

# 月報俳句ジャーナル

GEPPPO

HAIKU

JOURNAL

C. Joy Haas, Editor

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Monthly Newsletter

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- FOUNDERS' ANNOUNCEMENT -

We are very sad to announce that Dr. Jun-ichi Sakuma passed away on January 2nd, 1981. For each of us, this is a great loss. He had been ill for several months and had expected to return to health after surgery last October. His article, "Evocative Simplicity in Haiku" appears in the most recent issue of Haiku Journal and his translation, "Effective Expression in Haiku" was released in Haiku Journal, Volume 3. Despite illness, he continued his work in the listing of Season Words in English Haiku to the very end. His book is a monumental achievement.

With respect for his significant contribution to YUKI TEIKEI haikuists, we wish to establish the Jun-ichi Sakuma Award. May his soul peacefully rest in Heaven.

Kiyoshi and Kiyoko Tokutomi  
Founders

- PRESIDENT'S REPORT -

We have a sadness, a gladness and a kindness in the recent life of our Society.

Dr. Jun-ichi Sakuma:

Several years ago, Dr. Sakuma approached Kiyoshi and Kiyoko Tokutomi and offered his assistance in the development of an English-language SAJIKI. At that time he began collecting all the major publications of English-language haiku. From these periodicals he compiled an extensive list of haiku season words and initiated tabulation of their frequency of occurrence in Western haiku.

The initial phase of his research was published just before his death in a 52 page volume entitled, Season Words in English Haiku. In his great generosity, the work was donated to the YUKI TEIKEI Haiku Society. In recognition of his unique contribution to the study of English-language haiku and his liberal gift to our Society we are creating the Jun-ichi Sakuma Award as part of our annual international contest.

Haiku Journal:

Our gladness is the fine quality of our most recent issue of the Haiku Journal. In addition to the superb content, the editors, Kiyoshi and Kiyoko Tokutomi can take special pride in the total excellence of the publication: the clarity and readability of the print; the color, weight and texture of the paper; the page layouts and print design; the professional, error-free presentation of the material. It is a publication, the quality of which aims to match the finest in English haiku.

Helen Carter King:

And finally we owe an enormous thank you to a distinguished California poet, Helen Carter King. She has offered us the use of her beautiful garden and tea house for the annual International Contest Awards Ceremony of the YUKI TEIKEI Haiku Society. Her personal gift provides us with surroundings commensurate with our most prestigious event of the year and preserves our financial resources for our publishing efforts.  
THANK YOU, HELEN CARTER KING.

Patricia Machmiller  
President

## - VICE-PRESIDENT'S REPORT -

YUKI TEIKEI Haiku Society Meeting of January 3, 1981

Slide Program of Japan: Members were particularly interested in Jerry Ball's slides of the Museum of Haiku Literature in Tokyo and those of the shrines of Basho and Buson in Kyoto.

Discussion of a Japanese KIGO which was translated as "going and in-coming year". The question raised by Kiyoshi Tokutomi was, "What is a good English equivalent?" Suggestions included: "old year out and New Year in, ring out the old or ring in the new. Additional suggestions from the membership would be appreciated.

sss

Book Review: Asataro Miyamori, MASTERPIECES OF JAPANESE POETRY ANCIENT AND MODERN Tokyo: Maruzen Company Limited, 1936. (Translated and annotated by the author through a grant provided by Prince Takamatsu-No-Miya Nobuhito and the KEIMEI KWAI Society).

Lillian Giekin read a number of passages from Volume 1 focused on the writing of poetry from the Japanese perspective. A portion of the reading dealt with the "JISEI" or "death poem" written by many Japanese. A notable example is the last poem of Basho in which the author says a farewell to life:

On a journey, ailing -- / my dreams roam about / over a withered moor

Discussion on use of the article: Frequently, haiku exhibit the problems of . . .  
 a. Excess use of articles - used as "filler to gain the correct number of syllables."  
 b. Insufficient use of articles - mars the natural rhythm of English  
 c. Omission of articles - introduces a staccato effect; has a humorous quality  
 The challenge is the find a balance between the natural rhythm of English and the compression necessary in haiku. A simple rule cannot be stated but in general, the article should be used for a reason and selected with conscious choice.

An example of "proper balance" in the use of the article:

The bedside lamp glows / soon it gives way to darkness / and November dreams  
 Discussion centered upon trying to eliminate articles and considering the result, then substituting alternative articles or words to appraise the effect of the change. Examples of such words are: my, a her, tall, etc. In this case, the article "the" appeared to be the best choice since it indicates that the lamp that is glowing is 1) a particular lamp and 2) is known to the writer. If the article "a" had been used, neither of these might be true. Therefore, the use of the definite article "the" appears to be correct here.

An example of insufficient use of the article:

Eery Halloween ... / from tree-house, my child's face-lift / in the witch's mask  
 Clearly the article has been omitted from the second line. Group consensus was that the article is needed. After more discussion the haiku was re-written as follows:  
 Eery Halloween ... / from our tree house my child's face / in the witch's mask

SEKI DAI: Members wrote using the following KIGO: New Year's Eve, New Year's Day, old year out and new year in.

1st place: Deaf to Auld Lang Syne  
 my old aunt plays solitaire  
 all through New Year's Eve

Suzanne Stone

2nd place: Fire glow, amber wine  
 now we drink the old year out  
 and the new year in

Julia Davies

Jerald T. Ball  
 Vice-President

- ICHIGATSU -

January KUKO

KIGO FOCUS: The first sunrise

- 1. All night revellers  
sleeping through the first sunrise  
the Year of the Cock
- 2. An all night vigil --  
now the newborn baby's cry  
greet's the first sunrise
- 3. The Year of the Cock  
reaching the Torii Gate  
for the first sunrise
- 4. California girl <sup>on</sup>  
sells flowers <sup>at</sup> street corner  
on New Year's morning
- 5. Coffee pot -- empty  
at last, the baby's first cry  
and the first sunrise
- 6. Waking to ponder  
the raucous cry of the jay  
and the first sunrise
- 7. Sub-zero weather:  
underfoot, the creaking snow  
invades the silence
- 8. The neon yard light  
flashes crystal prisms on  
jagged icicles
- 9. Immaterial  
the winter if hearts are free  
to give Peace house room
- 10. New Year's Eve party:  
just as the clock strikes midnight  
cat stands by the door
- 11. December midnight:  
in this fog the street light's glow  
barely touches ground
- 12. In the winter light  
these faint handwritten poems  
of her dead daughter
- 13. Double exposure:  
last year's shadows imprinted  
on the New Year's dreams
- 14. The first cheeps of birds ...  
dawn and a figure skater  
transforming the pond
- 15. Nineteen eighty-one:  
wakened to the first sunrise  
by the rooster's crow
- 16. Home from the night shift  
the birches cast dark shadows  
on the first sunrise
- 17. I stay up all night  
wait to see the first sunrise  
... curtains don't open
- 18. Twins born New Year's Eve  
quickly the evening passes  
... and the first sunrise!
- 19. Winter's first sunrise  
interrupted by lusty  
crow of a rooster
- 20. Speck of red upon  
tree branch covered with snowflakes  
cardinal flies off
- 21. As the first sunrise  
silently kites its colors --  
the rooster's alarm
- 22. An insurance claim  
December sky grey outside  
a long wait inside
- 23. The year's first sunrise!  
icicles from the tall roof --  
old abandoned house
- 24. Into my window  
after New Year's revelry --  
the Number 1 SUN!
- 25. January moon:  
so close I reach out to touch  
the dusty footprints
- 26. January night  
and cutting my thoughts in twain  
a perfect half moon

Dalton

3(1) this

Hander

Horton

conflicting kigo

45

48

Atwood

2 great lines & Atwood

padding

common

3 distinct phrases Fitzpatrick

conflicting KIGO

47

4

27. Long snowfall reveals  
kinked tree trunks, crooked branches  
and now, lace-like twigs

29. January winds . . .  
clusters of red berries fall  
from the pepper trees

31. The long winter rains --  
even the old bell clapper  
has a rusty sound

33. Sunrise New Year's Day  
two balloons high in a tree  
punching each other

35. Sunrise New Year's Day  
mirrored on the icy pond  
skaters on their way

37. Oahu at dawn  
birds prattle in banyan tree  
soon the first sunrise

39. Clothed in white blankets  
no wind stirs evergreen trees  
mutely the snow falls.

41. Boys and girls on skates  
skim over the pond in pairs  
a passing truck skids

43. Wintering sparrows  
crowd around the feeder box  
filled only with hulls

45. Child tossing popcorn  
toward the sea -- parents watch  
gray whale migration

47. The weight of the snow  
on bush branches and shoulders  
bent along the path

49. Blankets cover us  
on the side of the mountain  
a cold moon casts beams

51. The year's first sunrise  
between ruts in the old road  
frozen puddles shine

53. Gray winter morning;  
the jogger in red runs through  
flurries of sparrows

28. This bright first sunrise  
can only streak amongst my  
heavy coffee oils

30. A small stone lantern  
still aglow in the garden . . .  
New Year's first sunrise

32. New Year's Day rain taps  
on windows, then turns to sleet  
pebbles striking glass

34. Above the mountain  
first sunrise of the New Year  
lights car wrecks below

36. Through my closed eyelids  
slowly it dawns on my mind  
the year's first sunrise

38. Morn's silvery coat  
Diamond Head outlined in East  
the first sunrise view

40. Glittering dawn star  
grows dim with the first sunrise  
smoke curls from chimneys

42. Night brings sculptured forms  
on cities, farms and woodlands  
freezing rain hisses

44. Wind between bare twigs  
in and out the rustling brush  
-- and the first sunrise!

46. Through the shallow drifts  
rolling snow for a fortress  
each ball ringed with grass

48. At the break of dawn  
comes to one the first sunrise --  
the awakened mind

50. Down the river went  
two kayaks with fur-clad men  
working the paddles

52. The New Year begins  
a box of unused tissues  
a cold coming on . . .

54. The first sunrise -- an  
indescribable splendor  
for a small Eden

Y 14(5)

Stewart

Stewart

conflicting  
K160

multiple  
K160

Robert  
Stewart

Drunk

R. Stewart

Callery

not a K160

18

106

flurry

MCM

*don't need*

- 55. Each New Year routine  
up early for first sunrise  
best celebration
- 57. With apprehension  
I tap barometer . . . yes,  
winter tempest soon
- 59. Lone pine tree atill stands:  
shining in the first sunrise  
after heavy rain
- 61. Three mountain peaks loom  
from the mist covered valley:  
gold, this first sunrise!
- 63. This resident fly,  
not being a winter fly  
has become silent
- 65. First sunrise brings snow  
healing rift of gullied ground --  
lovers holding gloves . . .
- 67. The winter of life . . .  
the names in the address book  
written in pencil
- 69. Sunset glow lingers  
in the dusk of my bedroom  
the poinsettias
- 71. North wind sweeps prairie . . .  
invades lone backwoods cabin  
the dim light flickers
- 73. Chill wind from the hills:  
today, even the young men  
hunch up their shoulders
- 75. Frayed old calendar  
with a hundred scribbled notes  
folded so neatly
- 77. Sunflower seed hulls  
peppering the salt-white snow  
by the bird feeder
- 79. Up at first sunrise  
sparrows settle in footprints  
made in last night's snow
- 81. New Year's first sunlight  
sudden flash of light scatter  
in the frosted leaves

6

7(5)

5(3)

*around*

*glass*

*ball*

- 56. Squirrels cavorting  
in this customary thaw  
Aerial Ballet
- 58. Silhouetted boat  
tugs at its mooring -- gulls too  
hark the first sunrise
- 60. Dwarfed by tall buildings  
walking through strange empty streets:  
and then, first sunrise!
- 62. How the first sunrise  
casts it's silent light on all,  
new resolutions
- 64. Walking through the park  
winter shadows cross my path . . .  
mine or the tall trees?
- 66. The year's first sunrise  
gold threads already tangled  
in the spider's web
- 68. New Year's Day clean-up  
floor covered with pine needles  
under Christmas tree
- 70. Winter deepening . . .  
in the empty church garden  
old priest in wheel chair
- 72. Silent pristine slope  
skier in serpentine glide  
trailing powdered plumes
- 74. End of a long night  
rattling of rain in drainpipes  
keeps me company
- 76. In the cold bathroom  
the first early light silvers  
the frosted window
- 78. Midnight, the north wind  
tugging at a loose shutter  
the old down quilt's warmth
- 80. The anovy sunrise  
each of our breaths a white cloud  
of shimmers and gleams
- 82. Midnight chimes softly  
old calendar disappears  
youth's distant laughter  
(Errata correction: Dec. Geppo #72)

4

4

7(5)

7(5)

4

*Arima*

*Richardson*

*conflicting K160*

*slabs*

*the rain rattling*

*Fickert*

*R. Scott*

## - MEMBERS COMMENTS -

IN RESPONSE TO THE DECEMBER 1980 KUKO . . .

- #4 I think this haiku is good. According to Dr. Sakuma's listing of Season Words in English Haiku there are two seasons here. I could not decide which was the main KIGO, apples or dry leaves? (T. Murphy, MN)
- #8 Fuses the concrete act with imagination, transforming the two into a work of art. (V. Provenzano, CA)
- #9 Imagery good -- one hopes the animal leaving new prints drank some of the milk before it froze! (K. Hale, AR)
- #10 Excellent. (L. Winder, VA)
- #12 Haiku #12 has a confliction. I believe the word "in" in line 3 should read "the". (H. Evans, CA) Where is the KIGO? (L. Winder, VA)
- #14 "Cold" is a winter KIGO -- it is hard for me to imagine a flower exiating at Niagara Falls in the wintertime. (P. Machmiller, CA)
- #16 Very good haiku . . . Good to see the sense of taste used. I can taste the mandarin oranges and join in the juicy happy talk. (R. Stewart, CA)
- ... #18 Very effective contrast. (M. Sinclair, HI) Nest -- KIGO? (L. Winder, VA) Suggests the readers ongoing reaction to what the author of the haiku suggested. The contrast of man/nature is strongest in #18. (E. Falkowski, CA) Perfect for holding a small, bright trinket. (S. Youngdahl, IL) I would like the first and third lines interchanged. The emphasis will now be on the meanings suggested by nature having put something (a bird's nest) so close to the top of the Christmas tree where man normally puts a symbol of hope (a star) or a symbol of purity (an angel). Nature has outdone us and placed a symbol of life, a bird's nest, near the top. (E. Greig, TN)
- #19 5-6-5 (L. Winder, VA)
- #20 Contains, perhaps too much author interpretation; but is it not, rather, descriptive of the moment? (By my criteria this is senryu; but not by yours, because of the season word?) (M. Sinclair, HI) Can this mean a FAKE kiss? (S. Youngdahl, IL) Does the poet mean just that or is the ironical taunt plastic? (E. Dunlop, CA)
- #21 Good . . . I have a one-eyed teddy bear. (S. Youngdahl, IL)
- #23 Has a strong sabi quality which makes it moving. The images couldn't be better. (V. Provenzano, CA) Does not quite make it. Perhaps a different first line? (E. Greig, TN) A dash at the end of the first line would assist the reader. (P. Machmiller, CA)
- #26 Fireplace is a winter KIGO, is it not? If so, it should have been underlined. (L. Winder, VA) (Ed. note: Thank you Mrs. Winder. Yea. You are right!) But memories won't stay burned. (S. Youngdahl, IL) The use of metonymy crystallizes the point of haiku, I think. (M. Sinclair, HI)
- #30 Sadly true -- many inanimate things are "larger" than we are! (L. Winder, VA) Haiku #30 apparently refers to Christmas but doesn't say so. First line could read, "Christmas morning sight". (H. Evans, CA)
- #31 Even though the calendar is old now, it brings new happiness to a child (new pictures and white sheets for drawing). (M. Richardson, NY)
- #34 Contains three KIGO. Reads -- an autumn KIGO. "Reedy" used. (L. Winder, VA) (Ed. note: Two seasons -- cold is a winter KIGO. Triple or multiple KIGO distorts the focus of the content).

- #35 By your chief criterion wouldn't #35 be senryu? (No season word). (M. Sinclair, HI) This haiku needs a KIGO -- a suggested modification to the last two lines: new calendars make me think / it's always today (P. Machmiller, CA)
- #38 The unusual contrast of a spider blindly spinning with the idea of a festively decorated tree reinforces the visual imagery to a high degree. This seems to me to be a perfect haiku. (V. Provenzano, CA) Spider -- a summer KIGO. (L. Winder, VA) Haiku #38 forgets that action does not follow the concept of traditional haiku. Line 2 - "Is" should read "has". Line 3 - could read "draped her fine tinsel". This way, past tense would be acceptable. (H. Evans, CA)
- #39 Is a picture perfect. (E. Dunlop, CA) "Down"--- "uphill". Excellent! (L. Winder, VA) I like the action and immediacy of this haiku. Although it is really one sentence broken into three lines which spoils it as a good haiku. The staid Buddha flying up the hill is a funny image. I would like to see more humor in haiku. (R. Stewart, CA)
- #42 The most impressive haiku in the December GEFPO ... an excellent 5/7/5 English syllable count haiku which somehow "touches" the human heart ... we would suggest "new calendar" as a better KIGO. (Editorial panel)  
My new calendar / gift of an overseas friend / different flag days
- #46 "Unique grasp of the ordinary" -- no sentimentality here -- a factual comparison. (L. Winder, VA) Haiku #46 says something but doesn't show anything. (H. Evans, CA)
- #47 Even though the old calendar is finished, the old problems are not -- they are carried over to the NEW calendar. (M. Richardson, NY)
- #49 Like an old snapshot. (S. Youngdahl, IL) I like very much the last two lines of this haiku. I can think of a better KIGO for it, however. For example: Daddy's Valentine (P. Machmiller, CA)
- #50 I like #50 because it catches so well the essence of winter -- coldness, deadness, and isolation. In the old dance pavilion, the shifting shadows on the floor remind one of all the past summers. (B. McCoy, NC)
- #51 Has a similar mood to #79 ... there is an end to all things and it's hard to let go ... clearly expressed. (R. Spriggs, ONT) Poignant. (L. Winder, VA)
- #52 There may be such a thing as a "snowbird" or it may be a plain bird covered with snow, but in either case the haikuist has created a special world in a few words -- one that captivates. (V. Provenzano, CA) (Ed. note: The snowbird is also known as the junco ... the name of a group of North American finches... outer tail feathers are white and show prominently in flight ... some winter in the northern states, where they appear with the first snows, hence the name snowbird. Encyclopedia Americana, 1960 edition)
- #53 4/7/5 (L. Winder, VA)
- #55, #56 Future. (T. Murphy, MN)
- #57 Third line is a comment -- personal opinion. (T. Murphy, MN)
- #59 Third line gives results or conclusions. We are supposed to leave that to the reader. Show not tell. (T. Murphy, MN)
- #60 In haiku #60, the finality of the past being the past is clearly shown in this picture of an old calendar in a prison cell with all the days crossed off. A good haiku, I think. (B. McCoy, NC) Excellent! This has to be one of the best. (L. Winder, VA) My first choice this time. (E. Greig, TN) Infers a number of things for the reader to consider. I like the choice of words. (R. Spriggs, ONT) Vividly evokes image of our American hostages -- perhaps they too were crossing off the 444 days of captivity! (K. Hale, AR) So dispassionately said; but it is "what is" and it's full of interpretative possibilities. Not knowing the prisoner's fate -- good or bad -- adds piquancy to the mystery? (M. Sinclair, HI)

In response to the December 1980 KUKO . . .

- #62 This is vague without the asterisked explanation. I would change the first and third lines: This spring, as the last / poets and peasants cling to -- / lunar months of old. By the way, it seems the phrase "of old" connotes a feeling of really far back in time (ancient) which the normal order "the old lunar months" does not. (E. Greig, TN)
- #63 4/7/5 (L. Winder, VA)
- #63, #64, #65 This poet has a very special ability to express strong emotion in her haiku. We feel the resistance of the sea to the tugboat, the redness of the sun, the sadness of last goodbyes, and the stillness of winter ponds and lakes. The haiku are well executed. (V. Provenzano, CA)
- #65 5/6/5... very good haiku but the second line contains only six syllables, making it unsuitable as a YUKI TEIKEI haiku. (R. Stewart, CA)
- #64 Because of the past tense in the third line this violates rules of immediacy. However, I think it's haiku, and vivid. We co-create the scene as present and and enjoy a moment of omniscience. (M. Sinclair, HI)
- #66 This haiku has great possibilities, but needs some refining. For example, "show" appears in two places and the impact could be improved by rearrangement. My proposed revision: Through the lunch hour crush / show girl in red fox jacket / and ripped fish-net hose. (P. Machmiller, CA)
- #67 I can identify with these two haiku. Marshmallows are not much of a snack for the alligators but they will eat most anything you throw them. (R. Stewart, CA)
- #68 I like #68 because the steadiness of winter rain is shown effectively here. The constant passing to and fro of figures with black umbrellas across the bridge does this. (B. McCoy, NC) A sharp picture, reminiscent to me of one of the old masters' haiku -- but not the same. As I read it, despite the fact I'm not under one of the umbrellas, but only seeing them, I feel cold and wet. (M. Sinclair) My reason for selecting #68 and #69 is that both make me feel COLD and LONELY -- just the way winter rain and being out late on a cold, snowy night always made me feel, which is why I now live in Arizona! (D. Greenlee, AZ)
- #69 An excellent haiku -- I would suggest a rearrangement as follows: Last street car goes by / the empty all-night diner / it begins to snow (P. Machmiller)
- #71 This leaves one to carry on beyond the bare but vivid bones of the details given. ... Aren't we haikuists lucky that "crow" appears to be a bird of all seasons! (M. Sinclair, HI)
- #72 5/5/7 (L. Winder, VA) (Editorial Apologies to the author: The arrangement of the lines appears to be a typo which escaped proof-reading. I note that Mr. Yamagata has astutely recognized the error as a typo and included this haiku on his merit list. C.J.H.)
- #73 A vivid picture. (S. Youngdahl, IL)
- #74. Reminds me to stand clear of my yellow-daisy spinner. (S. Youngdahl, IL)
- #76 5/8/5 (L. Winder, VA)
- #77 Has the wondrous balance of joy and pathos that so often exists at the Christmas season -- it is a masterpiece in my opinion. (P. Schuck, SASK) This economy means she can buy one more present. (S. Youngdahl, IL)
- #81 Vivid imagery. (L. Winder, VA) #81 was one of my choices . . . one of the best... but I'd like it more if the first line were "black branches tremble" and I'd wish the writer would re-think line three -- something about "my bare window" rather than just the word "and". I can't suggest anything -- maybe it is just right as is. (D. Greenlee, AZ)



- #85 Very real. (L. Winder, VA) Leaves the entire situation to the imagination of the reader -- that is -- who? (grandfather, father) and whether he is asleep from exhaustion -- perhaps from trimming a tree, perhaps from the presently exuberant grandchildren; nevertheless the excitement of the season is shown in the word "glitter" and the contentment of the season in the word "asleep". Very well done. (P. Schuck, SASK) Suggests the readers ongoing reaction to what the author of the haiku suggested. #85 could be clarified with the use of eye glasses as follows, - in his eye glasses the gleam -. (E. Falkowaki, CA)
- #86 Memories and music for my soul. (S. Youngdahl, IL) Such a contrast! The high choirboys' voices vs. the deep winter coughs, youth versus age, the fresh young faces vs. (we assume) mostly older and old ones -- plus the joyous "Hallelujah" wafting up ... and up .... (M. Sinclair, HI) I would use the plural, choir boys' voices. (E. Greig, TN) Cough is a winter KIGO -- the word "winter" is not needed. (L. Winder, VA and P. Machmiller, CA)
- #88 Is a good haiku. (R. Stewart, CA) Echoes of hard workers. (S. Youngdahl, IL) I hear the blows of the railroad workers ring clear in the cold. (R. Stewart, CA)
- #91 This haiku might be damned by being labelled banal; but I haven't seen just this handling of the theme before. (M. Sinclair, HI)
- #92. In the second line I would write 'pon as an abbreviation of upon to show that the calendar is on the floor. (E. Greig, TN) Seems new approach to me: new boots are for walking through a new year! (K. Hale, AR) Boots old or new could be left out in the cold, nor must they track up the kitchen -- grab anything at hand. A practical haiku moment! (H. Dalton, HI) 5/6/5 (L. Winder, HI)

## Selected additional comments . . .

- I thought #11, #12 and #13 especially good. They do what haiku should do and that is to SHOW something important rather than to tell something. FEELINGS should be SHOWN rather than preached or articulated with direct appeals to emotion. Basho was emotional but not gushy. Consider: (J. Ball, CA)

FUTARI MISHI YUKI WA KOTOSHI MO FURIKERU KA

Together we enjoyed  
watching the snow -- I wonder  
if it has snowed this year? Basho

- So many of the haiku seem contrived without a haiku moment or the haiku feeling. Perhaps many of us are involved too much in the rules and season words. I know rules have to become second nature -- something we do automatically. Perhaps practice makes perfect -- at least better. (T. Murphy, MN)
- In relation to one of the distinctions between haiku and senryu: "Haiku are distinguished by the use of a KIGO. A senryu has NO KIGO. Both forms may include humor but sophisticated humor in haiku (somewhat rare) should be focused on the KIGO." (November 1980 GEPP0, page 5) ... Suppose I have a "haiku" that has no human element in it, does have humor, but lacks a season word, although it is all nature in content. This is SENRYU? Conversely, I have something with humor, and perhaps irony, WITH a season word -- the season word excludes from being classified as senryu although it deals with a human foible? (M. Sinclair, HI)
- Perhaps members might like to discuss the question of whether a haiku is a poem or an essay in miniature. To my mind there's a difference between prose and poetry: prose provides information about a subject; a poem is the subject.

It seems to me that the KIGO for December, "old calendar," was a pitfall, since most of the submissions pertain not to the KIGO but to random thoughts evoked by the words "old calendar," e.g., Nos. 47, 55, 82, 56, 57, 58, (67) 79, 89 (among those on page 4).

In response to the December 1980 KUKO ... continued

No. 47 is typical: "Unfinished business / so much to carry over/ the old calendar." Although the syllable count is correct and there is only one KIGO, why is this a haiku?  
 ...

The point of these remarks might be clearer if I explain my objections to the last line in No. 92, which I find to be excellent otherwise: "By the kitchen door / on last year's calendar/ a new pair of boots." "A new pair" belongs in the realm of commentary and destroys the immediacy of the poem; I would suggest "boots with melting snow" or the like.

(K. Fickert, OH)

- COMMENTS OF MR. TERUO YAMAGATA -

in response to the December 1980 KUKO . . .

Tokyo, Japan, January 26, 1981

I was extremely impressed with the new editor's excellent newsletter full of thoughtful consideration. I was also pleased to read the active comments of members. The following are my selections and comments:

#7, #11, (#13), #14, #16, #20, (#22), #47, #49, #54, #72, #74, #78, (#85), #88

With No. 13, I think we have quite a similar type of Japanese haiku and I feel that most people like this kind of haiku. Although I have never been to Niagara Falls, I was interested in No. 14. This haiku would be much better if the word "cold" could be replaced with another proper KIGO. No. 22 is excellent and really beautiful. I like No. 72 very much, although 5/7/5 form is not kept in this haiku. (Editorial note: The GEPP0 unfortunately released No. 72 with a typographical misarrangement of the lines. Our apologies are extended to Ruth Scott of Indianapolis, Indiana).

It is very cold now, here in Tokyo. However, we refer to February 4 as "the first day of spring", RISSHUN in Japanese pronunciation.

/s/ Teruo Yamagata

HAIKU SUBMISSIONS BY AUTHORSHIP - DECEMBER 1980 GEPP0

1 - 2 P. Moore	- 3 M. Henn	4 - 6 J. Ball
7 - 8 E. Dunlop	- 9 V. Monahan	- 10 M. Eulberg
11 - 13 V. Provenzano	14 - 15 R. Spriggs	16 - 17 S. Youngdahl
- 18 K. Fickert	19 - 20 V. Monahan	21 - 23 B. Haas
24 - 25 E. Falkowski	26 - 27 P. Moore	28 - 30 B. McCoy
31 - 32 M. Eulberg	33 - 34 D. Greenlee	35 - 36 I. Wolfe
37 - 39 R. Roseliep	40 - 42 T. Yamagata	43 - 45 T. Arima
46 - 48 M. Sinclair	49 - 50 L. Winder	51 - 53 T. Murphy
54 - 56 H. Evans	57 - 59 B. Cameron	60 - 62 H. Dalton
63 - 65 G. Gould	66 - 67 D. Greenlee	68 - 71 L. Cruciana
- 72 R. Scott	73 - 74 T. Murphy	75 - 78 R. Stewart
79 - 81 M. Horton	- 82 M. Richardson	83 - 84 L. Gronich
85 - 87 A. Atwood	88 - 90 P. Machmiller	- 91 S. Stone
- 92 D. Braida		

EDITORIAL REMINDERS: Note 1981 KUKO schedule and calendar, back pages

KUKO February: Ground Hog Day March: Dandelion April: Easter Lily

1981 International YUKI TEIKEI Haiku Contest - Deadline March 1, 1981

KIGO: Crocus; Lizard; Chilly Night; Old Calendar

## - DECEMBER 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>
*85 A. Atwood	*42 T. Yamagata	60 H. Dalton
*22 B. Haas		18 K. Fickert
*13 V. Provenzano		85 A. Atwood
		(most circled)
7 E. Dunlop	92 D. Braida	60 H. Dalton
54 H. Evans	30 M. Eulberg	86 A. Atwood
88 P. Machmiller	18 K. Fickert	92 D. Braida
20 V. Monahan	22 B. Haas	
74 T. Murphy	88 P. Machmiller	
11 V. Provenzano	13 V. Provenzano	
72 R. Scott	37 R. Roseliep	
47 M. Sinclair	47 M. Sinclair	
14 R. Spriggs	14 R. Spriggs	
78 R. Stewart		
49 L. Winder		
16 S. Youngdahl		

## MEMBERS VOTES (Range: 12 - 0)

12: 60	H. Dalton
11: 18; 85	K. Fickert; A. Atwood
10: 7; 68; 92	E. Dunlop; L. Cruciana; D. Braida
9: 49	L. Winder
8: 86	A. Atwood
7: 20; 26; 88	V. Monahan; P. Moore; P. Machmiller
6: 30; 69; 71; 77	B. McCoy; L. Cruciana; L. Cruciana; R. Stewart
5: 11; 13; 38; 39; 46; 47; 50; 73; 78; 91	V. Provenzano; V. Provenzano; R. Roseliep; R. Roseliep; M. Sinclair; M. Sinclair; L. Winder; T. Murphy; R. Stewart; S. Stone
4: 9; 64; 74; 81; 89	V. Monahan; G. Gould; T. Murphy; M. Horton; P. Machmiller
3: 3; 12; 15; 21; 22; 23; 42; 61; 70; 76; 90	M. Henn; V. Provenzano; R. Spriggs; B. Haas; B. Haas; B. Haas; T. Yamagata; H. Dalton; L. Cruciana; R. Stewart; P. Machmiller
2: 4; 6; 8; 16; 37; 51; 54; 63; 65; 67; 84	J. Ball; J. Ball; E. Dunlop; S. Youngdahl; R. Roseliep; T. Murphy; H. Evans; G. Gould; D. Greenlee; L. Gronich

## MEMBERS FAVORITES (Circled votes)

7: 60	H. Dalton
6: 86	A. Atwood
5: 92	D. Braida
4: 13; 68; 69; 85	V. Provenzano; L. Cruciana; L. Cruciana; A. Atwood
3: 39; 77	R. Roseliep; R. Stewart
2: 9; 12; 15; 26; 42; 50; 88	V. Monahan; V. Provenzano; R. Spriggs; P. Moore; T. Yamagata; L. Winder; P. Machmiller
1: 4; 7; 8; 11; 18; 20; 21; 22; 27; 34; 38; 47; 51; 61; 66; 71; 90	

## - BOOK REVIEW -

Jun-ichi Sakuma. SEASON WORDS IN ENGLISH. Tokyo, Japan, 1980. 52 pp. pb \$4.50 U.S. Released by the editors of Haiku Journal, 1020 S. 8th Street, San Jose, CA 95112 (Identifies more than 1200 words which denote a season in the United States and Canada; alphabetical listing in English and Romaji; frequency tabulation includes: Haiku Journal (California); Dragonfly (Oregon); Modern Haiku (Wisconsin); Frogpond (New York); Janus-SCTH (California); Cicada (Canada); Tweed (Australia) and selected anthologies.)

This initial phase of Dr. Jun-ichi Sakuma's compilation drew upon Naritoshi Narita (editor), AN ENGLISH AND AMERICAN LITERARY CALENDAR. Tokyo: Shigero Kondo, Kenkyusha, 1978. 7500 ¥. For purposes of research Dr. Sakuma collected all the major publications of English language haiku with the intention of preparing a comprehensive compilation of the frequency of haiku season words in Western haiku. The untimely death of the author curtailed completion of the larger work. However, as Edwin A. Falkowski, Ph.D. has stated in the introductory portion of the compilation, "For the English speaking world this imprint is a very necessary step in culturing for preparation of the English Language SAIJIKI".

The editors of Haiku Journal, Kiyoshi and Kiyoko Tokutomi, who worked closely with Dr. Sakuma, point out that the concise tabular form of the report permits haikuists to identify areas in which KIGO have been neglected. A comparison with the 20,000 or more Japanese KIGO listed in the EXPLANATORY DIAGRAM OF THE ENCYCLOPEDIA OF HAIKU SAIJIKI suggests that the English language has the potential for additional KIGO. The most frequently used KIGO in Japan approximate 5,000.

Focusing on the long term value of Dr. Sakuma's listing, Patricia Machmiller, President of the YUKI TEIKEI Haiku Society of the United States and Canada states that, "The work is the beginning of a formalized KIGO list for English language writers and a precursor of the first English language SAIJIKI. Jun-ichi Sakuma documents for the first time the usage of season words and phrases in English language haiku.

In the viewpoint of the Editor of the GEPP0 Haiku Journal, the initial compilation prepared by Dr. Jun-ichi Sakuma provides an initial KIGO reference which should serve as a stimulus for further research. and is recommended for personal acquisition and library collections.

C. Joy Haas  
Editor

\* \* \*

World Academy of Arts and Culture: P.O. Box 58508, Taipei, Taiwan, Republic of China  
Dr. Krishna Srinivas, Secretary-General and Dr. Tin-Wen Chung, President

The Academy is an affiliated institution of the World Congress of Poets. During the session to be held at San Francisco in July, the Academy will award deserving poets and men of letters, literary distinctions, honors and citations, including laureateships and honorary degrees. The recognitions will be free of fees.

The candidates for the awards shall be recommended by poetry and literary societies of the member states or areas of the World Congress of Poets, or nominated by the Trustees of the Academy. The candidates shall be requested to offer to the Academy their works published in book form -- two copies at least -- with biographical data and photographs. Awards will be announced during presentation ceremonies at the July session of the Congress. The Academy, will also publish a bulleting to report activities, and an anthology to introduce recipients of the Awards.  
(Submitted by Dr. Edwin A. Falkowski, Honorary Chancellor, 5th World Congress of Poets)

## - TOWARD A DEFINITION OF HAIKU -

Haiku Society of America

One of our members has suggested that the following definition of haiku by the Haiku Society of America, would be of interest to members:

## HAIKU

- (1) An unrhymed Japanese poem recording the essence of a moment keenly perceived, in which Nature is linked to human nature. It usually consists of seventeen JION (Japanese symbol-sounds).
- (2) A foreign adaptation of (1). It is usually written in three lines of five, seven and five syllables. (See also HAIKAI, HOKKU.)

Note to (2): That part of the definition which begins "It is usually written" places enormous weight on the word "usually". We depend on that word to provide latitude for variation in syllable count and in number of lines or other external aspects of "form" providing they meet the primary stringent requirements expressed in the first part of the definition. Though 17 syllables has been the norm in English language haiku, it is more and more common for a haiku to consist of fewer syllables. Rarely is a haiku longer than 17 syllables.

(Modern Haiku, 1973, Vol. IV, No. 2, p.39)

With reference to jion, Viola Provenzano of California has made this explanation:

The Japanese words jion (symbol-sound) and onji (sound symbol) have been mistranslated into English as "syllable" for many years. However in most Japanese poetry the jion or onji does not correspond to the Western notion of syllable. For example, while each of the entry words is reckoned as two syllables in English, "hokku" and "haiku" are each counted as three jion, while "haikai" and "senryu" each have four jion. On the other hand, where each Japanese jion is equal and brief as "do, re, mi, etc.," English single syllables can vary greatly in time duration. (For a further discussion of the Japanese sound system see Roy Andrew Miller, the Japanese Language.)

Mrs. Provenzano has also focused on the first two sentences in the "Note to (2)" with this comment:

While all Japanese classical haiku, as well as most modern ones, contain a kigo (season word: a word or phrase indicating one of the four seasons of the year), extreme variations of climate in the U.S.A. make it impossible to put a recognizable "season-word" into every American haiku. Therefore, American adaptations are not so concerned with season words as are most Japanese haiku.

(Editorial note: For further discussion in relation to "definition of terms" the editor wishes to refer readers to "Haijin" and Selected English Equivalents" by the very distinguished Japanese scholar, Dr. Kametaro Yagi, former President of Matsuyama University, Matsuyama, Japan in Haiku Journal, Volume 4, pp. 5-8).

## - IN RETROSPECT -

. . . An historical note with which to begin "The Year of the Rooster" . . . 1981 marks the beginning of the seventh year since our founding by Kiyoshi and Kiyoko Tokutomi; and the third year of Kiyoshi's calligraphy on the masthead of the GEPP0.

Clearly, with this issue, the GEPP0 has outgrown our original format. Members contributions, comments and enthusiasm have exceeded the boundaries of the former margins. Reportedly, each issue of the GEPP0 is literally "consumed" by members. Clean back issues have become a rarity, and in the interests of preserving the YUKI TEIKEI haiku efforts of our members, the time has arrived for a more convenient and a more compact reading format.

With the initiation of the "new" and a backward glance on the old, we invite you to smile with us, at our first photograph of some of the members who attended the August, 1976 meeting. The photograph was later used by the Japanese American Press in conjunction with their report of a ZADANKAI "sit-talk" session on haiku. (Hokubei Mainichi, January 1, 1977 supplement).



It was the late David Earl McDaniel (photographed above in center front with a plaid shirt) who mentored our group from his Poet's Corner until the organization was launched. Participants in his poetry workshops became the nucleus of the early membership photographed above. Photographers are rarely "snapped" with their own cameras, which explains the absence of the Tokutomis in this early photograph. However, your second President, Dr. Edwin Falkowski (who was later to become Chancellor of the World Poetry Society, International) appears first row, far right; and behind him, in the white coat, a well known local musician, your Corresponding Secretary, Lillian Giskin. On the left, front row seated, Beth Martin Haas (Did I look like that?!) and behind her, a talented illustrator and continuing member, Elizabeth Gilliam.

In January of 1977, we lost our "Poet's Friend" and mentor. However, prior to his death, David Earl McDaniel arranged for public deposit of his extensive personal library which included a substantial collection of haiku reference works. His generous contributions became the heritage of generations of haikuists/poets . . . a living monument in the San Jose City Library.

As we embark on the New Year together, the GEPP0 will continue to preserve your best in YUKI TEIKEI haiku.

C. Joy Haas  
Editor

# 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 TEIKAI 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 TEIKAI haiku (KUNO). The editor reserves the right to confine content of the newsletter to submissions which are focused on the form and tradition of YUKI TEIKAI haiku, as space permits.

### HAIKU SUBMISSIONS

- **DEADLINE:** All submissions for each issue must be received **NO LATER THAN** the 25th day of the 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 location.
- Members may submit up to three haiku each month on 1 standard 8 1/2 x 11 page (white) using alternate KIGO choice relevant to the month/season.
- Use the recommended format for submissions. Date all submissions and keep a copy. Manuscripts will not be returned. Queries and requests for reply should be honored with an SASE.
- **ADVANCE SUBMISSIONS** are encouraged. The editor will maintain files up to three months in advance of GEPPPO issue.
- **MAIL TO:** C. Joy Haas, Editor  
GEPPPO Haiku Journal  
Enclose: Your haiku  
Your vote  
Your comments  
Revisions

### MEMBERS EVALUATION OF MONTHLY SUBMISSIONS

- **SELECT 10%** of the haiku which you consider to be the best examples of YUKI TEIKAI haiku.
- **IDENTIFY** the 3 best haiku by circling the number of the haiku.
- **COMMENT** on reasons for your selections. As a convenience to the editor, please double space between comments. Conclude each comment with your name/state.
- **VOTING RESULTS** and haiku authorship will be released in the succeeding issue of the GEPPPO.
- **MERIT ROLL** listings are intended to represent various points of view. No single viewpoint should be accepted as "final" since the subjective nature of haiku evaluation is related to characteristics of the particular audience that responds with votes at one point in time. A haiku which may be regarded as valueless in one context may receive recognition with a similar or a different audience at another time. No haiku effort which appears in the GEPPPO should be discarded as "valueless".

### 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 TEIKAI haiku.

### GUIDELINES FOR INFORMED EVALUATION OF YUKI TEIKAI HAIKU

#### Structure:

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

#### Content: Does the haiku .....

- Focus on the emotional content of **ONE KIGO?**
- Communicate in present tense, the comment 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?

#### Some common errors in creating YUKI TEIKAI haiku:

##### - KIGO USAGE

- a. **MURI** - no KIGO (non-seasonal)
- b. **Double KIGO** - two seasons overlap
- c. **Triple or multiple KIGO** - distorted focus
- d. **USOKU** - KIGO is shiftable; KIGO can be substituted
- e. **TSUKI SUGI** - ideas are too closely related, redundant; content becomes trite, common thought.
- f. **Content is not related to the meaning of the KIGO.**

##### - MECHANICS

- a. Use of unnecessary syllables or articles, e.g. "a"
- b. Insufficient use of articles
- c. **Enjambment** - mere the flow
- d. Third line is weak

#### KIGO FOCUS for 1981 KUNO

January	(ICHIGATSU)	The first sunrise
February	(NIGATSU)	Ground hog day
March	(SANGATSU)	Dandelion
April	(SHIGATSU)	Easter lily
May	(GOGATSU)	Peony
June	(ROKUGATSU)	Break of dawn
July	(SHICHIGATSU)	Green walnuts
August	(HACHIGATSU)	Starry night
September	(KUGATSU)	Swallows
October	(JUGATSU)	Autumn wind
November	(JUICHIGATSU)	Hibernation
December	(JUNIGATSU)	Mistletoe

# 有季定型

Yuki Teikei Haiku Society  
of  
USA and Canada

The YUKI TEIKEI Haiku Society of USA and Canada was founded in 1975 as a non-profit organization. The purposes of the 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

1981 CALENDAR

Monthly meetings: First Saturday of 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 submission of TWO YUKI TEIKEI haiku for 1981 Haiku Journal.

March 1, 1981 Deadline for submissions Fourth Annual International Haiku Contest sponsored by the YUKI TEIKEI HAIKU SOCIETY of U.S.A. and CANADA

June 6, 1981 Fourth Annual YUKI TEIKEI Haiku Awards Program at the residence of Helen Carter Kim.

July 6-10, 1981 Sta World Congress of Poets  
St. Francis Hotel, San Francisco

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GEFFO Haiku Journal

C. Joy Haas

月報俳句ジャーナル  
GEFFO HAIKU JOURNAL

C. Joy Haas, Editor

The GEFFO Haiku Journal is the official newsletter of the YUKI TEIKEI Haiku Society of the U.S.A. and Canada and is published monthly except July at San Jose, California

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FIRST CLASS