

月報俳句ジャーナル

GEPPPO

HAIKU

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C. Joy Haas, Editor

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- WINTER KIGO LIST: CANADA and ALASKA -

Throughout North America there is an ever growing interest in the natural beauty and magnificent wilderness of the North. The vast land mass touches on three oceans and is characterized by widely varying climatic conditions, diverse physical features with a rich mosaic of nationalities, languages and cultures. The particular conditions of weather and temperature which are characteristic of the seasons in the Northland have interesting potential for regional KIGO development.

Much of Canada lies in high latitudes so that with the exception of a few coastal areas, all parts of the country have pronounced cold weather in winter. The extremes of climatic severity have supported a long history of endurance and self-sufficiency. Barrier ranges of mountains along the Pacific Coast block off milder maritime air. While residents of British Columbia and California experience "winter rain", native peoples of the Far North have settled in "winter twilight" for the "Great Cold" prepared for "Williwaws" and calculation of the odds of an "ice pool" jackpot with their closest guess as to the time of "spring break-up".

The tentative listing of winter season words which your Editor has prepared for this issue of the GEPPPO was generated from a limited review of literature and related to personal experiences. The compiler was reared in an environment known to Canadians as "The Gateway to the North"; observed and worked with the needs of some of Canada's native populations; and has seen the monumental collection of artifacts brought back to the University of Santa Clara by the famous "Glacier Priest", Father Bernard R. Hubbard, S.J. who was a frequent visitor to Alaska. Insights were also derived from personal reminiscences of an early bush pilot of Point Barrow distinction who accompanied the late Wiley Post on some of his northland flights. His anecdotes have served to supplement my childhood observations of early aeronautical efforts to "penetrate the north".

GEPPPO readers need to be aware that this initial listing of KIGO focused on Canada and Alaska is limited in scope and is offered only as a springboard for further exploration. It is hoped that the listing will stimulate appreciation of those aspects of the natural environment which merit conservation and preservation in haiku.

C. Joy Haas, editor

- CALENDAR OF MONTHS (Tlingit Indians of Alaska) -

January	Towak-dis	Goose Month
February	Seek-dis	Black Bear Month
March	Heen-tahn-nough-kee-ahnie-dis	When seaweed begins growth
April	Kee-ahnee-dis	Vegetation starts growing
May	Ut-gut-ihis-dis	Young animals are born
June	Ut-gut-ihis-ne-ah-dis	Young are growing up
July	Ut-gut-du-dis	Young seal are born
August	Sha-klay-dis	Women lay down the knife (after preparing
September	Dis-yutty	Young are matured salmon)
October	Dis-klen	Big month
November	Koch-waha-dis	Bear are denning up
December	Sha-nuh-dis	Unborn seal are developing heads

(Source: Edward L. Keithahn, Alaska for the Curious. Seattle, Washington: Superior, 1966)

p.90

- TENTATIVE LIST OF WINTER KIGO: Canada and Alaska -

Winter Months:

Astronomical definitions: Refer to GEPP0, December 1980, p.7
General acceptance: November to May
 British Columbia December to March
 Far North September to June
Gardening practice: End of the harvest period and Thanksgiving in second week of October to Victoria Day (May 24th).

Season: Refer to relevant KIGO, GEPP0, December 1980, p.7

Wintertime	Winter pre-dawn	long night	long twilight
Wintertide	" dawn	short day	"great cold" (December) severe cold

Sky and Elements: Refer to relevant KIGO, December 1980, p. 7

Winter light	North wind	Snow	Ice/icy	Frost
Winter twilight	Cold wind	Snowbound	Icebound/locked	Air frost
Polar light	Wind chill	Powdery snow	Ice jama	Ground frost
Northern lights	Northerlies	Snow pack	Ice sheet	Freeze/frozen
Aurora borealis	Winter gale	Packed snow	Ice pack	Permafrost
Blinding sunshine	Taku wind	Iced snow	Sea ice	Frozen ground
Brilliant sunlight	Stikine wind	Snow drift	Ice floe/berg	
Winter storm	Arctic air	Snow storm	Sea ice	Dry cold
Blizzard	Chinook	Blowing snow	Rubber ice	Wet cold
		Snow cover	Ice break-up	

Fields and Mountains: Refer to relevant KIGO, GEPP0, December 1980, p.7

Winter/Frozen:	Snow fields	Frozen:	Frost cracked/shattered:
Parkland	"Pink snow"	Stream/river	rock/boulder
Prairie	"Pink mirage"	Pond/slough	Frost heave
Plain/plains		Lake/sea	Ice heave
Hill/foothills	Icefield	Strait/canal	"Pingo/pingos"
Drumlin	Ice face	Seaway/shoreline	Nunatak
Mountains/valley	Shore ice	Harbor/lagoon	Frozen:
Wilderness	Snow slide	Coulee/dam	Moraine/drumlin
Island	Winter	Waterfall	Bog/marsh
Glacier	avalanche	Reservoir	Muskeg/tundra
			Ruts

Human Affairs:

Winter home				
Igloo	Stoked fire	Drying socks	Winter supplies	Winter ailments
Sod/ice igloo	Banked fire	" mitts	" food	Flu/cough/cold
Snow house	Hot stove pipe	" boots	" cache	Snow burn
Winter retreat	Chilkat blanket	" clothes	" fruits	Snow blind
vacation	Down quilt		" nuts	Frost bite
resort	Eiderdown comforter		" fish	Ice burn
cruise	Fur robe/throw/rug		" meat	Wind burn
Winter cabin	Hearth robe		Seal oil/blubber	Chapped lips
Winter fire	Sleigh robe		Dried seal/fish	" hands
Chimney smoke/	Lap robe		Seal liver	Chafed skin
Hearth cooking	Bearskin/		Muk tuck	
Pot belly stove	Sheepskin rug		Nuk suk	
Winter garden	Flannelette sheets		Inconnu	
			Dried/cured meat	

- TENTATIVE LIST OF WINTER KIGO: Canada and Alaska -

Human Affairs:

Winter woollens	Wool/woolens:	Fur/furs:	Oversocks	Pelts
" clothing	underwear	boots	Overshoes	Skins
" underwear	socks	coat	Snow shoes	Deerskin
" flannels	cap/toque	collar	Mukluks	Moose skin
Heavy socks	mitts/mittens	hat/cap	Fur boots	Caribou skin
Mitts/mittens	muffler	lined/lining	Felt boots	Leather thongs
Ear flaps/muffs	flannels	gloves/muff	Felt insoles	" lashings
Winter coat	Head shawl		Luftak	Seal dufflebags
Warm socks	Knee warmers		Mocassins	Parka
	Knit/knitted/ing		Snow boots	Parka covers
			Snow goggles	Parka ruff
			Ice cleats	

Winter sports/recreation:

Winter carnival	Ice canoe/ing/race	Snow festival	Husky dog	Skin boat:
" fair	Ice fishing	Snow palace	Dog team	Oomiak
" festival	Ice hole/jigging	Ice palace	Dog sled/race	Umiak
Festival du voyageur	Ice boat/yacht/ing	Mocassin dance	Musher/mushing	Umiat (pl)
Fur rendezvous	"Hard water sailing"	Sleigh ride	Komatek (Eskimo sled)	
Ice fishing derby	Ice breaker	Bobsled/ing	Winter trapping	
Curling bonspiel	Ice block cutting	Toboggan/ing	Winter hunting/camping	
Indoor rodeo	Snow block cutting	Snowshoe/ing		
"Ice pool"	"Sun trap"	Winter dance	Ice/snow sculpture	

Hockey:

team/game	Ski/ski/ing	<u>Commemorative Days:</u>
puck/stick	Ski pole/thongs	Russian Calendar: 13 days difference
tournament	Ski boots/bindings	Russian Christmas (January 7)
Skates/skating:	Ski skins/wax	Russian Easter
rink/tournament	Schuss/slalom	Happy New Year in Tlinglit
Speed/figure skating	Christiana/snow plow	"Woo-woo-si-goo-wo-yees taqu!
Skating party	Ski meet/race/team	Boxing Day (December 26)
Curling:	Ski hill/patrol/slope	Easter Monday
stone/rink/team	Sitzmark	May Day
	Skijoring	Victoria Day (May 24; Queen Victoria Birth)

Wildlife and Agriculture - Activities and Products

Products	furs, pelts, animal skins, hides
	timber, winter wheat, (winter kill)
Animals	winter forage, winter pasture, winter range
	winter trapping/hunting/camping; winter reindeer roundup
	game stalking; ice fishing
Human activities	firewood hauling; ice block shelter; snow shed; snow plowing,
	snow blowing, snowmobiling
Wild life	bear (polar, black, grizzly); caribou (reindeer); bison; coyote;
(hibernation)	elk (wapiti); deer (white-tail); arctic fox; lynx; moose; mink;
	mountain sheep (Dall); mountain goat; rabbit (white); muskrat;
	sea lion (Tan); Seal (kazegayuk, nuksuu, ogrup, rubber); sea otter;
	artic wolf; wolverine (carajou); whale (beluga); musk ox; lemming
Birds	brant; chickadees; sparrows; emperor goose; arctic goose; snowy owl;
	ravens; ptarmigan (willow, rock)
Fish	shee fish (inconnu from Fr. Can: poisson inconnu); lake trout
Insects	glacier worms; ice worms; snow worms; snow fleas (springtails)
Plants	frozen reindeer moss; dormant

- SUMMARY OF YUKI TEIKEI HAIKU SOCIETY MEETING of February 7, 1981 -

Treasurer's Report: Kiyoko Tokutomi reported on the state of the Society's bank account and the general nature of our expenditures. The single most expensive item of most concern is the increased cost of publishing HAIKU JOURNAL, particularly typesetting. In order to stay within our budget for the coming year, it was proposed that we consider using the less expensive method of IBM word processing techniques for the next issue of the Journal. Escalating postage costs were also discussed. An increase in membership would qualify us for reduced postage rates, on routine mailings.

The GEPP0 is possible only because of the voluntary interest of the Editor. With the new compact format, members receive approximately one-third additional content. However, with the increased cost of reproduction services and an expected increase in postage rates, there is a need to ask each member to contribute additional postage each month. In keeping with an earlier decision, the Executive Directors and Officers are making every effort to continue the current rate of dues. The Editors of Haiku Journal and the GEPP0 were commended for their efforts.

Dr. Jun-ichi Sakuma Award: Patricia Machmiller announced the sad news of the passing of our esteemed friend, Dr. Jun-ichi Sakuma in Yokohama on January 2nd. He is part of our history and will continue to be part of our future. January also marks the date of the loss of our good friend and mentor, David Earl McDaniel whose initial support and encouragement until 1977, facilitated our organization. Mrs. Machmiller asked for suggestions as to ways in which we might commemorate these haiku friends who have made significant contributions to our Society and to the cause of haiku.

In the time available, discussion was focused on Dr. Sakuma and it was suggested that: 1) we provide a JUN-ICHI SAKUMA AWARD as part of our Annual International YUKI TEIKEI Haiku Awards Contest, and 2) that the award be accompanied by publication of Dr. Sakuma's English language haiku with appropriate supplementary information. Members are invited to write haiku in honor of Dr. Sakuma.

The last photograph of Dr. Sakuma was taken by Jerry Ball during his visit with him in Japan during November, 1980. Possibly his last haiku were received by Beth Martin Haas in October and perhaps the last correspondence was received by Kiyoshi and Kiyoko Tokutomi in December of 1980. Other members who are known to have preserved additional documentary information include Elaine Dalton of Honolulu, Louise Winder of Virginia and Mr. Teruo Yamagata of Tokyo.

During the past year, he had corresponded with Beth Martin Haas in relation to English translation of his haiku and their joint article which appeared in the most recent edition of Haiku Journal. The discussion concluded with an exhibit of Dr. Sakuma's manuscript material and a reading of his haiku by Beth Martin Haas.

Merit Awards: Jerry Ball suggested that the Society establish a means of formal recognition for established writers of YUKI TEIKEI haiku. For example, a "Haiku Order of Merit" would serve two purposes: 1) to stimulate the membership to develop in knowledge of haiku literature, haiku theory, and haiku writing skill, and 2) provide a focus for officers in the Society to serve members through an awarding group. Members are invited to comment.

SEKI DAI: KIGO - approaching spring, magnolia, winter daffodil (white with yellow center)

1st place: David Wright

2nd place: P. Machmiller, L. Giskin, D. Wright and T. Arima as follows:

Garage sale flower pots
washed and stacked against the house
the approach of spring

Beneath gray sky
two white doves cooing softly
winter daffodils

Editorial summary of minutes recorded by
Jerald Ball, Vice-President

(Ed. note: Thank you Jerry. Good minutes are the mark of a good organization)

- ENGLISH LANGUAGE HAIKU OF JUN-ICHI SAKUMA -

Part I - Winter Sequence

In recognition of the unique contributions made by the late Dr. Jun-ichi Sakuma to the study of English-language haiku, the editor of the GEPP0 plans to share with readers, four seasonal sequences of his haiku which have been translated into English. This issue provides the first part, dated February 26, 1980, Yokohama.

Dr. Sakuma has served readers as a cultural ambassador for the enjoyment of the art of traditional haiku. The last year of Dr. Sakuma's life becomes remarkable when the extent of his accomplishments is realized. Beneath the modest, soft spoken exterior, his work reveals the soul of a humanist whose discerning mind and mental energy was applied with systematic habit and acute observation. His achievements during those final months, span release of the initial phase of his season word research, generation of an article for Haiku Journal and an intense interest in continued study and refinement of his use of the English language.

His haiku sensations of the past year, which were translated into English with the assistance of Beth Martin Haas, can be thought of as a "diary". The simplicity of his expression in the series leaves a resonant impression of some of the settings, themes and experiences of the last year of his life.

C. Joy Haas, Editor

KIGO: Cold (KAN)

KUTSU OTO NO	SUGINYUKU SHIZIMA	KAN NO TOKO
Sound of shoes	passing stillness	bitter cold of bed

In bitter cold bed
vanishing into stillness
pad of passing shoes

KIGO: Cold (KOKKAN)

MYAKU NO OTO	BAKARI TO NARITE	KAN	NI FUSU
Throb of sound	only become	bitter cold	ill in bed

Stillness of sickbed
deepens in the cold mid-night
increasing heart throbs

KIGO: Fine winter day (KAN-BIYORI)

HITORI-GOTO	ŌKI MI TO NARI	KAN-BIYORI
Soliloquy	much myself become	fine day in winter

Growing year by year
way of soliloquizing
a fine winter day

KIGO: Frost (SHIMO)

YAKE-ATO NI	OKU SHIMO SHITO-DO	FUTON HOSU
Fired ruin on	put frost heavily (much)	quilt dry

The ruin of fire
heavy frost on everything
quilts dry in the sun

FEBRUARY KUKO

KIGO FOCUS: Ground Hog Day

(Names of authors for the following submissions will appear in the next issue of the GEPP0)

- 1. Los Angeles Times:
I read the grass stained front page --
Is this Ground Hog Day?
- 2. On this Ground Hog Day
only a squirrel running
his playful shadow
- 3. Upon the lake ice
the circles of the skaters --
rows of round numbers
- 4. Surface of the snow
covered with the messages
of the tracks of birds
- 5. On ground hog morning
a bevy of tree sparrows
barraging my sleep
- 6. The silent message
we pass the lone farm: (s)
window valentine
- 7. No shadow darkens
the snow outside his burrow
sunless Groundhog Day
- 8. Someone's valentine
floating in a rain puddle
so clear the word: LOVE
- 9. Now and then the swish
of oak leaves on the window
February moon
- 10. Bright beady eyes blink
then tightly close against sun
Ground Hog Day shadow
- 11. Soft furry body
wiggles back into dirt bed
disdains Ground Hog Day
- 12. Icicles on trees
tinkle like crystal prisms
birds sing in rhythm
- 13. Ground Hog Day, early --
the sun meets my eyes straight on
and will not back down
- 14. Sunny Ground Hog Day
cardinals and crab berries
flash red through the snow
- 15. Night of late winter
creaks and groans of the old house
drowned out by the gales
- 16. Pure white drifts from gray
down through the shadowless trees --
noon of Ground Hog's Day
- 17. On the practice field
the boy in red shorts leaps high;
late February
- 18. Beneath warm, gray skies
from barely budding branches
drops glisten and fall . . .
- 19. Coming Ground Hog Day
weather for better or worse --
the wedding date set
- 20. On this Ground Hog Day
tracks from under the woodpile
yipping terrier
- 21. Ground Hog Day forecast
weather unpredictable
erratic tracking
- 22. Deep snow covers weeds
Must go out . . . scatter cracked corn . . .
The hungry doves
- 23. TV weatherman
ask: will he or will he not ...
Ground Hog Day question
- 24. Valentine roses
wet umbrella, galoshes
some combination

8(3)

Ticket

see kinder comment in April GEPP0

16)

R. Stewart

5(1)

X

Murphy

4

McCoy

3(1)

Dalton

change suggested by Ticket

25. Cleaning rain gutters
bare hands in February
sunshine melting ice

3 separate
lines

27. Ground hog's long shadow
freeing me from today's chores
admits memories

29. On the lonely path
the ground hog's retreating tail
snow falls soundlessly

31. Robin stretches worm
delicate green shoots surround
dry truncated stalk

33. Snow on the mountains . . .
the sky overhead is blue,
that is Sunnyvale

35. Little ground hog hides
not wanting to show his face . . .
time flying quickly

4(2) 37. This, my Ground Hog Day
too dark to work the garden --
I'll go back to bed! *Stroffe*

39. Winter sun at back
poodle observes own shadow
end of wagging tail

41. The darkening woods
reveal eyes of hooting owl
hiding own shadow

4(1) 43. End of the long night
his (soft) voice growing softer
a mountain trembles *fisher*

49(4) 45. Grey winter drizzle
peacocks in the low branches
tail feathers drooping *G. Gould*

6 47. Sun in the valley --
far off, winter rain curtains
shorten the foothills *Dunlop*

6(5) 49. The cold comes again
years later haunting my room --
that childhood nightmare *pepp*

6(2) 51. Late winter nightfall
the muffled sounds of dark barks
lights flickering on *Provenzano*

26. It's icy outside
I'm surefooted as a goat
but -- new wax inside

28. Biting Ground Hog Day
overshadowed memories
of forgotten friends

30. Ocotillo spears
vertical spine-clad dry sticks
rattle in the wind

32. Ground Hog Day today . . .
looking out of my window
I see his shadow

34. With binoculars
scanning the desolate fields
day of the groundhog

36. As winter rain rolls
slowly down stained window pane
tears cloud my vision

38. Late sun and high surf --
winter's misted violet
on white of seafoam

6(3) 40. In attic store room
mice chew on the old down quilt
the end of winter *has see comments*

42. Their winter closet
silent sentinels of "JUN" *
his empty hangers
(*JUN: out of order)

44. Alone on the beach
a mother and her seal pup
fur hunters move in

46. Sick child clips pictures
out of the old catalogue
winter interlude

7(5) 48. More snow on the trail
the black tip of its white tail
wags without the dog *Dunlop*

3(1) 50. Valentine candy
three weeks later still untouched
my mother's sorrow

52. February dawn
memories of last night's dream
fast slipping away

- MEMBERS COMMENTS -

IN RESPONSE TO JANUARY 1981 KUKO . . .

- #4 By "California girl" is flower child meant? If so, was she young or older? I like it. (E. Greig, TN) On and this would amplify the moment, instead of at and on. (E. Falkowski, CA)
- #7 The phrase "creaking snow" evokes more than sound because memories are stirred with the SMELL of snow that cold; even bright sunlight on sub-zero snow. A great phrase. (D. Greenlee, AZ) Why is "sub-zero" not a kigo? (V. Provenzano)
- #8 Chopped prose has haiku images. (T. Murphy, MN)
- #9 Bad English. (V. Provenzano, CA) Theory or abstract -- no images. (T. Murphy)
- #10. Intriguing haiku. I would alter the last line to improve the cadence as follows: "the cat by the door". (P. Machmiller) Lacks the necessary article in their line. (V. Provenzano, CA)
- #12 Second line has six syllables. (V. Provenzano, CA) (Ed. note: Does it?)
- #13 Tells it all, rather abstract anyway. (T. Murphy, MN)
- #14. One of my favorites. (Graceful. (V. Provenzano, CA) Besides there being too many nouns: birds, dawn, skater and pond; "transforming" is too vague a word. (E. Greig, TN) Nice someone has such energy. (S. Youngdahl, IL) Those "first cheeps of birds" actually sound different when the air is very, very cold -- cold enough for a figure skater to be out on the frozen pond. (D. Greenlee, AZ) I liked this very much -- the imagery is lovely but to me the use of the word "cheeps" rather destroys the mood. Perhaps "lilt" would be better. (P. Moore, AZ) This haiku is growing better with time. I immediately liked the last two lines. Whether the first line is the perfect match for the last is still to be determined. (P. Machmiller, CA)
- #16 Coming home from a night shift certainly must be a pleasurable experience (one I've never had) but it would be made even more pleasant by the first sunrise (cold tho!) and the lovely shadows of birches. Of course I'm visualizing them on SNOW. (D. Greenlee, AZ)
- #20 Images are here but something should be done about first line ending in "upon". A branch full of snow or THE snow on the branch with specks of red here and there/ cardinals fly off (or others). (T. Murphy, MN)
- #21 This is one of the best because of "kites its colors" -- I see them rising and rising, and the rooster's alarm brings me cheer no matter how cold it is outside. (D. Greenlee, AZ) In this -- coupled with a less poetic second line would overcome the obvious padding. (E. Falkowski, CA)
- #22 Has commentary which flaws it. (V. Provenzano, CA)
- #24 Third line seems unclear. (V. Provenzano, CA)
- #26 Doesn't quite work. (V. Provenzano, CA)

IN RESPONSE TO JANUARY 1981 KUKO . . .

- #27 Two words in this haiku do not fit very well: long and reveals. (P. Machmiller)
A long sentence broken into three lines. (V. Provenzano, CA)
- #29. Conveys a sense of *sabi* without preaching or talking about old lace greeting cards and the like. Makes good use of Basho's principle of internal comparison. The images juxtaposed invoke the sentiment and the sentiment is thereby genuine since it is the reader's and not simply the opinion of the writer. (J. Ball, CA)
- #30 I like haiku #30 for its imagery. The small stone lantern is a part of last year's leftover, still glowing, as the first sunrise of the New Year takes place. The coming of the New Year, with its residue of the old, is well-shown in this haiku. (B. McCoy, NC) Excellent contrast. (L. Winder, VA)
This haiku does not need the reference to New Year's. (P. Machmiller, CA)
- #31 Having lived in the tropics, everything is plagued with rust even the bell clapper. (P. Moore, AZ) Presents a fresh point of view. Rains - rusty. (L. Winder, VA) Nice muted picture. (S. Youngdahl, IL) Only writers, especially poets, know that a bell can sound RUSTY. Probably all artists would know that, or feel it, or sense it. . . . (D. Greenlee, AZ) Well done, but doesn't it have commentary in the second line? (V. Provenzano, CA) Makes good use of Basho's principle of internal comparison. The images ... (See #29 above) (J. Ball, CA)
- #33 Fresh and memorable. (E. Falkowski, CA) Two children crying? (S. Youngdahl, IL)
- #35 Three KIGO are too many. They diffuse the energy and focus of the haiku. (P. Machmiller, CA) I am interested in how this poem will rate. It is very good. You have underlined four season words? Sunrise, New Year's Day, icy and skaters. (G. Gould, CA)
- #36 Up too late and too sleepy to close curtains. (S. Youngdahl, IL) Chosen because of the dawn (first sunrise) seeping through the closed eyelids, warming them, and then the fact slowly dawning on the waking mind. Delightful. (D. Greenlee, AZ)
- #39 The very silence of this is moving. (P. Moore, AZ) Comforting picture -- blankets for trees. (S. Youngdahl, IL)
- #41 Imaginative, keen observation, well executed. (V. Provenzano, CA)
- #42 Too many images for a clear haiku. Not very here and now. (T. Murphy, MN)
- #43 About wintering sparrows is one of the finest, yet spoiled by this common approach. (I. Wolfe, CA) "Subtle relationship between man and nature." Here, there is no relationship as "man" who should have kept the feeder box full of seeds has not done so! Feeding birds, when once started, must be continued! (L. Winder, VA)
- #47 "Branches and shoulders bent" under the weight of snow. Very good! (L. Winder, VA) I like the feeling of "bent". (V. Golden, CA) Why is "weight" underlined? (V. Provenzano, CA) (Ed. note: The author's haiku was underlined as submitted.)
- #50 Fine short adventure story. (S. Youngdahl, IL) Past tense and prose sentence -- needs work. (T. Murphy, MN) This is confusing. It seems to be in the past tense. (G. Gould, CA)
- #53 "Flurries of sparrows" -- wonderful! (P. Moore, AZ) Delicately colored picture, the red jogging suit, the GRAY winter morning, the sparrows ... against snow? (D. Greenlee, AZ) Nice contrast of color and juxtaposition of activity. (V. Provenzano) "Flurry" for a more singular stop-action. (E. Falkowski, CA)

IN RESPONSE TO THE JANUARY 1981 KUKO . . .

- #54 Too general -- personal opinion of first sunrise -- splendor is abstract (no image). We are supposed to get the haiku moment from images shown us that interact, not need to be told. (T. Murphy, MN)
- #60 Very colorful black and white picture. (V. Provenzano, CA)
- #66 Beautiful. I saw a spider only yesterday, and this is February. (V. Provenzano)
- #67 I like this one except for the article, "the". Although others disagree with me, I think the personal pronouns: my, mine, his and hers should have preference over the neutral and indeed often distant word "the". For example, "the wife" is effectively of neuter gender whereas "my wife" is a friend. So I often see "the" as a distance-making word. (E. Greig, TN) "in pencilled longhand" would eliminate the already inferred "written". (E. Falkowski, CA)
- #69 Nice. (V. Provenzano, CA) I like #69 for its use of color. The poinsetta would be redder than ever in the sunset glow accompanying dusk. (B. McCoy, NC)
- #70 Seems perfect in every way. (V. Provenzano, CA) I like haiku #70 since it conveys so well the deepening of winter with its figure of the old priest in a wheelchair in the empty church garden. It is a skillfully drawn picture of not only the winter of the year but also of the winter of life. (B. McCoy, NC) It has the Zen quality of acceptance -- things are as they are. (P. Schuck, SASK) Deeply moving! (L. Winder, VA)
- #71 "The prairie north wind" gets rid of the strained first line. (T. Murphy, MN)
- #72 "Powdered plumes" -- wonderful! L. Winder, VA
- #74 The "noisy rain in drainpipes" haiku has a lot of loneliness but it is overladen with elements of contentment (not happiness). Evidently a friendly tempo. (S. Youngdahl, IL) This is not quite as original ... cold rain seems to rattle the drainpipe more than a warm rain ... this sound and the person waking up to hear it, having the awareness of it -- this, I call a universal feeling. Yes, there is a feeling of companionship from the rattling sound of rain in the drainpipe. (D. Greenlee, AZ) I believe the article "a" in the first line should be "the ". Otherwise, this is a very good haiku! Who has not heard the "rattling of rain in drainpipes"? (L. Winder, VA) I like this haiku very much. I would like to suggest some small changes in phrasing to the poet: "Into the long night / the rain rattling ... " (P. Machmiller, CA)
- #77 Lovely description ... Audubon Society member? (S. Youngdahl, IL)
- #78 First line change suggestion, "North wind at midnight". The rest is very good I think. I feel snug. (T. Murphy, MN) We have all known this haiku moment -- the irritating sound prodding, but the cozy feeling winning. I like it. (H. Dalton)
- #81 This is a beautiful poem. (G. Gould, CA)

Common thought: The haikuist's objective is to create a new thought. The association of the baby's cry with the first sunrise #2 and #5 and the rooster's crow and the first sunrise #5, #19 and #21 are not unique. (P. Machmiller, CA)

Conflicting KIGO: #11, #26, #33 (balloon is a spring KIGO), and #68. New Year's is considered to be a fifth "season" by the Japanese and probably should not be mixed with other winter KIGO, but especially not Christmas which is a separate and distinct holiday with powerful associations of its own. (P. Machmiller, CA)

- IN THE EDITOR'S MAIL -Dr. Jun-ichi Sakuma:

Dr. Sakuma's death saddens me -- as, I am sure, all of us are saddened. His articles published in Haiku Journal are part of my reference material. I am sure that Season Words in English Haiku will be a useful reference on the shelves of all members of this Society. We are indebted to him for far more than the compilation and donation of this volume.

I did not have the good fortune (as some of our members did) to meet Dr. Sakuma in person. However, my one contact with him will be fondly remembered. As a result of my entering the Second Annual International Yuki Teikei Haiku Contest, Dr. Sakuma sent me (through Kiyoshi and Kiyoko Tokutomi) a haiga of one of my entries. This particular haiku was not among the winning ones. It was one that Dr. Sakuma thought had merit, however. This haiga is one of my cherished possessions.

(Louise Winder, Hartfield, VA)

Haiku Journal:

Happiness is receiving the Haiku Journal . . . I would like to meet Ben Sweeney. His article, "This Was Our September," is delightful! The entire Journal is a treasure. Onward! Spring is just a poppy away.

(Ethel Dunlop, Marysville, CA)

This last issue is of really "fine quality." The editors, Kiyoko and Kiyoshi Tokutomi are to be congratulated on an excellent piece of work. I wish there had been more members' haiku. Of course, all members had the opportunity to send in submissions. This comment is no reflection on the editors.

(Louise Winder, Hartfield, VA)

GEPP0 January 1981:

The new format for the GEPP0 Haiku Journal is attractive to read, convenient to use, tidy to file -- a complete joy!

(Helen Dalton, Honolulu, HI)

Wonderful! This booklet is so much easier to handle than the old, long lists. This is especially true when trying to read the reverse sides of the sheets. If everyone refers to the lists as often as I do, this change in form will be most welcome! Also, the booklet is much easier to keep in in the bookcase. I feel that this is a major improvement.

(Louise Winder, Hartfield, VA)

Discussion on the use of the article: This is most timely. I am sure we will profit from the examples and the conclusions reached in the area. (Louise Winder, VA) Excellent report on "Articles", their use and misuse!! (Ian Wolfe, Sherman Oaks, CA)

"Definition of terms" - editorial note, p.13: The article "'Haijin' and Selected English Equivalents" by Dr. Kametaro Yagi should be required reading for all who are striving "to do" haiku or who are involved in haiku in any area. Then we would not be guilty of using this word "haijin" loosely and incorrectly -- as has certainly been the case! (Louise Winder, VA)

Syllable count: We have the tendency to read ONE book, see ONE seemingly authority's statement . . . and not only let it set our entire future approach, but expect everyone else to follow to the letter. All this applies to syllables (the comparison with JION or ONJI, etc.). I admire R. Stewart and R. Roseliep, who can write a fine haiku using the YUKI TEIKEI 5/7/5 form, or submit syllable counts of another persuasion to other groups. Hasn't the 5/7/5 idea almost become an English pattern in its own right? Surely there has to be agreement (discipline) somewhere along the line.

(Ian Wolfe, Sherman Oaks, CA)

- HAIKU SUBMISSIONS BY AUTHORSHIP - January 1981 GEPP0 -

1 - 3 H. Dalton, HI	• 4 P. Machmiller	- 5 L. Winder, VA
6 - 8 M. Horton, MI	- 9 B. Cameron, ENG	10 - 11 J. Ball, CA
12 - 14 A. Atwood, CA	- 15 M. Sinclair, HI	16 - 18 M. Henn, MN
19 - 20 W. Fitzpatrick, CA	- 21 E. Dunlop, CA	- 22 W. Fitzpatrick, CA
23 - 24 I. Wolfe, CA	- 25 V. Monahan, AZ	26 - 28 E. Greig, TN
29 - 31 R. Stewart, CA	- 32 K. Fickert, OH	33 - 35 M. Richardson, NY
- 36 T. Murphy, MN	37 - 39 K. Hale, AR	40 - 42 D. Greenlee, AZ
- 43 M. Eulberg, IA	- 44 M. Henn, MN	45 - 47 E. Falkowski, CA
48 - 50 H. Evans, CA	51 - 53 B. McCoy, NC	- 54 P. Schuck, SASK
55 - 57 S. Youngdahl, IL	58 - 61 T. Arima, CA	62 - 63 R. Spriggs, ONT
- 64 M. Richardson, NY	- 65 K. Chamberlain, OR	66 - 67 A. Atwood, CA
- 68 M. Richardson, NY	69 - 72 B. Haas, CA	73 - 75 J. Ball, CA
76 - 78 K. Fickert, OH	79 - 81 V. Provenzano, CA	- 82 R. Scott, IN

- COMMENTS OF MR. TERUO YAMAGATA -

Tokyo, Japan, March 6, 1981

Dear Joy Haas,

Thank you very much for your new format GEPP0 and I like it very much. I think you have received my post card from Bremen, West Germany. I regret very much to inform you that my father died in the early morning of March 3rd. I received a telephone call in the mid-night from Japan about his death and left Germany the next morning for Japan. I arrived in Tokyo on the afternoon of the 4th, but his body had already been cremated. He was a professor of Tokyo University and received an Order of Cultural Merits and the First Order of Merit.

The following are my selections: 5, 12, 13, (22), 31, 43, (60), (64), 71, 82.

Under the above circumstances I am very busy at the moment taking care of the funeral, etc. Thank you again for the wonderful new GEPP0.

Sincerely yours,
/s/ Teruo Yamagata

Dear Mr. Yamagata,

We are indeed sorry to learn of your sad loss. On behalf of GEPP0 readers who follow your comments with such avid interest each month, I wish to express our sincerest sympathy to you and members of your family. Thank you for your thoughtfulness in taking time to share your haiku choices with us in the midst of sorrow.

San Jose, March 10th

Sincerely,
C. Joy Haas, editor

- COMMEMORATIVE HAIKU -

Written for the U.S. Hostages returned from Iran

From east to west
filled with the yellow ribbons,
the spring approaching

Kiyoshi Tokutomi

Read during the February 7, 1981 meeting of the YUKI TEIKEI Haiku Society, San Jose, CA

- JANUARY 1981 SUBMISSIONS -

- MERIT ROLL -

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

<u>Teruo Yamagata:</u>	<u>Editorial Panel:</u>	<u>Members:</u> (most votes)
*60 T. Arima, CA	*82 R. Scott, IN	*31 R. Stewart (CA)
*22 W. Fitzpatrick, CA		*53 B. McCoy (NC)
*64 M. Richardson, NY		
12,13 A. Atwood, CA	60 T. Arima, CA	14,67 A. Atwood (CA)
43 M. Eulberg, IA	13 A. Atwood, CA	43 M. Eulberg (IA)
71 B. Haas, CA	43 M. Eulberg, IA	78 K. Fickert (OH)
82 R. Scott, IN	✓ 22 W. Fitzpatrick, CA	69,70 B. Haas (CA)
31 R. Stewart, CA	✓ 40 D. Greenlee, AZ	30 R. Stewart (CA)
5 L. Winder, VA	70 B. Haas, CA	5 L. Winder (VA)
	7 M. Horton, MI	
	64 M. Richardson, NY	(most circled)
	62 R. Spriggs, ONT	53 B. McCoy (NC)
	31 R. Stewart, CA	

Errata in January GEPP0: Editorial Panel choice #30 should have appeared as B. McCoy

MEMBERS VOTES (Range: 14 - 0)

14: 31	R. Stewart (CA)
11:	
10: 53	B. McCoy (NC)
9:	
8: 14, 30, 43	A. Atwood (CA); R. Stewart (CA); M. Eulberg (IA)
7: 5, 69, 70, 78	L. Winder (VA); B. Haas (CA); B. Haas (CA); K. Fickert (OH)
6: 67	A. Atwood (CA)
5: 12, 25, 40, 47, 60, 73, 74	A. Atwood; V. Monahan; D. Greenlee, E. Falkowski J. Ball, J. Ball
4: 7, 29, 36, 64, 66, 77, 79	M. Horton, R. Stewart, T. Murphy, M. Richardson, A. Atwood, K. Fickert, V. Provenzano
3: 1, 3, 4, 20, 21, 33, 39, 41	H. Dalton, H. Dalton, P. Machmiller, W. Fitzpatrick, E. Dunlop, M. Richardson, K. Hale D. Greenlee
2: 2, 13, 15, 16, 22, 26, 62, 63 71, 72, 82	H. Dalton, A. Atwood, M. Sinclair, M. Henn, W. Fitzpatrick, E. Greig, R. Spriggs, R. Spriggs, B. Haas, B. Haas, R. Scott

MEMBERS FAVORITES (circled votes range: 6 - 0)

6: 53	B. McCoy
5:	
4:	
3: 31, 33, 69, 70, 73, 78	R. Stewart, M. Richardson, B. Haas, B. Haas, J. Ball, K. Fickert
2: 14, 25, 29, 30, 47, 74	A. Atwood, V. Monahan, R. Stewart, R. Stewart, E. Falkowski, J. Ball
1: 2, 3, 4, 7, 12, 15, 21, 22, 26, 35, 36, 40, 60, 63, 64, 66, 67, 72, 79	

- BOOK REVIEWS -

Gunther Klinge. **DAY INTO NIGHT. A Haiku Journey.** Selected and adapted into English by Ann Atwood. Rutland, Vermont: Charles E. Tuttle Company, c. 1980. 180 pp. Cloth.

(A truly fine example of elegant page design on quality text and handsomely illustrated in color by the late Yoshi Noguchi. Inquiries and requests for signed copies may be directed to Ann Atwood,

To turn the pages of this volume is a visual delight. Ann Atwood is well known to haikuists for YUKI TEIKEI haiku which have received Japanese and American recognition in the 1980 GEPP0 Haiku Journal Merit Rolls. In this book, Ann Atwood has undertaken the very difficult task of selecting and adapting into English, the work of a German author, Gunther Klinge. This collection from Gunther Klinge's daily haiku journal was released in his seventieth year. Ann Atwood's interpretation of Gunther Klinge's work is especially significant when the reader understands the challenge of working with language, translation and culture of another country. Such an effort requires delicate and flexible mastery of language resources.

The pervasive quality of this Munich industrialist's "daily points of pause," those moments focused on haiku, is suggestive of personal autobiographical fragments of a fine mind and ordered value system. The unusual addition of philosophic comment which accompanies some of his haiku serve to "counterpoint" the nature of his reflection and contemplation which underlies the creation of his haiku: "Dream and reality -- how similar they sometimes are."

His haiku are the personal expression of his enjoyment of nature in the Bavarian Alps with eyes which search the environment with a photographer/artist's visual sensitivity. The title aptly describes the content of his impressions and the significance of the relationship between the haikuist and his intimate environment.

In simple watching
I feel the joy of swallows
celebrating heaven

In a long lament
a stag calls through the forest.
Twilight drifting down

In the viewpoint of the Editor, this handsome volume will be of interest to many haikuists. The aesthetic qualities of the edition are of particular significance and merit addition to fine art collections.

C. Joy Haas

* * *

Ann Atwood. **HAIKU: The Mood of Earth.** New York: Charles Scribner's Sons. 1971. 28pp (56 full color photographs by the author in a visually interest format on 9"x10" glossy; explanatory text and poetry).

The eye arresting sequence of full color photographs in this visually interesting format arouses interest and captures the imagination of readers. As the creative artist/author of a number of books, Ann Atwood has the rare distinction of commanding attention. At this time, when librarians, teachers and parents search for poetry resources to stimulate the creative writing interest of young readers, this book has the potential for fulfilling that need. The visual appeal of each page offers a long shot paired with a close-up which magnifies a selected detail and directs the reader to the importance of "close observation." The textual content and the complementary poetry which accompanies photographs offers a very useful teaching/learning resource and encourages the creative mind to observe and enjoy nature.

C. Joy Haas

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 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 Hass, 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. 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 TEIKEI haiku.

GUIDELINES FOR INFORMED EVALUATION OF YUKI TEIKEI 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 "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?

Some common errors in creating YUKI TEIKEI haiku:

- **KIGO USAGE**
 - a. MUKI - 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.
 - g. 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 - mars the flow
 - d. Third line is weak

KIGO FOCUS for 1981 KUKO

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
575 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 King.
- July 6-10, 1981 5th World Congress of Poets
St. Francis Hotel, San Francisco

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Kiyoshi and Kiyoko
Tokutomi

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Haiku Journal

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GEPPU Haiku Journal

C. Joy Haas

月報俳句ジャーナル
GEPPU HAIKU JOURNAL

C. Joy Haas, Editor

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

Patricia Machmiller

3/76-71

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FIRST CLASS



月報俳句ジャーナル
GEPPU HAIKU JOURNAL

A personal note . . . *Please Vote!*

YES! YES! There is still time to submit
your January haiku: The first sunrise

NOW is the time to address your envelope
and enclose your haiku for January along
with your comments. Members enjoy those
comments!

I am now maintaining GEppo files and sub-
missions three months in advance. (On
separate sheets please).

Your December issue of the GEppo contains
about 30% more content than usual which
accounts for having to reset it in smaller
print, to conserve postage costs.

Thank you for stamps, donations and your
encouragement. They are most helpful.

To each of you, may the real spirit of haiku
surround you in a creative and joyous
New Year.

 1/81

MEMORANDUM

TO PAT Mackmiller

DATE March 15, 1981

FROM Joy

SUBJECT AGENDA for Haiku Meeting

FEB 7 DISCUSSION NEEDED
MIST DEW HAZE FOG
Spring Rambles Camellia

1. TOKUTOMI HAIKU -

- Would you make sure that Kiyoko + Kiyoshi haiku are recorded in the minutes. (regardless of vote)
- We need to trace back to the haiku Kiyoshi wrote during the past 2 or 3 months (DEC?) which was a good illustration of double kigo used effectively. It may not have received 1st or 2nd place but it bears a second evaluation. Useful for a President's editorial which you write so well

2. Discussion topic requested in EDITORS MAIL
The sentence as a haiku

3. Discussion during the February meeting included a topic which is not discussed in July's minutes. I had to leave early and unfortunately was not there to take notes but I was told that the discussion was interesting particularly the part about the rainbow brewing. Would it be too much trouble to draw the information and reaction together for the Gapps? (Members "are not wild" about "minutes" but they do like the information in the discussions focused on their questions.)
- Quick summary of HAIKW THEORY seems to appeal

Day
A

月報俳句ジャーナル

GEPPU

HAIKU

JOURNAL

Monthly Newsletter

PAT (MACHMILLER)

- CK 3/15/81 \$14.00 Dues
+ Stamp Fund

Thank you



- The cold comes again
... haunting my room
yes caught it enroute to Gyo Seave

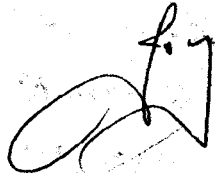
- Approach of Spring
Society meeting page is full full
and focus on Dr Sakuma is
important & support launching
of SEASON WORDS book - so I
had to make a hard decision
in relation to 5 2nd place books.
with room for one -
so I chose an author
who has not had

much visibility simply to
encourage her participation
OK?

I have an idea for
using those haiku generated
at meetings - which we
should preserve in print -
more about this later.

- letter to Mrs Richardson

Oh, you did such a nice
job of suggesting reasons.
I am sure you have made
her happy. Bless you!



5⁰⁰ AM
Wednesday

月報俳句ジャーナル

GEPPPO

HAIKU

JOURNAL

Monthly Newsletter

As the crocus strews the prairies . . .

SPRING IS HERE

- In the next issue of the GEPPPO:

March KIGO focus	Dandelion
Relevant March haiku possibilities	Beginning spring . . . budding/blooming cacti? thin ice? rubbery ice? melting snow? Iowa piglets? Kentucky colts? Spring prairie/Appalachians/Seaway?
End of winter and leftovers, if any	end of winter; ground hog; Washington; Lincoln; St. Pat etc.
Spring KIGO list	

- Stamp Fund Reminder:

Your founders are "holding the line" with what is now an "old rate" for members dues, despite several increases in postage rates. Each member is now asked to contribute to the mailing cost fund. The editor wishes to thank those members who routinely contribute. You have been most helpful and thank you. *Thank you*

- World Congress of Poets:

Organizing Chairman, Rosemary Wilkinson

can use the help of all poetry societies and their members. Contributions, no matter how small would be much appreciated. Names of patrons for the Congress ^{will be} /acknowledged in the Congress publication.



Poets are reminded of their opportunity to submit publications to Dr. Tin-Wen Chung, in Taipei. (Refer GEPPPO, January 1981, p.12)

3/15/81