

- SNOW VIEWING -

The Japanese are fond of snow viewing and sometimes go with a group or alone, solely for the purpose of writing haiku, just as westerners go skiing for a few days. In North America, people love the action of skiing down a snow covered mountain. However, not everyone can enjoy this sport. While there is the fun of action in everything, there is also the enjoyment of stillness.

When we see snow capped mountains in the distance, we become aware of the beauty. If we can describe the beauty of such scenery in writing, with haiku, we have the additional enjoyment of being creative as well as intellectual. The beauty of a natural scene is very difficult to describe fully, even with hundreds of thousands of words. The more we describe, the more vague we become. However, as haikuists, we know that we can perceive one moment of this great beauty with 5-7-5 rhythmic syllables. The result touches our heart strings and starts a chain reaction. To start this chain reaction in the reader's mind, it is essential to stay within the boundaries of 5-7-5 rhythmic syllables. If we do not use this framework, the enjoyment is lost because there is no challenge and we succumb to self-complacency (self conceit).

The sudden fall of snow from the branch of a tree gives us many thoughts and ideas, but if we describe the incident without restrictions, the thought loses impact and meaning. There is a struggle and a challenge in using the 5-7-5 syllable count but there is also the joy of the conquest over the challenge.

- Kiyoshi and Kiyoko Tokutomi -

- CALENDAR OF JAPANESE CLIMATIC CHANGES -

Readers may be interested to know how the Oriental people observe the changes of season. One year is separated into 24 seasonal sections, that means each season is divided into four sub-seasons. In other words, they observed that the climate was changing in units of approximately fifteen days. The beginning of each "sub-season" is as follows:

Approximate date in Japan:

February 3	RISSHUN	立春	春水	The first day of spring
February 18	USUI	雨水	水	Rain and water
March 5	KEICHTSU	啓	蟄	Awakening from hibernation
March 21	SHUNBUN	春分	分明	Vernal equinox day
April 4	SEIMEI	清	穀	Pure brightness
April 20	KOKUU	穀立	雨	Rice rain
May 6	RIKKA	立夏	夏	The first day of summer
May 21	SHOMAN	小	滿	Little fullness
June 5	HOOSHU	芒	種	Pampas seeds
June 21	GESHI	夏至	至	Summer solstice
July 7	SHOSHO	小	暑	Little heat
July 23	TAISHO	大	暑	Big heat
August 7	RISSHU	立秋	秋	The first day of autumn
August 23	ZANSHO	残	暑	Remaining heat
September 8	HAKURO	白露	露	White dew
September 23	SHUUBUN	秋分	分	Autumnal equinox day
October 8	KANRO	降	霜	Cold dew
October 23	KOOSOO	立	霜	Falling frost
November 8	RITTO	立冬	冬	The first way of winter
November 23	SHOSETSU	小	雪	Little snow
December 7	TAISETSU	大	雪	Big snow
December 22	TOOJI	冬至	至	Winter solstice
January 5	SHOOKAN	小	寒	Little coldness
January 20	DAIKAN	大	寒	Big coldness

Kiyoshi and Kiyoko Tokutomi

- FIFTH WORLD CONGRESS OF POETS -

Member Rosemary Wilkinson who is Chairman of the Organizing Committee for the Fifth World Congress of Poets has advised your editor that she is continuing to accept reservations for a limited time. In addition, she has been able to make arrangements for the availability of a few inexpensive room accommodations in the historically interesting section of the St. Francis Hotel, in the heart of downtown San Francisco (\$32.50/night, sharing). The programs, July 6 - 10, 1981 will include Eugene Domatovsky of Moscow and representatives from 22 nations including Saudi Arabia, Denmark, Sweden, Japan, Korea. The workshops, readings and sessions will also feature publishers, editors and agents. Honorary Chancellor Edwin Falkowski, the editors of Haiku Journal and your GEPPU editor invite you to join us for the YUKI TEIKEI haiku and the Waka/Tanka sessions. For invitation and reservations:

SASE to: ROSEMARY WILKINSON,

- PRESIDENT'S REPORT -

Jerald T. Ball, Vice President of the YUKI TEIKEI Haiku Society, attended the 1980 Chikyu Poetry Festival in Tokyo, Japan, recently. To the many people whom he met there, he gave as gifts California poppy seeds. The seeds were offered in the name of the YUKI TEIKEI Haiku Society. So, soon, as a result of Mr. Ball's thoughtfulness the golden California Poppy will be growing in Japan, Taiwan, Korea, India, Argentina and the mainland of China as a memento of our Society. Thank you, Jerry, for this fine gesture in our behalf.

- Patricia Machmiller

- VICE PRESIDENT'S REPORT -

YUKI TEIKEI Haiku Society Meeting of December 6, 1980

This was truly a ginko meeting! We met outside in the oriental garden of the Sumitomo Bank . . . cool December air. Jerry Ball had just returned from a poetry conference in Japan and related some of his adventures including his meeting with Edith Shiffert.

GIANKO: KIGO - overcoat, winter garden, withered branch and beginning winter

1st place:

The long underwear
creased with the scent of camphor
winter's beginning

Lillian Giskin

2nd place tie:

The ice-cream man's song
echoes in the empty streets
winter's beginning

Suzanne Stone

The sharp edge of dawn
breaking the quest of night
a withered branch snaps

Lillian Giskin

Members were delighted to share copies of a very handsomely bound new publication from Japan, HAIKU OF CRUTCHES by Seicho Hayashi. The book is written in two languages and the author would be happy to receive comments.

- Jerald T. Ball

- BOOK REVIEW -

Seicho Hayashi. HAIKU OF CRUTCHES. The Nisnippon, Karume City, Fukuoka, Japan, 1980. 140 pp. Cloth cover, boxed. (130 haiku of the author recorded in hiragana, romaji and English with explanations; handsomely bound in midnight blue silk with title imprint in gold).

The author is a contemporary Japanese haikuist whose diary of haiku experiences from 1956 to 1979 provides a refreshing reading experience. The book is particularly valuable for translations and explanations which aid the student in understanding the YUKI TEIKEI form of haiku.

Seicho Hayashi has used his talents to transport the reader into new understanding of his culture, the meanings which underlie the use of Japanese KIGO and the challenges of English translation. In 1955, as a young man, he started life afresh, on crutches, with seventeen syllable haiku. Joined by others in his haiku group, the Nisnippon, he began to record his experiences in the rural environment around Mi imachi, with the aim -- to introduce the height of Japanese haiku to the world beyond Japan. Through his haiku, he has introduced a simple method of translation and explanation that stimulates the reader into the realm of creativity.

In Mr. Hayashi's words: "I don't write any haiku of imagination and fancy . . . if you sit face to face with nature, haiku comes of itself . . . when I find something in nature, I stop and look at it for some time . . . hear a voice of nature and feel an atmosphere . . . and then I write." Two of his haiku:

On a white rose
a white butterfly casts
a light shadow

Little snow flakes shine
in the setting sun as if . . .
they were gold foils!

Mr. Hayashi and his group are to-be highly commended for a refreshing collection of haiku with a wealth of information which stirs the reader's consciousness and bridges continents . . . a fine volume to be recommended for personal acquisition and library collections.

C.J.H.

- REPORT OF A VISITOR TO SAN JOSE -

My husband and I had driven to California to enjoy the coast from Fallbrook to San Francisco. Before we left our home in Tempe, Arizona, I had written to Mr. and Mrs. Tokutomi, mentioning our plans and I received an invitation to attend the haiku society meeting on the first Saturday in October. We were met by the Tokutomi's and President Pat Machmiller who introduced us to a pleasant group. Following the business discussion, members were invited to anonymously write three haiku on the assigned KIGO. These were then posted on the wall for voting. The Falkowski's stole the show that day. I was impressed with the creativity of the group in this exercise. Cups of hot green tea came as a pleasant and welcome surprise during the afternoon.

After the meeting, Mr. and Mrs. Tokutomi drove us, along with Beth Martin Haas (a great conversationalist) to tour the local Japanese Gardens and visit the Buddhist Church. At the dinner hour, we were joined by Pat Machmiller with her two sons and Beth's daughter, Joy, in a delightful Japanese restaurant . . . hot sake, sashimi, tempura, teriyaki, green tea... What a beautiful day in every way!

As we left, we urged Mr. and Mrs. Tokutomi and San Jose members to visit our poetry society meetings in Arizona. Our thanks to everyone who helped to make our visit so special.

Dorothy Greenlee, Tempe, AZ

1980

- JUNIGATSU -
December KUKO

KIGO: Old calendar (FURUKOYOMI)

- 1. Cornucopia
graces holiday table
circled by bowed heads *P. Moore*
- 2. The tokonoma
blank canvas crying for life
a dry twig, one leaf *P. Moore*
- 3. Shadows deepening
the first snowfall on the ground
-- and the cardinal! *M. Kenn*
- 4. Just a few dry leaves
still mixed in with the apples --
tattered cardboard-box *Ball*
- 5. Late blooming roses
today they are visited
by migrating birds *Ball*
- 6. The trail of wet paws
leading to a wagging tail
circles the cattails *Ball*
- 7. On the rice stubble
thousands of gabbing snow-geese --
only their wings rest *Dunlop*
- 8. With thin copper wire
~~the~~ shapes north wind --
immobile bonsai *Dunlop*
- 9. Frozen this morning
last night's saucer of warm milk
paw prints in the snow *V. Monahan*
- 10. Three roots braid themselves
around the trunk of the pine
hair too thin to braid *M. Eulberg*
- 11. Early morning frost
three young jays on a pine branch
huddle together *V. Provenzano*
- 12. On the street below
figures bundled in colors
drift along in white *V. Provenzano*
- 13. Beyond the next ridge
the sounds of the train whistle
through the frosty air *V. Provenzano*
- 14. Small unknown flower
clinging to the cold rock ledge
Niagara Falls *cold in winter -
no flower near
Niagara in winter
Spring*
- 15. Daylight is fading
the tap drips once then silence
icicles forming *R. Spriggs*
- 16. Traveling friend brings
fresh mandarin oranges --
juicy happy-talk *S. Youngdahl*
- 17. Stone Garden Owl likes
any weather. Now it sports
feathery snow cap *S. Youngdahl*
- 18. Hidden in the crown
of our fresh-cut Christmas tree
a crumbling bird's nest *K. Fickert*
- 19. Caged canary chirps
above Golden Gate Bridge (w)
the old calendar *V. Monahan*
- 20. Your lips touch my lips --
our kiss befits the sprig of
plastic mistletoe *V. Monahan*
- 21. 'Midst bright plastic toys
on the tinsel Yuletide tree
Grandmas' one-eyed doll *Haas*
- 22. Hearth embers flash glow
on empty amber wine glass
the prolonged sparkle *Haas*
- 23. A chill in the air
unearthed from our garden plot
my dead love's worn glove *needs holly dash at
end of lot line
Haas*
- 24. Bent branches returned
to the ground with their white load
over rodent tracks *Falkowski*
- 25. On this shortest day
peeling the black coated root --
winter radishes *Falkowski*
- 26. Page by page, I burn
memories in the fire-place
last year's calendar *P. Moore
Falkowski*
- 27. Snow on the mountain
desert floor basks in the sun
a-shirt sleeve Christmas *P. Moore*
- 28. Old calendar stays
as yesterday's pin-up winks
in another year *B. McCloy*
- 29. Outside Santa's house
the picket fence is leaning . . .
day after Christmas *B. McCloy*
- 30. December morning;
ragged child carries a doll
larger than herself *B. McCloy*
- 31. The old calendar:
bright pictures or large white sheets
new joy to the child *M. Eulberg*
- 32. Ripple of muscle
wrestling against the weather
the thick snow carpet *M. Eulberg*
- 33. I watch a leaf fall
as I tear all but last page
of old calendar *D. Greenlee*
- 34. Breathless hush surrounds
the reedy marsh and cold-numbered
hunters in duck blind *D. Greenlee*
- 35. Time made of cardboard
when I look at calendars
it's always today *KIGO? J. Wolfe*
- 36. Travail and splendor
We, and Earth where we reside --
calendars of change *J. Wolfe*
- 37. The midnight cuckoo
reminds us it's time to change
the old calendar *R. Roseliep*
- 38. On our Christmas tree
the spider is carefully
draping her tinsel *R. Roseliep*
- 39. Skiing sharply down
I see the wayside Buddha
go flying uphill! *R. Roseliep*
- 40. Marked with red pencil...
my little dog releases
the old calendar *Yamagata*
- 41. No news received yet
of his hospital clearance
the old calendar *Yamagata*
- 42. My old calendar
gift of an overseas friend
different flag days *Yamagata
some
better and
new calendar!
yamagata*
- 43. In bed racked with pain
Grandfather turns on his side
sees old calendar *T. Arima*
- 44. On a dusty desk
rose in an old calendar --
tears in an attic *T. Arima*
- 45. Getting rid of junk
old calendar scribbled on
reading it night falls *T. Arima*
- 46. The old calendar
like the terminal patient
running out its days *Sinclair*

10(1)

5(4)

11(6)

7(1)

7(6)

X

2(1)

5(3)

X

X

- 47. Unfinished business
so much to carry over
the old calendar M. Sinclair
- 49. The old calendar
first-grader cuts out pictures } *red 2 lines*
her tongue sticking out } *L. Skinner*
- 51. Old calendar spent --
shadowed corners of evening
take the last day's light T. Murphy
- 53. Winter sleighride (4)
"Oh, can we get some!" child points
to bare red willows T. Murphy
- 55. It will break my heart
to junk the old calendar
I'll save the pictures H. Evans
- 57. My old calendar
sketched by disabled artist --
God doctors man's lack B. Cameron
- 59. Winter appetite
avoids inviting larder
weight under control B. Cameron
- 61. Bringing home the fish
wrapped in an old calendar
New Year's asahimi*
*Thinly sliced raw fish H. Dalton
- 63. The tug boat moves (4)
against winter's choppy sea --
setting sun's red haze L. Gould
- 65. The quiet waters
reflections of shore bird -- (4)
winter flight begins L. Gould
- 67. Florida tourista
toas marshmallows in the swamp
alligator snack L. Driscoll
- 69. It begins to snow
past empty all-night diner
last street car goes by L. Cruciana
- 71. He leaves at sunrise . . .
a crow follows his old cart
through the frosty woods L. Cruciana
- 73. Snow on the far hill
only their tops in sunshine
the stand of dark pines T. Murphy
- 75. In the small garden:
holly berries turning red
the mockingbird's song R. Stewart
- 77. Mother steam-pressing
last year's red Christmas ribbons--
sound of midnight bells R. Stewart
- 79. Alone with my thoughts
while the last hour ebbs away
the old calendar M. Horton
- 81. Black branches trembling
across the pale winter moon
and my bare window M. Horton
- 83. Slow-swaying washline
with its frozen occupants
groaning for release L. Bronich
- 85. Asleep in his chair . . .
in his glasses the glitter
of Christmas tree lights A. Atwood
- 87. One square on the wall
a darker blue than the rest --
last year's calendar A. Atwood
- 89. Old calendar
fewer entries than last year
when he was still here S. Stone
- 91. Before the trash can
hesitating to throw in
the old calendar S. Stone
- 48. Crisp in harsh moonlight
footsteps breaking crusted snow --
shadows in the prints M. Sinclair
- 50. Old dance pavilion
shadows shifting on the floor
in winter moonlight L. Skinner
- 52. A white picture world --
even a little snowbird
to top off a bush T. Murphy
- 54. Whispers of snowflakes
blow in my nose as I walk ...
crisp air nips my ears H. Evans
- 56. The page has faded
and the month of December
will fade rapidly H. Evans
- 58. Old calendar ends
monthly pulpit words linger ...
spiritual change B. Cameron
- 60. The old calendar
still hangs in the prison cell
all the days crossed off H. Dalton
- 62. The changing seasons*
poets and peasants cling to --
the old calendar
*Solar calendar adopted in
Japan in 1873 H. Dalton
- 64. Underneath the stars
on New Year's Eve -- not knowing --
these were last good-byes L. Gould
- 66. Rip in fish-net hose
show below red fox jacket
show girl on lunch break L. Gould
- 68. Crossing the footbridge
black umbrellas to and fro
in the winter rain L. Cruciana
- 70. Farmhouse lights go out
the old hoot-owl emerges
from the icy barn L. Cruciana
- 72. Midnight chimes softly
youth's distant laughter
old calendar disappears R. Scott
- 74. Wind shadow-boxes
with the weathervane -- whirling
throws snow in my face T. Murphy
- 76. Chandeliers ablaze
the boy beside the iron gate (3)
selling mistletoe R. Stewart
- 78. The old calendar
carted away with the trash --
gray streaks in my hair R. Stewart
- 80. Caught in the sleet storms,
the way home seems twice as far
to my smarting eyes M. Horton
- 82. When discarding it
the old calendar brings tears
the circled dates M. Richardson
- 84. Winter winds fell trees
causing holocaust -- beavers
squealing "let's dam them" L. Bronich
- 86. The choir boy voices:
"Hallelujah" ascending
above winter coughs A. Atwood
- 88. Railroad repair crew
driving spikes -- their solid blows
ring clear in the cold A. Atwood
- 90. In the white morning
the quiet whoosh of my skis --
one mountain and me A. Atwood
- 92. By the kitchen door
on last year's calendar (6)
a new pair of boots D. Braide

- MEMBERS COMMENTS -

IN RESPONSE TO THE NOVEMBER 1980 KUKO . . .

- #3. Best nature-oriented of my choices. (M. Sinclair, HI)
- #5. I like haiku #5 for the eerie effect achieved through the combination of images -- the full moon, the shrieks of hayriders, and the wagon's rattle. Although this is an occasion for merriment, there is something ominous about it all. (B. McCoy) Loaded wagons don't rattle; they rumble. (K. Fickert, OH)
- #6. In the light of the setting sun (effectively not stated), even the awkward crow glows. (L. Winder, VA) Marred by "awkwardly" which is an abstraction. (K. Fickert, OH)
- #9. This is a lovely haiku, full of color and action. However, I feel that "yields" suggests a rather reluctant giving on the part of the peraimon; there would, possibly, be greater contrast with the word "treasures" if a word such as "casts" were substituted for "yields" -- an abandonment of giving of leaves on one hand, and a hoarding of the fruit on the other. (V. Monahan, AZ) Too bad this is a statement as it stands. Good contrast with a point unstated, though "treasures" may not be the right word. (T. Murphy, MN)
- #11. The counterpoint or second part is about the future. I think we can use something that happened that bears on the present point of the haiku. But I wonder if we should look into the future. (T. Murphy, MN)
- #14. I don't know why, but this haiku makes me think of a group of staid chaperones chaperones standing at the edge of a dance floor -- busily gossiping. I like it! (V. Monahan, AZ)
- #16. Another approach to the magic of the setting sun -- ripening pears "turned gold". (L. Winder, VA)
- #18. I feel the sun's warmth through which the silent drifting of shadows is heard -- felt instead of seen. I love it. (T. Murphy, MN) "I hear shadows" is poetic, but "falling shadows" inaccurate, since falling objects (sic. leaves) make hardly a sound. (K. Fickert, OH) I tend to admire those haiku which indicate the moment's heightened perception which results in cross-circuited senses. And I'm interested also in a different point: Is it cricket to split the falling leaves kigo so that it is implicit in the falling shadowsof the (necessarily falling) leaves? (M. Sinclair, HI)
-
- #19. A squirrel moves faster not slower than the falling leaves. (Comment of one member of the editorial panel). Visual contrast is arresting, around the word "slower". (E. Falkowski, CA)
- #20. I was intrigued by #20 because of the several tie-ups -- between fall color and the red heels, that of a Sleepy Gap and a yawning tourist and the picture I get: will she fall in? I really enjoyed it. (M. Henn, MN)
- #21. Implied comparison. Excellent. (L. Winder, VA)
- #23. I would have liked to see for line 3: stars of Orion (I. Wolfe, CA)
- #27. For a little more umph and drama; (line 3) near it a child's ring (I. Wolfe, CA)
- #28. The first two lines in this haiku are excellent..."metronoming" is very good, but the haiku needs a strong third line which would reinforce the idea of the drone of the metronome which permeates the surrounding environment. (Members of the editorial panel searched for a more interesting third line. Does anyone have suggestions? C.J.H)
-
- #29. A "new son" makes up for the lack of a lot of things! (L. Winder, VA) Strong inferences for the reader, coupled with the ending of ... Ahhhhh! (E. Falkowski, CA)
- #32. Oil and cider don't mix; I would suggest having the farmer run his press. (K. Fickert, OH)
- #33. Hurrah for the turkey! (L. Winder, VA)
- #34. Somebody empathizes with the wino, including me. (M. Sinclair, HI) Choice of "his" in the third line is telling. But "huddled" could be dropped in favor of "On the scarred park bench" or some such change would leave the author's reaction out of the haiku. (E. Falkowski, CA)
- #38. Good ol' grandma and her nipi. She deserves one after all that work (or during it). (M. Sinclair, HI) Is "dear Grandmother" tipling a wee bit, and being charmingly human? Or did the sherry spill when she was using it? I thought that cooking sherry had salt in it, and that it was good only for cooking -- not for drinking??? At any rate, I think I would like this particular grandmother! (V. Monahan, AZ)
- #38,39 The content is typical but common in thought. (Editorial Panel)
- #41. The content is tritebut typical of the U.S.A. This haiku would benefit from an additional step in the thinking. (Editorial Panel)
- #44. I like #44 because of the contrast between the Thanksgiving prayer and the hobo getting food from a garbage can. Hunger, as well as plenty, exists even on Thanksgiving. (B. McCoy, NC)
- #46. Has diction which is too Latinate (prepare, migration, evolve, spiral). (K. Fickert, NC)
- #47. I like #47 because of the effective contrast-comparison involved. The widow's front porch is a bleak place on Thanksgiving Day at noon, yet there is a "glitter" about it from the frost, which makes it beautiful still. (B. McCoy) No. 47 has two excellent lines -- the first two. The last line could be rewritten leaving out all reference to Thanksgiving and focusing the haiku on frost. (P. Machmiller, CA)
- #50. This haiku has redundant elements, hunting, hunter and bang bang. (Ed. panel)
- #52. The elements in this haiku are too close in meaning. (Editor's panel)
- #53. Has a nice third line. There is something about "clinging to the vine" which has emotional appeal. The technique is one used by James Hackett. The Japanese have a term which can be translated as "stained word", meaning that the idea was fresh initially but as with one's favorite much thumbed page in a book, the phrasing becomes "old hat" after such repetition.
- #56. Suggestion from a member of the editorial panel: "Approaching winter" would be more desirable on the first line than "autumn twilight".
- #63. I find this good because with repeated readings there evolves the pertinence of Thanksgiving to 1) the lost parakeet, 2) the feeding sparrows and 3) the beholder. Even the yellow of the parakeet is in harmony with Thanksgiving time colors. (M. Sinclair, HI) On #63, line 3: Why not feasts with the sparrow? (I. Wolfe, CA)
- #65. This may be a very good haiku. The reader would need to know more about the "comet Kohoutek". (Editorial panel) (Author notes; Jan. 1974 viewing)
- #66. If the author is referring to Buson's famous haiku relating to spring ocean waves, then "notari" appears to have been used in an incorrect sense in this haiku. (Editorial panel) (Author's note; Blythe II, p. 135)
- #68. "Drooled whispers" -- priceless! (L. Winder, VA)
- #70. There is a place for deep irony in haiku? (M. Sinclair, HI)

NOVEMBER 1980 SUBMISSIONS

- MERIT ROLL -

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

<u>Teruo Yamagata:</u>	<u>Editorial Panel:</u>	<u>Members: (most votes)</u>
*63 H. Dalton	*21 B. Haas	63 H. Dalton
*27 M. Eulberg	* 9 J. Hargan	56 W. Fitzpatrick
*21 B. Haas	*11 J. Hargan	34 R. Spriggs
*49 S. Youngdahl		14 S. Stone
69 E. Falkowski	69 E. Falkowski	
62 H. Dalton	63 H. Dalton	
56 W. Fitzpatrick	27 M. Eulberg	47 D. Braida
17 L. Giskin	56 W. Fitzpatrick	63 H. Dalton
19 L. Giskin	17 L. Giskin	29 T. Fowler
11 J. Hargan	19 L. Giskin	21 B. Haas
1 H. King	41 D. Greenlee	34 R. Spriggs
14 S. Stone	23 B. Haas	
	1 H. King	
	6 T. Murphy	
	14 S. Stone	

(most circled items)

MEMBERS VOTES (Range: 10 - 0)

10: 63	H. Dalton	
9:		
8: 14	S. Stone	
7:		
6: 56	W. Fitzpatrick	
5: 34	R. Spriggs	
4: 3, 17, 18, 21, 27, 47, 53	H. King; L. Giskin; L. Giskin; B. Haas; M. Eulberg D. Braida; S. Youngdahl	
3: 1, 6, 11, 23, 29, 38, 44, 61	H. King; T. Murphy; J. Hargan; B. Haas; T. Fowler; T. Murphy; I. Edwards; V. Monahan	
2: 2, 5, 9, 19, 20, 26, 28, 30, 33, 59, 60, 69	H. King; T. Murphy; J. Hargan; L. Giskin; B. McCoy; T. Fowler; M. Eulberg; T. Fowler; R. Stewart; L. Winder; V. Monahan; E. Falkowski	

MEMBERS FAVORITES (Circled items)

4: 34	R. Spriggs
3: 21, 29, 47, 63	B. Haas; T. Fowler; D. Braida; H. Dalton
2: 9, 11, 18, 20, 27, 38, 44	J. Hargan; J. Hargan; L. Giskin; B. McCoy, M. Eulberg; T. Murphy; I. Edwards
1: 1, 4, 5, 14, 19, 26, 33, 39, 40, 49, 53, 56, 60, 70	H. King; T. Fowler; T. Murphy; S. Stone; L. Giskin; T. Fowler; S. Youngdahl; S. Youngdahl; W. Fitzpatrick; V. Monahan; W. Fitzpatrick

SUBMISSIONS BY AUTHORSHIP - NOVEMBER 1980 GEPP0

1 - 3 H. Carter King	- 4 T. Fowler	5 - 7 T. Murphy
- 8 L. Gronich	9 - 11 J. Hargan	12 - 13 M. Henn
14 - 15 S. Stone	- 16 P. Machallier	17 - 19 L. Giskin
20 B. McCoy	21 - 24 B. Haas	25 - 26 T. Fowler
27 - 28 M. Eulberg	29 - 30 T. Fowler	- 31 Errata
32 - 33 R. Stewart	- 34 R. Spriggs	35 - 37 I. Wolfe
38 - 39 T. Murphy	- 40 K. Fickert	41 - 43 D. Greenlee
44 - 46 I. Edwards	- 47 D. Braida	48 - 53 S. Youngdahl
54 - 55 B. Cameron	56 - 57 W. Fitzpatrick	58 - 59 L. Winder
60 - 61 V. Monahan	62 - 63 H. Dalton	64 - 66 E. Greig
67 - 69 E. Falkowski	- 70 W. Fitzpatrick	

- COMMENTS OF MR. TERUO YAMAGATA -

IN RESPONSE TO THE NOVEMBER 1980 KUKO . . .

Tokyo, Japan, December 30, 1980

Dear Miss Haas,

Thank you very much for the November newsletter. I am very much impressed with the newsletter edited by you. I really enjoy the new style GEPP0 and appreciate your efforts very much.

The following are my selections and comments: 1, 11, 14, 17, 19, (21), (27), (49), 56, 62, (63), 69.

I was keenly interested in No. 21 which is meaningful and thoughtful. In Japan we have a similar kind of haiku, although some people don't like this type of haiku.

In No. 49, willows are well described or sketched.

I like No. 62, although it is quite simple and includes two kigo.

I was impressed with No. 63 which is full of warmth. I have actually seen the same scenery before.

I was very pleased to note that members haiku have been getting better rapidly. I understand that Dr. Sakuma is still in bed and I hope that he will recover shortly. Thank you for the wonderful newsletter and wishing all of you the best for 1981.

Sincerely yours
/s/ T. Yamagata

Editor's note for new members . . .

Mr. Yamagata's letter, while directed to the Editor, may be viewed as a special acknowledgement to the talented efforts of members of the YUKI TEIKEI Haiku Society of the U.S.A. and Canada, whose haiku are published monthly in the GEPP0. For those who have not read about Mr. Yamagata in the 1978 Haiku Journal (Your Editor "snapped" the photograph on page 21 in Volume 2), you may be interested to know that each month, members' haiku is evaluated anonymously by one of the leading contemporary haikuists of Japan. Mr. Teruo Yamagata was the 1977 recipient of the Soashun Prize, the highest award offered by the Yukuharu Haiku Society of Japan. He studied haiku under Professor Tokubei Yamagishi at Gakushin University and was taught English conversation by the very distinguished R.H. Blyth whose haiku translations continue to serve as a major reference resource. Members who have visited Japan have commented on the beauty of the grounds and famous cherry orchards of Yamagata prefecture in north-eastern Japan.

WINTER KIGO

Winter Months:

"Winter, the season of the year defined astronomically as the period between the winter solstice (approximately December 21 for the Northern Hemisphere), when the sun in its apparent annual motion reaches the southernmost position in the sky, and the vernal equinox (about March 21) when it crosses the equator again on its way into the Northern Hemisphere." (Encyclopedia Americana, Vol. 29. c. 1964)

Popular acceptance: U.S.A. December, January and February
 Great Britain November, December, January
 Japan November, December, January
 Canada November, December, January, February, March

Regional variations in length of seasons is related to particular conditions of climate, geographic location.

Season:

Winter	Winter, first day of	Cold	Distant spring
Winter morning	" beginning of	Cold morning	Waiting for spring
" afternoon	" mid-	" day	near spring
" evening	" deep, depth of	" night	
" day	" 1st		
" night	" departing	Freeze	
Winter solstice	" end of	Frozen	
Short day		Withered	
Days grow longer	Wintry	Dead	

Sky and Elements:

Winter light	Winter sky	Ice, icy	Snow	Snow, melting
Winter wind	" clouds	Icicles	Snow flakes	" first
North wind	" stars	Hoar frost	Snowfall	" falling
Winter rain	" moon	Frostbite	Snow flurry	" fresh
Winter storm	" mist		Snowscape, scene	" weight
First winter rain	Chilly moon		Snow storm	Snow brightness
" " storm	Freezing moon	Sleet		

Fields and Mountains:

Winter creek	Frozen lake	Dead leaf, leaves	Sleeping mountains
" garden	" sea	Leafless trees	
" ocean,	" river	Bare trees	
" sea, seashore	" road	Withered moor	
" stream			

Human Affairs:

Banked fire	Old calendar	Cough	Falconer	Snow viewing
Blanket	New calendar	Flu	Fish trapper	Snow removal
Brazier (Japan)	New diary	Cold	Hunting	Snow stamping
Charcoal fire (Japan)		Snow burn	Ice fishing, ice hole	Snow man
Footwarmer	Christmas	Chapped skin	Ice hockey	Snow fight
Heater	New Year		Ice skating	Snow ball
Hearth, fireplace	New Year morning	Overcoat	Skates, skating	Snow ball rolling
Drying socks	New Year's eve	Fur coat	Skis, skiing	Snow shoveling
	Old year out and	Snow boots	Ski lift	
	New Year in		Sled, sleigh	
Winter seclusion	Wintering			
	Winter vacation			

Birds, Beasts, Fish:

Badger	Marten, sable	Shark	Winter bees	Oyster
Bats	Owl,	Swan	" birds	
Bears	" horned	Water-birds	" butcher bird	Hibernation
Ducks,	Perch	Weasel	" butterflies	
" mandarin	Plovers	Whale	" deer	
" wild	Porpoise, dolphin	Wild geese in Winter	" flies	
Eagle	Rabbit	Wolf	" sparrow	
Falcon	Sea-gulls	Wrens		
Fox	Sea-slugs			

Trees, Flowers, Fruits and Vegetables

Allspice, Japanese	Withered banana tree	Winter camellia	Winter desolation
Carrot	" bush clover	" daffodils	Frost-nipped or bitten
Celery	" chrysanthemum	" grass	
Mandarin	" grass	" peony	Re-blooming
Orange, bergamot	leaf, leaves	" quince	Early plum blossoms
" mandarin	lotus	" rose	
Poinsetta	pampas	" strawberry	
Radish	thorn	" tree, grove	Mistletoe
Scallion	tree	" violet	Holly
Turnip	" willow		



EDITORIAL STATEMENT

The GEFFO 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 Yuhokuro Haiku Society - English Language Division founded in 1975).

Primarily the GEFFO 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 (SEIKAI) 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
GEFFO 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 IMPROVED 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 cathartic sensitivity?

MEMBERS AND EXECUTIVE MEMBERS

Kiyoko and Kiyoko Taketani

PAST MEMBERS

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Erwin A. Falkowski

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Teruo Yamagata

EDITORS

Haiku Journal

Kiyoko and Kiyoshi Taketani

GEFFO Haiku Journal

C. Joy Haas

Date 19

Submitted to GEFFO
for the issue dated 19

VOTES:

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COMMENTS

HAIKU

#1. KIGO: _____

#2. KIGO: _____

#3. KIGO: _____

Please

Name
Address

CALENDAR

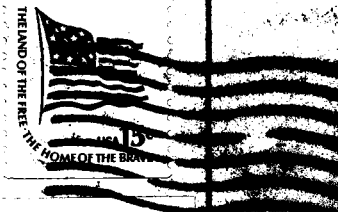
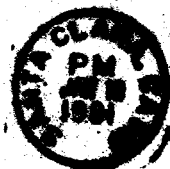
Monthly meetings: First Saturday each month except as announced. 1:30-4:00 The Sumitomo Bank of California 315 North 1st Street, San Jose

February 15, 1981 Deadline for considering members submissions of TWO Yuki Teikei haiku for 1981 Haiku Journal.

March 1, 1981 Deadline for submitting nominations for the 1981 Annual International Meeting sponsored by Yuki Teikei Haiku Society - U.S.A. and Canada.

June 6, 1981 Fourth Annual Yuki Teikei Haiku Symposium.

July 6-10, 1981 5th International Meeting, St. Francis Hotel, San Francisco



3/76-81

Patricia Machmiller

FIRST CLASS