

# 月報俳句ジャーナル

GE P P O

H A I K U

J O U R N A L

C. Joy Haas, Editor

Monthly Newsletter

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33, 34, 35

## SAKURA SAKURA

(Cherry Blossom Song)

SAKURA	SAKURA		
Cherry blossom	cherry blossom		
YOYOI	NO SORAWA		
(month of) March	of sky is		
MIWATSU	KAGIRI		
as long as I can see			
KASAUMIKA	KUMOKA		
either (spring) mist	or cloud		
NIOIZO	IZURU		
nice fragrance	coming out		
IZAYA	IZAYA	MINI	YUKAN
let's	let's	to see	let's go!

Kiyoko Tokutomi (translator)

## 5th WORLD CONGRESS OF POETS . . .

Will convene July 6th - 10th at the St. Francis Hotel, San Francisco with Officers and poet/delegates from 37 nations. Organization of the Congress has been under the chairmanship of YUKI TEIKEI Haiku Society member, Rosemary Wilkinson. Afternoon poetry workshop sessions will be presented in Spanish, French, Chinese and English.

Waka/Tanka/Haiku: Friday, July 10, 1981 3:00 p.m. Elizabethan Room

During this English language poetry session, C. Joy Haas will serve as speaker on Haiku and also to introduce the distinguished Fr. Lawrence of Tokyo, Japan. Prior to becoming a St. Benedictine monk and parish priest, Fr. Lawrence had specialized in science following his graduation from Harvard University and the Massachusetts Institute of Technology. As a poet, he has distinguished himself with his publications on Waka and Tanka. Father Lawrence is also scheduled to appear during the Thursday morning Plenary Session focused on Poetry and Science.

YUKI TEIKEI Haiku Society - JULY MEETING SATURDAY July 11, 1981 12:30-4:00

Due to the July 4 holiday, members will meet the day after the Congress:

Teahouse, Japanese Friendship Garden in Kelly Park, San Jose

Ginko walk: 12:30-1:30 Bring sack lunch.

## CALENDAR OF TRADITIONAL EVENTS IN JAPAN

The Japanese are unique in their enjoyment of many kinds of festivals or MATSURI throughout the year. A major festival occurs almost every week somewhere in Japan. The spring festival begins with the final day of winter, SETSUBUN according to the old lunar calendar. Special holidays fall on the first day of the first month, second day of the second month etc. For example, Children's Day, traditionally known as Boy's Day is celebrated on May fifth.

- February 4        SETSUBUN (Bean-Throwing Festival)  
The final day of winter according to the old lunar calendar, is observed with bean-throwing at shrines, temples and house doors throughout the country. When throwing, they shout: "Fortune in! Devils out!"
- February 15 - 16    KAMAKURA in Yokote, Akita  
In the snow country of Northern Japan children build small igloo-like snow houses and play at house-keeping, entertaining each other with sweet mild Sake and rice cakes.
- Mid-February to March    UME Festival of Airakuen Garden, Mito Ibaraka  
The garden which is one of the most celebrated gardens in Japan is beautified with UME blossoms (Japanese apricot) and a gala festival is held.
- March 3            HINA MATSURI (Dolls Festival)  
This festival is celebrated especially by young mothers and their families with their daughters. Each little girl displays her finest dolls and visits the doll collections of other little girls. Mothers wish their daughters to grow up to be healthy and beautiful as the HINA dolls.
- March 21          HARU NO HIGAN (Vernal Equinox Day)
- April 8            HANA MATSURI (Honor's Buddha's Birthday)  
The floral festival is observed at all Buddhist temples in commemoration of Buddha's Birthday. AMACHA or sweet tea is served to visitors.
- April 14 - 15      SANNO Festival of Hie Shrine, Takayama, Gifu  
The spring Takayama Festival is highlighted with a gala procession of high-wheeled wagon floats magnificently embellished with gold and elaborate carvings. The Japanese government has designated the floats as important cultural folklore.
- End of April      TULIP FESTIVAL, Niigata  
The tulip fields along the sea coast in Niigata Prefecture become a sea of color. The Japanese celebrate the occasion with festivals of floats and parades.
- May 5             TANGO-NO-SEKKU (Boys' Festival)  
This national holiday is now known as Children's Day. Parents and their relatives celebrate the birth of boys and wish them to grow up to be healthy and strong. Warrior dolls are displayed in the home and carp streamers are flown from bamboo poles to indicate the number of boys in the household.

## - SPRING KIGO\* -

Spring Months:

"Spring, the season of the year between winter and summer, usually including the months of March, April and May in the United States, when plant life begins to vegetate and grow. In the astronomical year, spring comes between the vernal equinox and the summer solstice". (Encyclopedia Americana, Vol. 25. c. 1964).

Popular acceptance:	U.S.A.	March, April, May
	Great Britain	February, March, April
	Japan	February, March, April
	Canada	March/April, May, June

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

Season:

Spring	Spring, dawn of	Spring chill	Serene
Springtime	" first day of	Remaining cold	Tranquil
Spring dawn	" beginning of	Spring-like	(calmness)
" morning	" early	(Spring) warmth, warm	Spring
" noon (noontime)	" mid-	Balmy weather	melancholy
" afternoon	" deep		
" day	" departing	Lengthening day, long day	Vernal
" evening	" end of	Lingering daylight	equinox
" night		Tardy sunset	
" twilight, dusk	Approaching summer	Spring daylight/lamplight	

Sky and Elements:

Spring weather	Spring moon	First spring storm
" breeze/wind	Hazy moon	Last frost
East wind	Spring cloud	Spring rain/rainbow
	" star	" frost
	Vernal sunbeams	Mist, haze
		Shimmering air

Fields and Mountains:

Spring fields	Spring river/creek	Snow, spring	Slush
" hills	" ocean/sea	lingering	Miry field
" mountain	" sea waves	melting	Muddy road
	" tide	remaining	
Avalanche	" water	end of	
		Thin ice, drift ice	

Birds and Beasts:

Butterflies	Departing/returning birds	Cats in love/kitten(s)
Horse-flies	Birds chirping/mating/nesting	Colts
Bees/bee-hives	Nestlings/fledgelings	Coming out of hibernation
Spring mosquitoes	Crane/wild ducks, geese/swallows	Snake comes out of hole
	Pheasant /robins / skylark	Young trout/tadpole/mud snails
Inchworm	Young sparrows	Clams/abalone/frogs

## - SPRING KIGO -

Trees and Flowers:

Anemone	Daphne (spurge laurel)	Plum-blossoms	Willows
Azalea	Forget-me-not (myosotis)	" falling	Willow-trees
Almond-blossoms	Globeflower, yellow	Pine blossoms	Strawberry blossoms
Apple-blossoms	Hawthorn	Poppy, California	Buds/budding
Apricot-blossoms	Hyacinth	Primrose	
Artichoke	Lilac	Pussy willows	Spring weeds
Camellias	Mustard	Shepherd's purse	Weeds appear
Cherry-blossoms	Pansy	Snow-plant	Young weeds
" falling	Peach-blossoms	Sweet pea	Old weeds
Chinese magnolia	Pear-blossoms	Thistle	Floating weeds
Crocus	Peony	Tulip	Grass shoots
Cyclamen	Plum-blossoms	Violets	Young lawn
Dandelion	" falling	Wisteria-blossoms	Young leaves
Daffodil	Royal fern		

Human Affairs:

April fool	Easter bonnet	May basket	Windmill
April Fool's Day	" clothes	" Day	Spring cold (illness)
Boat race	" eggs	Maypole	
Balloon	" parade	Memorial Day	
Boy's Day	" rabbit	Mother's Day	
Carp flag	Ebbtide shell	Picnic	
Carnival	gathering/shell-	Play at the beach	
Child's swing	fish gathering	Root division	
Closing the	Graft/grafting	Soap bubbles	
fireplace	Herb gathering	Sowing seeds	
Cultivate (ion)	Kites	Seeding/seedbed	
Cutting, cuttings	Late rising/	St. Patrick's Day	
Doll's Festival	oversleep	Trinity Sunday	

\* This list represents an update with additions and revisions by Kiyoshi and Kiyoko Tokutomi of the initial "KIGO for Spring" listing prepared by Kiyoko Tokutomi for Haiku Journal, Volume 2, 1978, pp. 65-68. The initial list was compiled from Japanese Saijiki and the publications of R.H. Blythe.

## - SUMMARY OF YUKI TEIKEI HAIKU SOCIETY MEETING of March 6, 1981 -

World Congress of Poets: The Congress which meets in San Francisco, July 6 -11, 1981 is expected to have representatives from about 26 nations -- that is three more than signed the United Nations charter at the same hotel in 1945.

Tapestry and Talent: Members discussed participation in this annual San Jose Festival during the first weekend of July. The haiku presentation is expected to be supplemented with an exhibit of informational materials and possibly a slide program by Jerry Ball.

- .... International Visitor: The founders and members look forward to the April visit of a German writer who is interested in communicating with members who share her interest in German-language haiku. Her name and address:  
Sabine Petter-Sommerkamp,

International YUKI TEIKEI Haiku Contest: Contest Chairman, Jerald Ball reported that the 1981 contest of the Society had drawn more than 300 submissions.

- .... KIGO discussion: Mist (spring) Haze (spring) Dew (autumn) Fog (autumn)  
While these KIGO are similar, they represent different seasons. It is important to know why these are different and to be aware of the subtleties. Members are invited to comment. Discussion is scheduled for the next meeting.

SEKI DAI: KIGO - camellia, spring rainbow, sowing seeds, soap bubbles  
Three haiku tied for first place and five haiku were tied in second place.

## First place tie:

Small child patiently  
in the garden sowing seeds --  
birds wait on the fence  
Joanne Vinther

In my barren yard  
on a white camellia  
crescent moon is full  
Tom Arima

Spring rainbow stretching  
East to West above clothesline  
baseball uniforms  
Beth Martin Haas

## Second place tie:

The children playing  
chase soap bubbles down the block  
the old man watches  
Joanne Vinther

The pink camellia:  
dreaming of a dark-haired girl  
I quickly steal one . . .  
Jerry Ball

The amusement park  
shrinking under sudden arc  
of the spring rainbow  
Kiyoko Tokutomi

In his wrinkled palm  
after raising his children  
the seeds for sowing  
Kiyoshi Tokutomi

Office tension fades  
over a low dish floating  
with camellias  
Pat Machmiller

Summary of minutes recorded by  
Jerald Ball, Vice-President

## - SUMMARY OF YUKI TEIKEI HAIKU SOCIETY MEETING of April 4, 1981 -

Discussion: Use of the natural break in haiku. What is the difference between a beautiful sentence and a haiku?

The afternoon's discussion was introduced by President Pat Machmiller. There are no "rules", but general guidelines provided by Kiyoshi and Kiyoko Tokutomi indicate that three lines which comprise aesthetically pleasing haiku will include a natural break as well as a natural pause. There are various formats in which each line should end with a natural pause. However, a haiku has the best chance of being distinguished from a beautiful prose sentence if there is:

- a natural pause at the end of each of two consecutive lines and a complete break with the third line  
or
- a complete break separating the first line from the following lines with a natural pause at the end.

The following haiku was used for purposes of analysis and illustrated use of prose with a natural pause at the end of each line:

In the cold bathroom  
the first early light silvers  
the frosted window

The following alternatives were suggested as possibilities for revision through introduction of the break:

1. Creation of a break at the end of the first line in which the first line becomes an independent thought:  

My morning shower	(break)
the first early light silvers	
the frosted window	
2. Creation of a break after the second line:  

The frosted window	
silvered in the early light	(break)
my morning shower	
3. Creation of a syntactical break in which there is a change of phrasing through inversion of lines. Note differences in cadence which make haiku different from a sentence.  

My morning shower . . . . .	(independent break)
vs. In the cold bathroom	(grammatical break)
4. Creation of a break through the use of a dash --, or caesura . . .

Additional ways to consider revision were also explored:

1. Elimination of words which are too closely related, e.g. frost and silvered  

In the early light	
the window framed by the frost	
my morning shower	
2. Elimination of unnecessary use of double KIGO which diffuse the concentration of the KIGO, frosted and cold; substitution where words are too similar, i.e. morning and early. Does the scene need to be in the bathroom or shower?  

In the early light	
the window framed by the frost	
unfinished essay	(possible last line
	or
or unfinished letter	alternative)

3. Elimination of overuse of the article, e.g. three "the's". Retention of one "the" with the KIGO provides desirable emphasis on the frost. Use of a personal pronoun to replace one "the" permits the human being to be introduced:

In the early light  
my window framed by the frost --  
 unfinished essay

or

In clear early light  
 my window framed by the frost --  
 unfinished essay

In the last suggested alternative for revision, there was concern that "clear" explains too much and has a repetitious sound with "early". Perhaps use of "the" is a better choice, In "the" early light. An additional comment suggested that the KIGO placed in the first line or last line usually has the best chance for success. The discussion was left open to further debate.

SEKI DAI: KIGO - tulip, peony, kite, spring breeze

1st place tie:

The unlatched gate swings  
 slowly outward -- its mild whine  
 playing the spring breeze

P. Machmiller

Child struggles with kite  
 caught in the cross-current wind  
 with tongue between teeth

Beth Martin Haas

In the kite haiku, members noted that omission of the article gives a somewhat humorous quality to the haiku. In conclusion, the Editor of the GEPMO suggested that SEKI DAI haiku could be submitted to the GEPMO for additional discussion and votes and members agreed.

Editorial summary of minutes recorded by  
 Suzanne Stone.

(Editorial note: Thank you Suzanne Stone for detailed note taking. We also wish to extend to the author of the above haiku, our appreciation of discussion opportunities which the content provided. The guidelines and suggestions generated during discussion are simply recorded as guides in "ways to think", not rules for "what to think" when writing haiku. C.J.H.)

- ARIGATO GOZIMUS - THANK YOU VERY MUCH -

To those of you who so kindly forwarded contributions to offset the recent increase in mailing costs, we wish to thank you.

"Special project contributions:

We are particularly appreciative of two special project contributions made by:

Helen Carter King, Los Altos, CA and Gloria Gould, San Pedro, CA

The contributions of these two members have been earmarked as "special project" and will enable the Society to bind copies of the GEPMO for public deposit in at least two specialized libraries where the haiku of our members will be permanently preserved for scholarly use. Such copies, when they are bound in hard cover will carry acknowledgement as to the name of the donor.

Other members may also be interested in sponsoring public deposit of such volumes. Your editor in collaboration with Mr. and Mrs. Tokutomi has identified at least ten specialized libraries in this country and abroad where publications such as ours can be preserved in special collections and catalogued for reference publications. Member's comments and suggestions would be welcomed. C.J.H. Editor

## - SUMMARY OF YUKI TEIKEI HAIKU SOCIETY MEETING of May 4, 1981 -

The YUKI TEIKEI Haiku Society was honored to receive two distinguished guests, Dr. Makoto Ueda, Professor of Japanese and comparative literature at Stanford University and Miss Sabine Sommerkamp, a Ph.D. candidate at Hamburg University, Germany. As a memento of the occasion, Kiyoshi and Kiyoko Tokutomi presented copies of Haiku Journal to each visitor. The Editor of the GEPP0 Haiku Journal, C. Joy Haas also made a presentation of copies of the GEPP0 to our guests. Each member was introduced through their haiku. Dr. Edwin Falkowski and Chancellor Bohumila Falkowski of the World Poetry Society also contributed to an interesting afternoon of international interchange, with reminders of the World Congress of Poets.

**Makoto Ueda:** Dr. Ueda is a professor of Japanese and comparative literature at Stanford University, and the author of six books, including Zeami, Bashō, Yeats, Pound and Matsuo Bashō. His most recent publication, MODERN JAPANESE HAIKU, AN ANTHOLOGY, presents in English translation, the work of twenty Japanese haikuists since Shiki. Dr. Ueda has been the recipient of the Gerald Brady Memorial Award from the Haiku Society of America for his contributions to haiku poetry and criticism in English.

Dr. Ueda spoke of how he came to be involved in writing, Master Busor, his first book. He was not a student of haiku, and so it was almost by accident that he was offered a contract to write on Buson. But he took it as a challenge, and studied very hard in preparation for writing the book. Since that time he has written a number of books.

Recently he completed a work in Japanese in which he discusses the surprising interpretations that Western thought has brought to haiku. As an example, he cited one interpretation of Basho's famous frog haiku: That "old pond" is the theses, "frog jump in" the antithesis, and the watersound is the synthesis in a classical Western dialectic.

Prior to the May meeting, Dr. Ueda had been unaware of the interests of the YUKI TEIKEI Haiku Society in stimulating interest in English-language haiku. He was very interested in the accomplishments of our Society and his publications will be of service to members.

**Sabine Sommerkamp:** Miss Sommerkamp is a beautiful, young German poetess who has been travelling as a scholarship student in Canada and the United States. During the past three months she has been gathering information for her thesis: The Influence of the Japanese Culture on Modern English Literature. Her itinerary has enabled her to visit such famous American poets as Lawrence Ferlinghetti, Allen Ginsberg, Gary Snyder and other writers whose work has in some way been influenced by the Japanese culture. During her travels, she has also met a number of YUKI TEIKEI Haiku Society members including Dr. Eric Amann of Toronto and Elizabeth Lamb of New Mexico.

**SEKI DAI:** KIGO selected by Dr. Ueda included scented breeze, summer beginning, iced tea. The group wrote haiku while sipping green tea and savoring Lillian Giskin's sour cream poppy-seed cake. The meeting was adjourned to the KOTO restaurant where members enjoyed an elegant Japanese dinner.

## COMMEMORATIVE HAIKU

Guests from east and west  
united by the Haiku  
iced tea on table

Kiyos<sup>KO</sup> Tokutomi

Editorial summary of minutes submitted by  
Patricia Machmiller, President



- SANGATSU -

March KUKO

## KIGO FOCUS: Dandelion (TANPOPO)

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

1. In the waking light  
lying in a hospital  
a rosebud opens
2. Down the country road  
beheading dandelions  
with his walking stick
3. A silent spring breeze  
the green smell of the morning  
brown look of the woods
4. The spring planting hours  
grandfather clock strikes sentry  
for the farm family
5. Between rusty tracks  
in the abandoned switchyard  
dandelions bloom
6. On the smooth green lawn  
one tawny dandelion  
Monarch butterfly
7. Two little playmates  
mouthing dandelion curls --  
pollen on their chins
8. Yellow dots the yard  
with early dandelions  
boy grits teeth and digs
9. First dandelions  
gold pervades the spacious yard  
enough to make wine
10. Early plum blossoms  
burst in sudden profusion  
I stop work to stare
11. Caw! Caw! Caw! Caw! Caw!  
Crow! What a splendid first line  
for a spring haiku!
12. Those dandelions  
for his mother -- their color  
remains on his nose
13. A quick glance, a snap,  
and a branch under my coat:  
stolen plum blossoms
14. Dandelion fluff --  
promiscuous to the breeze  
blowing it around
15. Dandelion seeds  
drop hither, thither and yon ...  
uncollected thoughts
16. No dandelions here,  
the roll grass is so perfect . . .  
the weed killer!
17. My first dandelion  
starts as reflection of sun,  
becomes noon shadow
18. In swelling branches  
a fat yellow finch perches  
and springtime begins
19. The Siamese naps . . .  
on the table a white vase  
of pussy willows
20. This dandelion  
here again -- alive and well!  
not digging it up
21. A new calf grazes  
three people stand together  
one is my teacher
22. My son's tooth fairy  
in secret mid-night visit  
spring time is coming

unique:  
3 separate phrases tho--

23. Sudden winter storm  
riding it out . . . I hold on  
to the horse's reins
24. The groundhog and I  
go to our respective homes,  
and our shadows too.
25. A balancing trick *autumn?*  
the first full moon of the year *Woolfeels?*  
right here on my toe *summer?*
26. The first sunset (4)  
gilds the bell in the tower  
and the song it rings
27. The crisp iced tree line  
under the ~~bright~~ noonday sun ...  
stiffened branches snap
28. Flock of spring robins *pyracantha has berries in fall + winter*  
stop to feast on northbound flight . . .  
the pyracanthas
29. Unexpected snow  
sparrows collect noisily  
on my balcony
30. Spring having come  
those irritable sparrows  
all on one bread crust
31. In early morning  
the yard in shades of gray, then  
winter daffodils *pjm*
32. Her pigtailed flying  
she bursts in through the front door  
the approach of spring *pjm*
33. The sleepy cat stirs  
watching me clean the fireplace  
springtime is approaching
34. On the teacher's desk  
now blue-green in its ink pot  
winter daffodil
35. Framed in the window:  
one early-blooming jonquil  
trembles in the wind
36. Gentle rain falling:  
in the garden . . . bulbs deep down --  
their green tips sprouting
37. A strong wind blowing:  
still following me inside --  
dandelion fluff
38. With one little poof  
my dandelion flies away  
winged missive of love
39. Beside the gravestone  
of one unknown old soldier:  
the dandelion *yumagata*
40. Land offered for sale  
far from the city center:  
the dandelions
41. Muddy parking lot  
beside the market doorway:  
one dandelion
42. Visiting a friend,  
he hands me a glass of wine  
Ah! dandelion!
43. My nose is tickling --  
I find a dandelion  
puff has settled there
44. Grass spotted with gold  
after a warm rain last night . . .  
dandelion show . . .
45. Dandelions now  
covering the tiny grave  
new song from the cage
46. The last violets  
in an old-fashioned garden --  
zoned for a highrise
47. The spring equinox  
moves the shadow on the wall  
of my east window
48. The first yellow blooms --  
grandmother's kettle bubbling:  
dandelion tea
49. A March wind crackles  
the palm leaves -- far out a gull  
rocking on the waves
50. Flurry of bird wings  
over the old bell tower  
swallows returning

11.

51. After dark season  
a small sun rises in grass  
the dandelion
53. Father brings the child  
a single dandelion  
the wan mouth circles
55. Our manicured lawn --  
next door, fields overflowing  
with dandelions
57. Bloomed dandelions:  
soap bubbles on a green stem  
shattered by a breeze
59. Dandelions . . . sunshine (6)  
gathered in that small child's hand  
Grandparents basking
61. Scented breeze enters *conflict*  
writing room, papers ripple  
Spring fever victims
63. The spring storm over --  
at the sea-tangled shoreline  
two gulls look for lunch
65. A dandelion  
even in this rocky soil  
wears an all white crown
67. Plump child, play your game  
"dandelion under chin" --  
(while you have one chin)
69. A spray of sunshine  
tires waffling the snow (5)  
five crows are back
71. No lawn in backyard  
just junk, but there by the tire  
a dandelion
73. Old man looks around  
seeing no one, smiles and "whoofs"  
a dandelion
75. Spring in the city:  
a patch of dandelions  
a stretch of cement . . .
77. Spring art exhibit  
a single carousel horse  
races woodenly
52. From the womb of earth  
the baby crocus smiling  
lifts its head with joy
54. Spring backwater fills  
the winding old river bed  
windmill motionless
56. Dandelion roots  
dug up by Dad -- child blows seeds  
across the cleared lawn
58. This purple crocus  
at my feet, sprang up last night  
a few flakes of snow
60. Willows, near blue lake  
show more yellow each bright day  
watercolor prints
62. Longing to go out  
to walk in the fresh spring rain . . .  
house-bound with fever!
64. Dandelion seeds  
drop hither, thither and yon . . . *same as 15*  
uncollected thoughts
66. After the mower  
dandelions overnight!  
yellow up-springing . . .
68. Lovers on the green  
for tonic in the meadow --  
dandelion wine
70. Dry as a desert  
barren ground for last six months  
"beginning" of spring?
72. Between sidewalk lines  
a lone dandelion grows  
turning with the sun
74. Solitude: lying  
on my stomach . . . just watching  
a dandelion
76. Lonely road in spring:  
one mailbox has a red flag  
flying in the sun
78. No grass on the ground  
only some early crocus  
and dandelions

*is this "spring"  
a source of water  
or a season?*

79. From the ripe seed head  
dainty parachutes are blown --  
float on warm spring breeze
81. Turned to silver fluff  
dandelions once golden  
my love's hair grown white
83. So soon you scatter  
vanishing into the wind  
oh dandelion!
85. As we drive forward  
the rear view mirror fills with  
spring sky and blossoms
87. Mowing bright spring grass  
her wailing radio calls  
and her motor throbs
89. Late winter (seafog):  
a white sail floats in the grey --  
call of a lone gull
91. Grandmother's birthday:  
ninety-six winters over --  
still spinning her yarns
93. In the thick grasses:  
the old chimney rises still --  
my father's homesite
95. Spring's first warbler  
pierces tag-end of my dream --  
what was I dreaming?
97. Dandelion greens  
boiling on the kitchen stove  
Grandma's old recipe
99. Spring clouds disappear  
beyond crest of mountain range --  
the drying puddle
80. A warm gentle rain,  
night crawlers stir underground  
robins cock their heads
82. A weed-tangled field  
the first wild poppies leaning  
into the silence
84. Turning somersaults,  
old Tom's a kitten again:  
the wild spring catnip
86. In the windless tree  
four wild finches sip nectar  
shaking spring blossoms
88. White icicles hang  
like beards of ancient sages  
in the chilly night
90. Days growing longer --  
the lingering sun yields to  
earth's silent turning
92. Storm clouds gathering  
March wind rattles the lake reeds --  
an old drake shivers
94. Inner self disturbed:  
spring arrives reassuring --  
nature's constancy
96. Forsythia bud,  
tightly wound to tapered point --  
opens up and blooms!
98. Spring circus poster  
falls into flooding gutter  
clown floats and capers
100. Up from the swamp grass  
long necks stretching and turning ...  
young cranes greet the dawn
101. Early spring journey:  
the sun behind the mountains --  
outlines rugged peaks
103. Tumbleweeds' wild dance;  
old bull plods toward the barn --  
dark storm clouds forming
105. Just at the skyline:  
not so grey toward evening --  
the hail storm clearing
102. Below the mountains --  
Angus cattle and their calves  
deep in pasture grass
104. Space under the bridge:  
a field rat creeps to shelter --  
pounded by hail stones
106. After wind and rain  
clouds streak through the red sun's hues --  
March is ushered in

Haiku Sequence: Spring Mountain Journey

*sounds familiar*

*conflict*

*conflict?*

- SHIGATSU -

April KUKO

KIGO FOCUS: Easter Lily  
 (Names of authors for the following submissions  
 will appear in the next issue of the GEPP0).

107. In the grocery cart (6?)  
 together with ham and eggs --  
 an Easter lily
109. On the soldier's grave  
 in far off Okinawa \*  
Easter lilies bloom  
 \*(Easter lilies originated in Okinawa)
111. White Easter lilies,  
 trumpets of Good News,  
 the Lord is Risen
113. A boy and his dog  
 run to get bird kite airborne  
 strong wind tugs sharply
115. Easter lilies straight  
 as soldiers blowing trumpets ...  
 their Alleluia!
117. The church altar holds  
 a mass of Easter lilies  
 my soul rejoices
119. An Easter lily  
 in one nursing home window --  
 visitors' gate closed
121. The dying woman  
 radiant in the sunbeam  
 the Easter lily
123. On the sunny path  
 where the Easter lily blooms  
 catching the first scent
125. Thank God it's Friday:  
 garden togs and rakes in hand,  
 nuns stop for scrabble
127. On Easter Monday  
 the grocery store's lilies  
 wilting, bow their heads
107. Or the soldier's grave  
 among red geraniums  
 an Easter lily
110. Rare porcelain cup  
 filled with the wine of new life ...  
 the Easter lily
112. First Easter basket --  
 eggs are found, hidden once more,  
 time and time again
114. The flower stand shines  
 with Easter lilies, joyous  
 when Christ is reborn
116. Butterfly's pureness --  
 fades into the white lily  
 it has settled on
118. A boy not quite two  
 runs with his little basket  
 first Easter egg hunt
120. Following the bride,  
 one butterfly displaying  
 her chantilly wings
122. The house's silence  
 fingers touch the white lily  
 by her photograph
124. My mother's casket  
 crowned with laurel and lily  
 into quiet dust
126. Arthritic knees bent  
 transplanting Easter lilies  
 Grandpa thinks a dance
128. Our dog discovers  
 the chocolate Easter egg  
 the children overlooked

*I like this, but does it make the Easter lily special?*

- 129. Above the blossoms  
the towering maple flies  
a downed kite's red flag
- 131. A hazy moon rests  
in the (willows) - sound of oars  
passing on the lake
- 133. Easter lily falls  
while for sale at the market --  
Ah, the bulb is good!
- 135. As April showers  
pour, a mother's tears flow for ...  
senseless loss -- young son
- 137. Lemon tree blooms drop  
while Japanese sweetheart spared...  
market incident
- 139. Bright April sunshine;  
old man wiping his glasses  
wears his open face
- 141. They have come to rest,  
on the finger of buddah,  
the butterfly's feet
- 143. Root and all, she pulls  
lily of the valley sprays  
"here, Grandma, for you!"
- 145. On the side altar  
candles high-light one blossom  
the Easter lily
- 147. The water's stillness  
April evening fog creeps in --  
covering the ships
- 149. The caterpillar  
making his way up the stem  
pleat by pleat by pleat
- 151. Quiet spring valley  
redolent groves -- boulder walled  
scintillating air

- 130. Crowded sandwich bar  
the waitress stops to water  
the Easter lily
- 132. Broken, on the ground  
discarded Easter lily --  
frail girl picks it up
- 134. A leader almost ~~be~~  
taken while Easter lilies  
remind one of Him
- 136. The lemon blossoms --  
3 I passed them without notice  
till one petal fell
- 138. Hummingbird caught in  
classroom beats wings against wall ...  
like life's dilemmas
- 140. Her breasts become moist  
spring rain is in the mountains  
now her days are full
- 142. Here in my garden  
it might be a weed growing,  
but still, the first green!
- 144. April morning game:  
who gets the strawberries first --  
the children or crows
- 146. The sudden sunburst  
from under the old woodpile  
the new-born kittens
- 148. In the glass greenhouse  
Easter lilies at their peak  
the spring moon beaming
- 150. Baby birds cheep by  
classroom window as bees dance  
flower to flower
- 152. Young gopher forms crest  
marking Topa-Topa's crown  
a lone vulture soars

*ppm*

*conflict*

- GOGATSU -

May KUKO

## KIGO FOCUS: Peony (BOTAN)

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

153. Paper carps climbing  
the sky over Tokyo  
and lusty new lungs
154. One red peony  
drops down to the fresh white one  
petal by petal
155. Fading evening light  
rain sounds of the night peepers \*  
breeze from the marshes  
\* tree frogs
156. The peony bends  
in a graceful pure line  
a ballet dancer
157. My hospital wall  
shows shadows of peonies  
outside a garden
158. Undecided bee  
settles on the peony  
I choose for my vase
159. A honeybee stops  
to visit a peony  
ah! tasty nectar
160. Extending rainbow  
brightening the grey paved street  
the May Day parade
161. Departing spring rays  
falling on drab factory  
clock is striking five
162. Glancing only once,  
off the Mayfly's dancing wings  
rays of setting sun
163. The woody stem cracks:  
his bouquet of peonies  
fills bowl, room, and me
164. The old couple's home  
its board walk through the quack grass  
dimmed by peonies
165. The tiny green plum  
ejecting its brown blossom;  
the brown earth greening
166. Forty years of bloom  
from our old peony bed  
scented childhood Springs
167. Veiled in black, she brings  
seven red, white and blue flags  
Memorial Day
168. A May basket swings  
as I go out my back door  
giggles fill the hedge
169. Pretty peony  
petals burst into full bloom ...  
child flowers = young girl
170. By the chicken coop  
feathery peonies bloom;  
the red rooster crows
171. Two peony buds  
three Tahitian gardenias --  
Ah! Ikebana
172. After the shower --  
a pile of shaggy petals;  
shorn peony heads
173. Peony petals  
trampled on the gravel path:  
the end of summer
174. Peony shadows  
loom across the white stone wall:  
summer moon is chill
175. Peony blossom:  
under it an old tom cat  
devours a bird
176. Looking out of place  
beside the hospital bed --  
full-blown peonies

*common  
see 176, 179**sample**unique,  
but not to the  
peony.**common  
see 157, 179, 1*

177. A passing beggar  
carries wilted peonies  
to the cathedral
179. Bible and phone book  
on the seaside hotel desk ...  
spring day departing
181. Photo of loved one  
who once liked to walk with me  
short night in the room
183. The house now empty:  
the old fence covered over --  
peonies' faint scent
185. Rush hour on highway  
drivers' heads turn left and straight  
a kite wanders down
187. Northbound with spring breeze  
birds rest on Pacific Beach  
early breakfast stop
189. Real paper tulips  
between the cans and boxes  
sold by the grocer
191. Fresh paint on my house  
the scent of freshly mown grass  
brought by a spring breeze
193. At my home, Issa,  
they tell me it's in blossom . . .  
my jacaranda \*
178. Prairie wildfire  
here where she covered the fawn  
carcass of a doe
180. No splash upon us:  
just thick and steady waterwall  
behind waterfall
182. Among her flowers:  
up early as usual --  
Mother's Day again
184. Flags lining each side  
of Green Oaks' Veterans Drive --  
Memorial Day
186. Circus days begin  
with pelicans on the pond  
the scented spring breeze
188. Shifting newspapers  
from one yard to another  
the spring breeze passes
190. Tears on my son's chin  
wrapped around the T.V. pole  
his tangled kite string
192. Soldiers in red coats --  
guarding sidewalks and fences  
proud tulips march on

\* Saijiki submission:

Jacarandas are the "blue trees" much in evidence during a southwestern spring. Webster's New Third International Dictionary refers to it as a "genus of pinnate-leaved tropical American trees (family Bignoniaceae) with showy blue flowers in panicles." The color is a deep, vivid blue, almost violet. (L. A. Taylor, La Verne, CA)  
(Ed. note: Jacaranda ... a genus of about 40 species of tropical American shrubs and trees of the bignonia family. Jacaranda acutifolia is a popular flowering tree in Florida and southern California.... Typically, members of Jacaranda have opposite, fernlike leaves with many small leaflets; showy, blue or violet, clustered flowers; and woody capsules contained winged seeds. Some species shed their foliage before coming into flower." (Encyclopedia Americana, 1962 edition). "One or two species are grown as street trees or lawn specimens in the warmest parts of the country. Plants are occasionally seen in the North as small specimens in the greenhouse or used in subtropical arrangements. Propagated by seeds or cuttings of half-ripened wood. (E. Seymour, ed. The New Garden Encyclopedia. New York: Wm. H. Wise & Co., 1941, p. 703). The trees observed in Los Angeles and in the SanJose/San Francisco Bay area bloom in May. C.J.H.)



## - MEMBERS COMMENTS -

IN RESPONSE TO THE FEBRUARY 1981 GEPP0 . . .

- #2 Good contrast of imagery, but isn't "playful" a subjective description? "His playing shadow," though, loses something in spirit. (V. Provenzano, CA)  
Charming contrast between Ground Hog Day and the running squirrel of action. (V. Golden, CA) I am not sure that squirrel and Ground Hog Day are compatible KIGO. However, I am voting for the haiku because from none of the materials available to me can I resolve the question in my mind. In my opinion, "squirrel running his playful shadow" is effective expression at its best. (L. Winder, VA)
- #4 Surface of the snow could as well be surface of the sand, except that we'd lose a KIGO. (M. Sinclair, HI) ..... explains it all even if it is just a few words. (M. Henn, MN) "Messages"?? I think the poet is reading something (that is not there) into the birds' tracks. I suggest: Surface of the snow / covered with the tracks of birds / (new third line). (L. Winder, VA)
- #5 The sound of it complements the description. (K. Fickert, OH) I like the arrangements of the words "bevy" and "barraging". (V. Golden, CA) For me the "barraging" spoils the haiku; it's too strong, I think. Why not a simple "disturbing" and let us imagine the intensity of the sparrow chatter needed to disturb sleep? (M. Sinclair, HI)
- #6 Second line has only five syllables. (T. Murphy, MN and V. Provenzano, CA) ..... nevertheless the thought seems original. The implicit *sabi* is finely subtle. (V. Provenzano, CA)
- #7 It seems that this haiku does not leave anything for the reader to do and I thought that was part of the haiku? (M. Henn, MN) Statement and then comment ... we must show images! (T. Murphy, MN)
- #8 Someone's Valentine probably "crying a river" over her lost valentine. (S. Youngdahl, ILL) As everyone knows the word "love" is normally unacceptable, but here as a quote it is just fine. (E. Greig, TN) Some may say that this is "common thought." I think the second lines removes this haiku from that area of criticism. This is the first time I have ever seen a valentine "floating in a rain puddle." I feel that it presents "a fresh point of view." (L. Winder, VA)
- #9 Sight blends with sound and contrasts nicely. Well made. (V. Provenzano, CA)  
" ... oak leaves ... February moon" ?? (L. Winder, VA)
- #11 Good picture, with "soft furry body wriggles" (V. Golden, CA) .... doesn't leave anything for the reader to do .... explains it all. (M. Henn, MN)
- #12 "Icicles ... birds sing ..." ?? (L. Winder, VA)
- #13 Good. (L. Winder, VA)
- #14 The "through" disturbs me because it suggests that it is snowing on this sunny day. How about "in the snow"? (K. Fickert, OH) Snow -- an extra KIGO, if we're to be fussy about using two KIGO. Nonetheless, I find this haiku more original (unique?) than most of the other Groundhog ones. (M. Sinclair, HI)
- #15 The seasonal feeling of late winter is caught so well. This is done, however, very simply and directly without an excess of images. (B. McCoy, NC)

## IN RESPONSE TO THE FEBRUARY 1981 KUKO . . .

- #15 At the onset of a sudden drop in temperature, some frame houses do "creak" but not "groan" in the process of contraction. Use of the word "gale" instead of "gales" would strengthen the idea of a moment in time in this haiku. (B. Haas, CA)
- #17 The idea of "red" shorts with leaping high ... a good picture. (V. Golden, CA)
- #18 It has been stated that "generally speaking, haiku is not a prose sentence divided into three lines." I feel that this is haiku. However, it contains two spring KIGO: warm and budding. (L. Winder, VA)
- #19 Whether for better or worse, there's an enjoyable pun in this one. (M. Sinclair, HI)
- #20 The presence of a groundhog is well brought out with suggestion in this haiku. (B. Haas, CA)
- #22 The thoughts in this haiku about weeds, scattered cracked corn are too broken up in my opinion. (V. Golden, CA) The rhetorical devices (spaced periods, "why?") destroy the peacefulness of the scene, which could be restored in this way: "must go out and scatter corn / for the hungry doves". (K. Fickert, OH) A question has been asked and the answer stated. Haiku does not "answer" questions. The reader of the haiku should be able to come up with his/her own answer. (L. Winder, VA)
- #24 The third line is a "summing up" comment. (L. Winder, VA) Another last line that is not a comment might turn this into an outstanding haiku. I'm not capable of completing it however. (M. Sinclair, HI)
- #25 The three distinct phrases make the cadence rather choppy. (P. Machmiller, CA)
- #26. Would this be smoother, less jerky, tied into two parts instead of three, if the first line were "On the ice outside"? (M. Sinclair, HI) Delightful. A revision of the first line would remove the word "it" which weakens a haiku. (B. Haas, CA)
- #29 I could really feel the quiet, the loneliness plus the nature image in this haiku. (J. Youngblood, CA) "Lonely" is subjective. Suggest "On the empty path." The feeling of winter and withdrawal is deeply felt. (V. Provenzano, CA)
- #30 My lack of response or appreciation of this one may be due to my ignorance. What are "ocotillo spears"? (M. Sinclair, HI) (Ed. note: ō-kō-tēl'yō MEx. Sp., dim. of ocote, kind of pine. A shrub, a candlewood of arid parts of Mexico and the southwestern U.S., with resinous spiny stems terminating in slender panicles of bright ~~scarlet~~ flowers; also, any of several related species. - Century Dictionary)
- #31 A good, expressive word, s t r e t c h e s. I always feel stretch when seeing it, but never thought to put it into a word. (S. Youngdahl, ILL)
- #32 The word "today" is not needed. The third line is very good -- "a fresh point of view." (L. Winder, VA)
- #33 Clever juxtaposition with snow on mountains, blue skies and then Sunnyvale! (V. Golden, CA) The third line does not work somehow. Maybe "this". (T. Murphy, MN)
- #36 This should be rewritten to avoid being a statement. Raindrops do compare favorably with tears. But is this a sheet of rain? That would blur vision without tears. Worth work. (T. Murphy, MN)

## IN RESPONSE TO THE FEBRUARY 1981 KUKO . . .

- #37 I like the attitude here of back-to-bed. (V. Golden, CA) My first choice -- great idea -- reverse pulled on the groundhog. But be back in bed so it's all now! Perhaps how snug the bed feels, the garden too wet to work. Ground Hog Day, your kind. You can do it better ... (T. Murphy, MN) I liked this one, but I've a question: Does one avoid having a second KIGO by expressing the same activity as working a garden instead of gardening? (M. Sinclair, HI)
- #38 A vivid picture at sundown which carries connotations of psychological lift in the soft mist and strong contrast of the play of light on the high surf. Somehow the reader also feels the soothing wash of the sound of the surf. (B. Haas, CA)
- #40 Might not the mice chew on the old down quilt stored in the attic as well in summer as in winter? In fact, it'd be far more likely to be stored there in summer than in winter. (M. Sinclair, HI)
- #42 My ignorance. I couldn't make any sense out of this one. (M. Sinclair, HI) Realistic with subtle connotations of the loss of a loved one or a marital schism which imposes a new order out of the old. (B. Haas, CA)
- #43 See below
- #45 I like #45. In such gray winter drizzle, even the peacocks look bedraggled. (B. McCoy, NC) I particularly like this because here in Hawaii I've seen exactly this in our non-conforming "winter." But to a mainlander winter will provide an entirely different picture -- whereupon I ask: Shouldn't peacocks be kept under cover in a real winter? (M. Sinclair, HI) Has a fine Zen quality in its whole impact. Nice playoff of mood and color. Even in rain, the sight of wild peacocks must have brightened the day. (V. Provenzano, CA)
- #43 It could be that I do not understand this haiku. However, it seems it should be the (not a) mountain. (L. Winder, VA)
- #46. Exact description of the best prescription for a sick child. (S. Youndahl, ILL) I should like to suggest "winter solitude" instead of "winter interlude," which is a colorless phrase. (K. Fickert, OH) The third line could be the title. (L. Winder, VA)
- #47 Good contrast in weather conditions which are suggestive of the psychological climate. (B. Haas, CA)
- #48 Snow (white), black tip, white tail -- good imagery and contrast. (L. Winder, VA) I like #48 for its original way of describing the expanse of snow. One can just see the black tip of the dog's wagging tail against so much whiteness. (B. McCoy, NC) Lovely! On my first run through the haiku of the February issue, this is the only one that I remembered. It must have something!
- #49 This is the best one for me, the cold and the nightmare, returning always during the years . . . emotional. (V. Golden, CA) The extreme coldness, the suggestion of a frightening memory, the loneliness help to make this a good haiku. (J. Youngblood, CA) Eerie! Skillful use of cold as both season word and psychological climate. (M. Sinclair, HI) Cold I can feel -- but haunting and nightmare seem too abstract. Can these emotions be introduced so we can feel them without you telling us about them -- I think you can. (T. Murphy, MN)

## IN RESPONSE TO FEBRUARY 1981 GEPPO . . .

- #50 The combination of the suggestion of Valentine's Day (a happy day) combined with mother's sorrow, possibly death of a mate, makes this an appealing haiku -- says a lot. (J. Youngblood, CA)
- #51 I liked the atmosphere generated by this one but found the sound of the expression "dark barks" too harsh for my ear. (M. Sinclair, HI)
- #52 UGOKU -- the KIGO is shiftable. (B. Haas, CA) "February dawn" - another KIGO could be substituted. (L. Winder, VA) Need the memories fade away only in February dawn? Of course, "January" would be the only other month with the required number of syllables, and to me it would be no better, for as I've experienced them, memories of dreams tend to fade with ANY dawn. (M. Sinclair, HI)

## - IN THE EDITOR'S MAIL -

In reference to the February 1981 GEPPO . . .

Dr. Jun-ichi Sakuma: We were privileged and honored to be showered with the late Dr. Jun-ichi Sakuma's superb and enlightening haiku life. The winter sequence is so rememberingly lovely. Who has not once found feet colder each passing hour waiting for the dawn? (Greer Newcomb, Palo Alto, CA)

Canadian KIGO List: I find the new format of the GEPPO easier to handle and file away. I particularly enjoyed the information about Canadian winter KIGO. I too lived in North Bay, "The Gateway to the North" for two years. (Ruby Spriggs, Thorntown, Ontario) (Ed. note: I had not thought of it earlier but it is possible that various Canadian locations became "The Gateway to the North" as new types of ventures were undertaken. In the early years of Alberta flying, the Edmonton "Aerodrom" claimed the title. Those were years when the "Mounties" trekked the wintry north country in "Buffalo fur coats." In the contemporary nylon era, it is interesting that those long coats are still in use.)

I am quite pleased to see the interest you are encouraging in the regions of Canada, Alaska and the Far North. Your fine research will help members, particularly new members, to write about this exciting region. A cousin of mine was a famous Alaskan explorer who prospected the Netesma mine and the glorious Copper Hill mountain, so I am doubly interested. (Helen Carter King, Los Altos, CA)

The far north KIGO list hit a responsive chord with me, the far north being the last frontier. I have been drawn to it for some time and have written a number of "desk haiku" using its natural phenomena as background for themes. (V. Provenzano, CA)

Invitation for haiku submissions and literary contributions . . .

Wind Chimes, a new magazine devoted to haiku is scheduled for August 1 release. Poems, short articles and critical analysis of poems will be considered. Poems on a single sheet preferred. Sample copy \$2.50.

Hal Roth,

GEPPO SUBMISSIONS . . .

Several members have indicated that they would like to receive more haiku in the GEPPO. Other members have expressed the view that quality of haiku submissions is preferable to quantity. Members are reminded to review the guidelines which appear on the inside of the back cover of each issue of the GEPPO. For the time being, members may submit more than three haiku each month. Your editor will continue to accept submissions up to three months in advance of deadlines.

## - HAIKU SUBMISSIONS BY AUTHORSHIP: February 1981 GEPP0 -

- 1 L. Taylor, CA	2 - 4 K. Fickert, OH	5 - 6 M. Eulberg, IA
7 - 9 R. Stewart, CA	10 - 12 K. Hale, ARK	13 - 15 T. Murphy, MN
16 - 18 B. McCoy, NC	19 - 21 E. Dalton, HI	22 - 24 S. Youngdahl, IL
25 - 26 M. Henn, MN	27 - 28 E. Greig, TN	29 - 31 P. Moore, AZ
32 - 33 H. Evans, CA	34 - P. Schuck, SASK	35 - 36 J. Youngblood, CA
37 - 38 I. Wolfe, CA	39 - 41 B. Haas, CA	42 - L. Gronich, CA
43 - L. Giskin, CA	44 - 45 G. Gould, CA	46 - B. Haas, CA
47 - 48 E. Dunlop, CA	49 - 50 P. Machmiller, CA	51 - 52 V. Provenzano, CA

## - COMMENTS OF MR. TERUO YAMAGATA -

Tokyo, Japan, March 29, 1981

Dear Joy Haas,

Thank you very much for the attractive new format February GEPP0. Here in Tokyo, it is getting warm and we will see the cherry blossoms in a few days. I just finished my father's funeral.

To tell the truth, I was informed of Dr. Sakuma's death by Mr. Tokutomi. I was extremely surprised to hear that, and visited his home in Yokohama to express my sympathy on the next day. I had never been there and had much difficulty in finding his house. It was my great surprise to learn that Mr. Jerry Ball had visited his home last fall.

According to Mrs. Sakuma, her husband had been preparing content for the English SAIJIKI with the assistance of his daughter up to just one day before his death.

I was very pleased to find so many good haiku this time. The following are my selections:

(2), 4, 10, 11, 32, 35, 38, (39), 41, 42, 45, 46, 47, 49, 51, (52)

There is a possibility that I shall visit the United States in the middle of April but I shall have no time to visit San Jose this time.

Sincerely,  
/s/ Teruo Yamagata

Dear Mr. Yamagata,

Thank you for waiting for your GEPP0. This issue combines the spring months in an enlarged edition to release my time for those matters which have needed attention. The next issue of the GEPP0 will also be combined and focus on the end of spring and initial summer series. I am hoping that members will respond promptly with votes and comments so that the June issue and July KUKO can be released promptly. Many of our members are to be commended for maintaining our KUKO deadlines and a substantial number are now submitting their haiku three months in advance.

The Founders and I have been inordinately busy . . . our paper work grows without staff but we are pleased that our records are up-to-date, our files impeccable and some of the groundwork laid for the weeks and months ahead into 1982. The GEPP0 has grown to the dimensions of a mini-journal and the accomplishments of the Society increase.

With best wishes for a creative "haiku summer"

C. Joy Haas

- FEBRUARY 1981 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>
* (2) K. Fickert (OH)	47 E. Dunlop (CA)	45 G. Gould (CA)
* (39) B. Haas (CA)	2 K. Fickert (OH)	2 K. Fickert (OH)
* (52) V. Provenzano (CA)	45 G. Gould (CA)	8 R. Stewart (CA)
	46 B. Haas (CA)	48 E. Dunlop (CA)
47 E. Dunlop (CA)	49 P. Machmiller (CA)	
32 H. Evans (CA)	51 V. Provenzano	40 B. Haas (CA)
4 K. Fickert (OH)		47 E. Dunlop (CA)
45 G. Gould (CA)		49 P. Machmiller (CA)
42 L. Gronich (CA)		51 V. Provenzano (CA)
41, 46 B. Haas (CA)		9 R. Stewart
10, 11 K. Hale (ARK)		46 B. Haas
49 P. Machmiller (CA)		
51 V. Provenzano (CA)		(most circled)
38 I. Wolfe (CA)		8 R. Stewart (CA)
35 J. Youngblood (CA)		48 E. Dunlop (CA)
		45 G. Gould (CA)

MEMBERS VOTES (Range: 9 - 0)

9: 45	G. Gould (CA)
8: 2	K. Fickert (OH)
7: 8, 48	R. Stewart (CA); E. Dunlop (CA)
6: 40, 47, 49, 51	B. Haas (CA); E. Dunlop (CA); P. Machmiller (CA); V. Provenzano (CA)
5: 9, 46	R. Stewart (CA); B. Haas (CA)
4: 14, 15, 18, 20, 32, 36, 37, 39, 43, 44	T. Murphy; T. Murphy; B. McCoy; E. Dalton; H. Evans; J. Youngblood; I. Wolfe; B. Haas; L. Giskin; G. Gould
3: 4, 11, 13, 17, 19, 34, 35, 38, 41, 50	K. Fickert; K. Hale; T. Murphy; B. McCoy; E. Dalton, P. Schuck, J. Youngblood, I. Wolfe, B. Haas, P. Machmiller
2: 1, 5, 6, 10, 12, 22, 25, 26, 29, 52	L. Taylor, M. Eulberg, M. Eulberg, K. Hale, K. Hale, S. Youngdahl, M. Henn, M. Henn, P. Moore, V. Provenzano

MEMBERS FAVORITES (circled votes range: 6 - 0)

6: 8	R. Stewart (CA)
5: 48	E. Dunlop (CA)
4: 45	G. Gould
3: 2, 40, 49	K. Fickert, B. Haas, P. Machmiller
2: 20, 37, 38, 39, 42, 51	K. Fickert, I. Wolfe, I. Wolfe, B. Haas, L. Gronich, V. Provenzano
1: 1, 5, 9, 10, 13, 14, 15, 19, 29, 43, 44, 50	L. Taylor, M. Eulberg, R. Stewart, K. Hale, T. Murphy, T. Murphy, E. Dalton, P. Moore, L. Giskin, G. Gould, P. Machmiller

# 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 B5x11 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 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. UKOKU - 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	(NOKUGATSU)	Break of dawn
July	(SHICHIGATSU)	Green walnuts
August	(HACHIGATSU)	Starry night
September	(KUGATSU)	Swallows
October	(JUGATSU)	Autumn wind
November	(JUCHIGATSU)	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 King, 670 Covington Road, Los Altos, CA

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

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GEPPU HAIKU JOURNAL

C. Joy Haas, Editor

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Patricia Machmiller

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