzano	96 V. Provenzano
		31 M. Eulberg
		56 T. Yamagata
		93 J. Currier
		50 T. Arima
		59 H. Evans
		94 V. Provenzano

MEMBERS FAVORITES (Circled items)

3: 2; 35; 68; 69
 2: 1; 6; 55; 34
 1: 14; 20; 22; 36; 36; 37; 45; 54; 56; 59; 63; 71; 73; 74; 81; 84; 91

SUBMISSIONS BY AUTHORSHIP - SEPTEMBER 1980 GEPP0

1 - 6 R. Roseliep	- 7 E. Dunlop	8 - 10 P. Schuck
11 - 13 D. Greenlee	14 - 15 R. Stewart	16 - 19 R. Richardson
20 - 22 C. Buckaway	23 - 25 R. Yarrow	26 - 28 J. Youngblood
29 - 31 M. Eulberg	32 - 34 B. Haas	35 - 37 A. Atwood
38 - 40 M. Hill	41 - 42 G. Newcomb	43 - 44 I. Wolfe
45 - 47 S. Stone	48 - 50 T. Arima	51 - 52 K. Fickert
- 53 H. Poles	54 - 56 T. Yamagata	57 - 59 H. Evans
60 - 62 H. Dalton	63 - 65 C. Buckaway	66 - 67 G. Gould
68 - 70 L. Cruciana	71 - 72 P. Schuck	73 P. Machmiller
74 - 76 B. McCoy	77 - 79 S. Youngdahl	80 - 82 M. Sinclair
83 - 85 J. Ball	86 - 87 D. Greenlee	88 - 90 J. Hargan
- 91 L. Winder	92 - 93 J. Currier	94 - 96 V. Provenzano
97 - 99 C. Brower	- 100 J. Youngblood	101 - 102 T. Fowler
- 103 M. Horton	- 104 L. Gronich	- 105 A. Tao
106 - 108 C. Brower		

EDITORIAL REMINDER . . .

Please UNDERLINE ALL KIGO in submissions - Please VOTE - Please COMMENT!

All departing autumn kigo will be accepted until mid-December

Early winter kigo submissions will be accepted beginning November 25th

November Kigo: THANKSGIVING

December Kigo: OLD CALENDAR

Some winter season KIGO suggestions to think about:

Season: beginning of winter; the cold; end of the year; freeze; frozen
winter day/night/morning/evening etc.Sky and elements: winter moon/rain/wind/sky/clouds etc.; north wind; sleet; snow;

Human Affairs: winter seclusion; old calendar; flue or cold; snow shoveling; skates

月報俳句ジャーナル

GEPPPO HAIKU JOURNAL

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

Enclose: 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?

有季定型

Yuki Teikei Haiku Society
of
USA and Canada

FOUNDERS and EXECUTIVE DIRECTORS

Kiyoshi and Kiyoko Tokutomi

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Teruo Yamagata

EDITORS

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

月報俳句ジャーナル
GEPPPO HAIKU JOURNAL

C. Joy Haas, Editor

The GEPPPO Haiku Journal is the official newsletter of the YUKI TEIKEI Haiku Society of the U.S.A. and Canada and is published

Patricia Machmiller

To 3/81