

月報俳句ジャーナル

GEPPPO

HAIKU

JOURNAL

C. Joy Haas, Editor

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- 1981 FOURTH ANNUAL INTERNATIONAL YUKI TEIKEI HAIKU CONTEST -

WINNING HAIKU

GRAND PRIZE: THE SHUGYO AWARD

In the highway ditch
a barely noticed crocus
trying to be tall

L. Pearl Schuck
Regina, Saskatchewan

YUKI TEIKEI HAIKU SOCIETY AWARD

First Place:

Feeling the comfort
my old, arthritic knees and
the basking lizard

Louise Somers Winder
Hartfield, Virginia

Second Place:

At Sunday service
lizard on the window sill --
I count his push-ups

Ossie E. Tranbarger
Independence, Kansas

Third Place:

Veil of glowing stars:
some strays lost in lake below
held by chilly night

Renee Biciche
Santa Rosa, California

GOLDEN STATE SANWA BANK AWARD

Stopping in mid-stride,
the faintest hint of purple
crocus beginning!

Ruby Spriggs
Thornhill, Ontario

SUMITOMO BANK AWARD

A chilly night's walk:
I can see hollow spaces
as houselights go out

Jerald T. Ball
Livermore, California

CALIFORNIA FIRST BANK AWARD

Huddled together
three puppies in box are one:
soundless chilly night

Thomas Arima
El Cerrito, California

DR. JUN-ICHI SAKUMA MEMORIAL AWARD

Leaving the cabin
I put the old calendar
into my backpack

Elizabeth Searle Lamb
Santa Fe, New Mexico

FIFTH ANNUAL HAIKU CONTEST 1982

有 季 定 型
Y U K I T E I K E I

Haiku Society of the U.S.A. and Canada

Deadline: March 1, 1982

Within the framework of respect for a traditional Japanese literary form that has withstood many changes over 600 years, we offer serious haiku lovers the opportunity to explore their ability with YUKI TEIKEI haiku through the rules which follow:

1. KIDAI (subject): Write a haiku sequence (four haiku) using each of the following KIGO:

Avoid use of more than one KIGO (season word) in any one haiku.
Syllable count: 5-7-5 in three lines

<u>Spring</u>	<u>Summer</u>	<u>Autumn</u>	<u>Winter</u>
End of spring	drought	apple (fruit)	hibernate (s) (hibernation/ing)

2. SUBMISSIONS: Open to residents of U.S.A. and Canada. Entries must be original, unpublished and not under consideration for publication or other contests at time of submission. No previous prize winning haiku are eligible. Honorable mention haiku are acceptable.

Fees: Members per page of four haiku \$2.50
Non-members per page of four haiku \$3.00

No limit is placed on the number of haiku sequences which may be submitted.

Copies: Three copies of each entry, typewritten on standard 8½x11 white paper. Clean xerox and clear carbon copies are permitted. UNDERLINE KIGO used. Name and address to appear on one copy only, bottom center of page. No entries will be returned. Keep a copy.

Mail entries to: Contest Chairman
YUKI TEIKEI Haiku Society of U.S.A. and Canada
201 Douglane Avenue, San Jose, California 95117

Make checks payable to YUKI TEIKEI Haiku Society of U.S.A. and Canada. Queries and requests for additional copies of rules will be honored with a self-addressed stamped envelope or IRC coupons.

3. JUDGING: Preliminary selections will be made by a committee appointed by the YUKI TEIKEI Haiku Society of U.S.A. and Canada. Final judging will be made in Japan by the distinguished Japanese haikuist, Mr. Shugyo Takaha.
4. The YUKI TEIKEI Haiku Society reserves the right to publish award winning haiku in HAIKU JOURNAL, a one time printing with rights reverting to the author.
5. PRIZES: Grand Prize - Shugyo Takaha award (\$60. or equivalent)
YUKI TEIKEI Haiku Society Awards (\$30, \$20, \$10.)
California First Bank Award; Golden State Sanwa Bank Award; The Sumitomo Bank Award; Dr. Jun-ichi Sakuma Memorial Award; and Honorable Mentions.
Winners will be notified.
6. AWARDS CEREMONY: First Saturday of June, 1982 1:30 - 4:00 pm
Residence and gardens of Helen Carter King,

- ROKUGATSU -

June KUKO

KIGO FOCUS: Break of Dawn and Late Spring/Early Summer
 (Names of authors for the following submissions will appear in the next issue of the GEPP0 along with Merit Roll record of votes and members' evaluation comments).

- | | |
|-----------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|
| 1. Blowing late <u>Spring</u> wind faded and tattered monarchs taking the road north | 2. On his rice paper swishes and dabs of brush strokes a bold <u>peony!</u> |
| 3. The wet <u>Spring</u> meadow a mink running with a <u>kit</u> through wildflowers | 4. At the <u>crack of dawn</u> the traffic helicopter hovers overhead |
| 5. Quiet <u>break of dawn</u> : the traffic helicopter hovers overhead | 6. Hear the sound of <u>dawn</u> breaking outside my window -- trees all atwitter |
| 7. With the <u>break of dawn</u> barnyard voices waken me -- the quiet country? | 8. Staccato <u>hail</u> stones thunder on my windowpane -- } good music overture |
| 9. <u>Break of dawn</u> wakes me lying here in the beach grass ... <u>summer</u> fog offshore | 10. The heart trickles with continuing sadness like <u>June</u> mountain <u>waterfall</u> |
| 11. <u>Jacarandas</u> trees purple blooms fall while stolen treasured moment prized | 12. The ribald language of a barely grown rooster at the <u>break of dawn</u> |
| 13. Always <u>break of dawn</u> means gladness to be alive, but now you are gone! | 14. This, my <u>break of dawn</u> belongs to me, mine alone, with birth of first son! |
| 15. At the <u>break of dawn</u> the green hills become greener and a wild-bird cries | 16. Mourning dove cooing tells me it is <u>break of dawn</u> . . . our old rooster crows |
| 17. A face half-shadowed unexpected this <u>June night</u> -- young love grown older | 18. Date on the gravestone: <u>Father</u> younger when he died -- than I am <u>today</u> |
| 19. During <u>break of dawn</u> woman sits alone weeping ... time is not-right yet | 20. <u>Swamp honeysuckle</u> petals open to the wind -- a sticky sweetness |
| 21. Waking from nightmare waiting for the <u>dawn to break</u> light my way to <u>sleep</u> | 22. Wave crested on brink hangs for instant before fall just before <u>daybreak</u> |
| 23. The sunlit flowers . . . grandfather joins the dancers around the <u>Maypole</u> | 24. Shadows of <u>young leaves</u> move across the pond water, the evening stillness |

Provenzano

} good

kigo?

Stewart

25. Sun gold under chin
tiny fist-held buttercup
sure to love butter!
26. Fresh turned rows ³
plow and man idle by oak
grazing mare ₃
27. Her May basket blooms
violets among dark moss } *good lines*
damp earth fragrance
28. Grandmother served ⁴
a glass of dandelion wine . . . _{8'}
Grandfather, bourbon!
29. Three birds in my yard:
robin, bluebird and sparrow
all are eating worms
30. Outside the window,
a bee hums. I hear its song
touching the glass!
31. Steadying tremors
in his hands on her wheel chair. ²
Golden Wedding Day *ago?*
32. Willow buds stirring
a wary buck moves slowly
along the brook bank
33. At the break of dawn:
the old man potting his plants,
gardenia fragrance
34. The short night ending,
sudden chattering of birds
in the pepper tree
35. Opening the door
to the morning sea breezes:
the first blue iris
36. Silent break of dawn
the small waves slapping the boat
suddenly speed up
37. June shower over
chickens hurry out to scratch
a bird starts singing
38. Up-ended swan's feet
tiptoeing on pond's surface
signets tiptoe too
39. At the break of dawn
sparrows drink day-old water;
old poodle sleeps on
40. Early afternoon;
the lavender althea
holds its own shadow
41. High school commencement
during the farewell address
baby sister cries
42. The heavy June rains
beat down, beat down on the road
still . . . her gentle voice
43. June's drenching rain:
through it our made-up faces
no longer made-up
44. June's rain storm over
and settling my thoughts on you
round puddles, round splash
45. At each break of dawn
through a Chinese screen, far hills...
the rooster crowing!
46. White glow of sunlight
on crest of the compost heap
the regal lily
47. One captured spring cloud
melts into the horizon . . .
water color sketch
48. California ^{4?}
stretching through the weathered hills
the song of poppies
49. Patches of blue sky
on the dun turf, my foot sidesteps
the prairie crocus
50. Twirling in spring breeze
following the river path . . . *Haas*
one paper lunch bag
51. First flush of sunrise
outlines the quiet tree top ...
the fledgeling's cry
52. Her trowel falters
at the dandelion clump
salad outweighs death

- Commemorative Haiku -

53. Grand Canyon burros
cradled in the rescue net
airlifted to life
54. Robert Kennedy's death
a child with faltering voice
sings, O Canada!

- SHICHIGATSU -

July KUKO

KIGO FOCUS: Green Walnuts and Summer

55. Spread in rows to dry
green walnuts on the old shed
bold marauding crow . . .
56. Green walnuts blown down
overnight -- a jewel crop
spread out in the sun
57. Husking green walnuts
under automobile wheels
the iron hull crushed
58. The lawnmower thumps --
between its blades unopened
the green walnut husk
59. Green walnuts filling
their bulging husks -- a birdnest
without any birds
60. Two cobwebs linking
the pot of geraniums
to the windowsill
61. July at the beach
seawater droplets pattern
white sand on tan skin
62. Lone flying squirrel
lands on tree top, drops booty ...
green walnuts deceive
63. Volcanic crater
yawns black mouth at summer sky
the inferno sleeps
64. Green walnuts cover
ground falling too soon -- time yet
slow, full ripening
65. I can wait no more
to suck just one green walnut,
nature's own pickle
66. No green walnuts here
nothing on my walnut tree
sour apples besides
67. The valley night winds --
a shower of green walnuts
over the back steps
68. Faint rustle of leaves
in the honeysuckle vine --
mother's bamboo fan
69. The wind is changing
with rays of afternoon sun
a long midday nap
70. Changeable weather
at the entrance of tunnel
a trembling lily
71. At local airfield
no taking off or landing
evening primrose
72. Summer sunshine comes
and all the world is happy
shade trees grace the yard
73. No green walnuts here
nothing on my walnut tree ...
a thousand med-flies!
74. Stripping green walnuts
from each tree along the road ...
harboring Medflies?
75. Never having seen
green walnuts, my whole mouth
puckers at the thought
76. No July haiku
never saw a green walnut
"cannot tell a lie"

77. My smiling father
watches the green walnuts shake
the clambering boys
79. The warm summer wind
one by one the stars cluster
in the blind-man's elm
81. Guarding green walnuts
the farmer sees city folks
picking summer crop
83. Independently,
sparks fly from beach fire toward stars
on bright July night
85. Jade plant on the sill;
window-pane a great blue field
one fly traverses
87. So here comes summer
edging up the 101
green hills, blue lupine
89. Untouched white orchid
perfect -- while nearby young girl
ruined in school yard
91. Summer hills echo
the silent adobe mission
cracked-bell sounds . . . re-sounds
93. Touring the valley
under the clear rain-washed sky
one sun-tanned elbow
95. Tired from traveling
finally on my way home --
summer beginning
97. A cup of iced tea --
fingers knocking on the desk
five seven five
99. At the flea market
an inflated duck for sale
summer's beginning
101. Clink of ice in glass
from the kitchen comes cool sounds
children make iced tea
103. Summer's beginning
heat wave stifles heavy air
Ah! scented breeze
78. Mother lays roses
on the unknown soldier's grave
Independence Day
80. Summer afternoon
looking at the green walnuts
counting future wealth
82. Green lights in the trees
fireflies illuminating
a dark afternoon
84. In the dusty lane,
suddenly a summer shower
speckles the mosses
86. Sparrows in the dust
stir as the great load of hay
turns in at the gate
88. Outsized thunderhead
edged with blazing golden light
in a deep blue sky
90. Tinkle of windchime
from the captive canary } *good*
a tentative note } *mission Sinclair*
92. Heat wave dehydrates
beyond patio retreat
the silent bird bath
94. In Novato woods
summer parade trumpets "Faire"
pet goose struts to time
96. Scented breeze and yet --
letters piled upon my desk
waiting for answer
98. During school recess
children dash under sprinkler
teachers sip iced tea
100. On the railroad train
a scented breeze passing through
half opened window
102. Birds sing in the dusk
the clock strikes at eight-thirty
summer's beginning
104. Ladies in garden
scented handkerchiefs in hand
flower scented breeze

105. Gardens need weeding
the fly swatter's on the book
summer's beginning
107. Now weed and water
plums for pick and pare and jell
summer's beginning
109. Gardener and dog
relaxing under the stars
joy of scented breeze
111. His lean, hard muscles
extend into the fast pitch
2 summer beginning
113. Shorts and wide brim hats
packing picnic lunch this morn
summer beginning
115. Becoming darker
shadows of the roadside trees
the summer begins
117. Chatting and laughing
over the fence with a glass
of tinkling iced tea
119. Ice in the tea glass
circling unnoticed by child --
eyes on the fish bowl
121. A one-blossom branch
belies the sun-dial -- I wind
my calendar watch
123. Summer night: laughter
4 Of men from the bar's corner --
then, a woman's voice PM
125. Our cat's glossy coat
now thin and ragged-looking --
2 the long summer drought PM
127. Rescued from the birds,
small dish of black raspberries ...
fine annual treat
129. A good remembrance ...
each year I buy salvia
his red firecrackers
131. Pickled cucumbers,
old crock, grape leaves, salt and
Grannie's "PRIZE RECEIPT" dill ...
106. I smooth the blossomed sheets
while outside the garden blooms
summer's beginning
108. Iced tea with crumpets
under table umbrella
guests linger till dark
110. Summer beginning
the chores in the house can wait
phone nearby on porch
112. My first visitor
comes unannounced through the screen
softly scented breeze PM
114. After pitching tent
man sits and gazes at the pines
soft the scented breeze
116. Up, up, going up
riding on the scented wind
colorful balloons
118. Scented breeze carries
faint mustiness of sea salt
above desert sand
120. Repainting the skiff
in the shade of the ice house
beginning summer
122. To keep the night air
I close all windows at dawn
summer beginning
124. Summer: on my back
I watch the competition --
great trees: azure sky PM
126. Friend brings fresh catnip
greeting him like old chum,
our cats purr, roll, purr
128. Fun at water's edge ...
sensitive plant, Jewelweed,
each pop, super leap!
130. Cottonwood tree leans,
throws cool shadows at lake edge,
protecting fish eggs
132. "Inchworm" -- obsolete ...
science now reconstructs skills,
coins name: METRICWORM

133. Church bells toll her death;
crimson petals fall beneath
roses named for her
134. Flashes of lightning --
our parrot seizes the guest's
red tinted toenail
135. Fourth of July dusk:
a transfer truck disappears
down the interstate . . .
136. In the dry desert
the century plant flowers
are full of water
137. The fruit huckster cries,
"Fresh picked pie cherries, red, ripe!"
"Cobbler, anyone?"
138. Night falls on the camp
calls of cicadas ringing
the rim of the cliff
139. Caught in swift current
a bony ten-year-old fights
for his swimming trunks
140. Gone with the southwind --
my new straw hat and grandpa's
organic topsoil
141. Desert marigolds
polka-dot dry Dead Man's Wash
not a cloud in sight
142. Cows rest lying down
in shade of tall salt cedars
the blazing sun's rays
143. Sprays of stars spread out
as fireworks burst in the sky
tired baby sleeps on
144. The reed crowded shore --
on the barnacled pilings
a gull comes to roost

- HACHIGATSU -

August KUKO

145. Sentry on duty
keeping watch then looking up ...
starry night wears on
146. Closer and closer
distance between life and death
starry night deepens
- 6/4 147. Nobody around
though I felt someone called ...
just a starry night *yamagata*
148. Depth of starry night
sudden dancing of silver
breeze ripples the lake
149. Festive with jewels!
the dead plum tree this morning --
gentle summer rain
150. A breeze erases
the starry night reflected
in the swimming pool
151. City dwellers perch
on high building fire escapes --
starry night welcome
152. The street urchins squeal
when opened hydrant gushes:
escape from heat
153. One dark starry night
while alone something happened ...
only time will explain
154. Airplane traces white
endless patterns August sky ...
complete maze magic
- 5/4 155. The woods grow silent
only a beaver's head moves
across the still pond *shomogano*
156. Tufts of thistledown
falter onto tips of grass
neighbor's children stray
157. Silent summer night
wings of the sleeping Monarch --
folded, but erect
158. Palm leaves rattling
draw me out of silent house
to find ... starry night

159. The tawny lizard
sleeps under the rocky ledge
safe, with camouflage
161. The sound of coolness
whirs and pulses in rhythm
Casablanca fan
163. Cicadas' shrill cry
rings in the dust-laden air
snoring sounds upstairs
165. Dragon fly hovers:
in pond wind-rippled image
anticipates flight
167. Air-conditioned bank
sweated teller behind glass
sun dressed girl shivers
169. Reaching out to touch
bright stars in sky and water
the church bell tolls twelve
171. A warm starry night
no one sees the girl's tears fall
on her rosary
173. Light creeps across night's
horizon at break of dawn
to shriek of a jay
175. Sun brightened colors:
green maple leaf falls among
orange and red koi
177. Drinks from the cooler
dispensed in throw-away cups
my friends come and go
179. Cars parked miles away
a father with child on his back
heads to the fireworks
181. Exploding fireworks!
we bend our necks ... the blind girl
listens carefully
183. At the royal wedding
the fireworks shine brighter than
the diamond crown
160. The desert lizard
shades of the ancient dragon
hides head in sand
162. Rain dancers stir dust
on the Crow Reservation
a cloudless bright sky
164. Wild grape vines by creek
climbing trees to summer sun
curling tendrils cling
166. Bird sounds from the reeds
still sleepy young ones protest
early break of dawn
168. Dressed for August sun
shopper enters Safeway store
air-conditioned shock
170. Starry night so bright
I can see the carp coming--
bare feet up quickly!
172. Wind swept starry night
a smiling scarecrow faces
the darkness alone
174. Summer sun now sets
this country road enveloped
by quiet darkness
176. Resting in the heat
eyes tired, body tired
wine better than juice
178. Koi colors flash in
the willow-colored water
sleeping turtle rock
180. Crackle of fireworks!
standing in a dark corner
young lovers embrace
182. After it darkened
the sky is full of sparkles
fireworks lit the sky
184. Fireworks in full blaze
through the quiet country-side ...
royal wedding eve

- MEMBERS COMMENTS -

IN RESPONSE TO MARCH/APRIL/MAY 1981 KUKO . . .

- #1 Yes! A real haiku. (T. Murphy, MN) Transposing first and second lines would give the haiku better focus. (V. Provenzano, CA)
- #2 Almost a senryu; delightful irony. (M. Maloy, CA)
- #5 Tells of abandoned industry, abandoned workers. (S. Youngdahl, IL)
Commentary in lieu of image, which mars it. (V. Provenzano, CA)
- #2 Advise something like: Down the country road/beheading dandelions/his black walking stick. The fault of poetic prose could be broken up without ending in a verb if the third line = tall dandelions. (I. Wolfe, CA)
- #6 Wasn't there something more special about the lawn than the fact that it was smooth and green? (V. Provenzano, CA)
- #7 "The falling pollen" might be better; i.e., more interesting third line. (V. Provenzano, CA)
- #8 Shows human reaction, which many this month did not. (M. Maloy, CA)
- #9 Clear picture, and shows human reacting to beauty with a utilitarian thought. (M. Maloy, CA)
- #11 A splendid haiku with all those caw sounds. (V. Golden, CA)
- #14 The poetic material is handled intellectually rather than emotionally. (V. Provenzano, CA)
- #16 Third line is conjecture. (V. Provenzano, CA) Another near-senryu; good, but unexpected, reaction in the third line. (M. Maloy, CA)
- #19 A good picture haiku ... well written. (R. Stewart, CA) ...classic in feeling. (V. Golden, CA) In haiku the contrast or convergence of two images produces a third image, which is the poem. Where is the third image? (V. Provenzano, CA)
- #20 Persistence pays -- well put. (T. Murphy, MN)
- #22 Third line image would be more effective than commentary. (V. Provenzano, CA)
- #24 Suggest striking the run-on "and": our shadows retire. (G. Newcomb, CA)
- #25. Has a good, refreshing last line. However, the first line gives away the idea. Albeit, no easy task, to hint rather than tell. (E. Dunlop, CA)
- #26 Only four syllables in the first line, but a good haiku easily changed to conform. (T. Murphy, MN)
- #27 "Bright" with noonday sun seems redundant and unnecessary; hence a word used to pad out the requirements of form. (V. Provenzano, CA)
- #32 A charming picture of childhood in three lines. (V. Golden, CA)
Beribboned pigtails / flying down the front hallway / draft of spring breeze (G. Newcomb, CA)

IN RESPONSE TO THE MARCH/APRIL/MAY 1981 KUKO . . .

- #36 Soft rain damping bed / rows of bulbs sprouting green ups / golden promises
or earth (G. Newcomb, CA)
- #37 Is light and charming; it does have two participles, but .. (I. Wolfe, CA)
- #38 The last line is subjective. (V. Provenzano, CA)
- #39 The contrasts are excellent, with the words of "gravestone","unknown soldier"
and then the lowly "dandelion". (V. Golden, CA) Effective use of nouns in
this haiku generates sensitive imagery. (B. Haas, CA) Pathos -- no fancy
bouquets for memorial. (M. Maloy, CA)
- #42 Again, a charming contrast and picture . . . (V. Golden, CA)
- #44 Needs article in the last line. (V. Provenzano, CA)
- #45 Good visual impact; poignancy ("tiny"grave); happiness in new songbird.
(D. Greenlee, AZ)
- #46 ... evocative and emotional. (J. Youngblood, CA)
- #47 My sink under the east window measures the sun movements, also. (S. Youngdahl)
Each haiku line should contain a thought independent of the other lines.
(V. Provenzano, CA)
- #49 This seems too large a picture of haiku,. . . palm leaves, gulls, waves.
(V. Golden, CA)
- #50 Errata with editorial apologies to the author: first line should read
"Flurry of bird wings" instead of winds. Brings back visit to Capistrano.
(S. Youngdahl, IL)
- #51 I was utterly fascinated and intellectually turned on by comparing the
dandelion to the sun. (J. Youngblood, CA)
- #54 Good images. (M. Maloy, CA)
- #56 Omission of necessary article. (V. Provenzano, CA)
- #58 A purple crocus in a field of snow is indeed a haiku moment. (V. Golden, CA)
- #60 Comparison is almost a metaphor, but I like the color contrast. (M. Maloy, CA)
Blue lake willow edge / yellowing day after day / water color prints (G. Newcomb)
- #62 Longing to go out / oh for a walk in the rain / this endless fever; "house-bound"
duplicate of "to go out;" (G. Newcomb, CA)
- #61 Could be faulted by the slight break in the second line, but it has the human
quality I like. (M. Maloy, CA)
- #63 Spring storm abated / two gulls peck about the shore / tangled debris
- #69 Five syllables in the second line. (V. Provenzano, CA)
- #70 Vague and ambiguous. (V. Provenzano, CA)

IN RESPONSE TO THE MARCH/APRIL/MAY 1981 KUKO . . .

- #74 Eliminate run-on: Solitude: stretched prone / facing the dandelion / scrutinizing disc (G. Newcomb, CA)
- #75 Excellent (G. Newcomb, CA)
- #79 Seed puffs resembling "parachutes: - nice! (K. Hale, AR)
- #81 Comparison is almost a metaphor, but I like the color contrast. (M. Maloy, CA)
- #82 Good imagery: "wild poppies leaning into silence" (K. Hale, AR)
- #88 Double KIGO. (V. Provenzano, CA)
- #89 Gives the lonely atmosphere vividly. (M. Maloy, CA)
- #92 Splendid. (G. Newcomb, CA) Good images and artistic juxtaposition of sight and sound. I like the imaginative, yet objective, third line. (V. Provenzano, CA)
- #95 Again, the human reaction occurs. (M. Maloy, CA)
- #96 "receipt." (V. Provenzano, CA) ... Instead of receipt, should be: re-ci-pe (R. Stewart, CA) (Ed. note: "receipt and recipe both once described a formula or prescription for the preparing of a food or a medicine ..." Bergen and Cornelia Evans, A Dictionary of Contemporary American Usage, 1957, p. 411. Various editions of Webster's Dictionary also identify a "receipt" as a "recipe." Many nineteenth century and some early twentieth century cookbooks refer to recipes as "receipts." In previous generations, householders exchanged favorite "receipts" many of which were not only interesting but very entertaining).
- #98 Bravo! (V. Provenzano, CA) Good visual image coupled with movements of Springtime, the water runoff, possibly strong wind. (D. Greenlee, AZ) The idea was intellectually appealing. A good haiku to me is not only a good nature image but evokes some kind of a response. (J. Youngblood, CA) This is lively and delightful; contrast between dirty gutter and amusement furnished by clown. (M. Maloy, CA)
- #102 Pleasing to the ear, eye and soul. (V. Provenzano, CA)
- #107 Smart shopper. The spirit needs food, too. (S. Youngdahl, IL) A lot told in a few words, also a visual image to bring a smile. (D. Greenlee, AZ) ...quite good, and jolly... it might be even more dramatic if the first line read "full grocery cart" and as it is, the two -- seem in the wrong place, anyway. Well worth special thought. (I. Wolfe, CA)
- #109 Similar to the haiku about the unknown soldier with the dandelion. How war lasts from generation to generation! (V. Golden, CA)
- #111 Superb! (G. Newcomb, CA)
- #118 I hope he found at least one egg, all by himself. (S. Youngdahl, IL)
- #119 Complete picture from outside the nursing home, with implication of what goes on (or not) inside. (M. Maloy, CA)

IN RESPONSE TO THE MARCH/APRIL/MAY 1981 KUKO . . .

- #120 Original comparison and description. (T. Murphy, MN) A lovely picture -- the bride plus the good omen of a butterfly and it has lace wings! (D. Greenlee, AZ) Superb! (V. Provenzano, CA)
- #122 Leads us to imagine a story. (M. Maloy, CA) ...the contrast of the perfect lily, with silence and death gave one much to think about. A good haiku in my opinion. (J. Youngblood, CA) ... quiet beauty. The feeling of grief accepted and lived with, through the strength memory gives, is seen here. The delicate, white Easter lily beside the woman's picture is somehow the memory itself. (B. McCoy, NC)
- #126 Getting inside a person's head does not seem like haiku (other than the author's). (T. Murphy, MN)
- #127 Easter Monday morn / grocery store lilies wilted / white bells hanging low (Greer Newcomb, CA) Too bad #127 could not be said without personalizing or sentimentalizing. (I. Wolfe, CA)
- #128 Smart dog, I hope he ate the egg and enjoyed it. Very good. I think this one is more of a senryu than a haiku. (R. Stewart, CA)
- #130 Down to earth and still uplifting as a haiku should be (I watered my Hoya vine). (T. Murphy, MN)
- #131 Hazed moon - willow rest / sound of oars dipping, pushing / lake forced backward (G. Newcomb, CA) Ambiguous. (V. Provenzano, CA)
- #133 Unexpected third line fits well. (M. Maloy, CA)
- #136 Lemon blossoms with one petal falling, almost too well explained ... not enough left to the imagination. (V. Golden, CA) I was enchanted by the thought of overlooking something in nature until there is some action to bring it to our attention. (J. Youngblood, CA)
- #138 ...when I tried to remove line 3, I couldn't replace it with anything better and appreciate the not always peaches and cream life touch. (A. Lewis, NY)
- #139 "Wears his open face" says so much more than the words -- like the bright April sunshine -- a nothing to hide feeling. (A. Lewis, NY)
Wearing open face / old man wiping his glasses / April sun comes through (G. Newcomb, CA) The old man's "open face" is a perfect phrase for the last line -- inspired! Most people who wear glasses have a look of nudity in the face when they are removed. (D. Greenlee, AZ)
- #141 The butterfly feet / settles to rest on finger / the stone Buddha (G. Newcomb)
- #142 Is a special thought, even though it might occur often for us. This needs work: the "but still" is poor. Suggest with reservation: Here in my garden/ it might be a weed growing / the very first green! (I. Wolfe, CA)
- #143 Pulled up by the roots / here Grandma, this is for you! / valley lilies spray (G. Newcomb, CA)
- #146 I like the contrast of something old, death with something new, full of life ... the kittens. (J. Youngblood, CA)

IN RESPONSE TO THE MARCH/APRIL/MAY KUKO . . .

- #147 Just plain beautiful. (S. Youngdahl, IL)
- #149 What a fine new way of showing the caterpillar's motion! (M. Maloy, CA)
Amusing. (G. Newcomb, CA) One can visualize a caterpillar inching along
and pleating itself on a stem. (K. Hale, AR) In this one I can see, feel
... and it adds something to my life -- a sharing, a slowness of attaining...
a peaceful easy, easy -- pleat by pleat by pleat. Lovely! (A. Lewis, NY)
- #153 Parents fly a paper carp from the roof top when a baby son is born. Would
try to improve the third line. How about: cries from lusty lungs?
(R. Stewart, CA) / their lusty new lungs (G. Newcomb, CA)
- #154 One red peony / drops on the new white blossom / petal by petal (G. Newcomb)
- #156 "In a graceful, pure line" is an intrusion, comments which takes the reader
outside of the poem. (K. Fickert, OH)
- #159 I suggest: SAMPLE a peony. (I. Wolfe, CA)
- #162 The importance of punctuation is made evident in this haiku since the comma
at the end of the first line leaves unclear what is glancing off; the comma
belongs at the end of the second line. (K. Fickert, OH)
- #164 I like the contrast between the tough, troublesome quack grass and the
beautiful peonies. The old couple's board walk seems to suggest their real
walk through life together -- a walk touched by both the toughness (quack grass)
and tenderness (peonies) of the years. (B. McCoy, NC)
- #166 I liked the idea of the peony bed being associated with a youthful memory as I
too have that memory. (J. Youngblood, CA)
- #168 Reminds me of all the May baskets I filled, hung and ran away to hide from a
friend. (S. Youngdahl, IL) Implication, rather than direct statement, of the
whole story of childish donors of the basket. (M. Maloy, CA)
- #170 ... has a well worked out vocabulary what with chicken coop, feathery petals and
the rooster crowing along with the peonies, but it is a little too contrived.
(V. Golden, CA)
- #171 A picture painted with flowers instead of paint. (S. Youngdahl, IL)
- #173 I like #173 very much but I doubt if the peonies end a summer; they are earlier
if I am not mistaken. How about third line: END OF A SEASON. Maybe not. I
really like it as is. (I. Wolfe, CA)
- #175 So different from trite descriptions of nature, most of which ignore the cruelty
(from man's viewpoint) also to be found. (M. Maloy, CA)
- #177 Was quite complex and good -- the idea of the beggar, a lesser person carrying
non-perfect wilted peonies to the perfect cathedral. Much going on here. (J.
Youngblood, CA) Could end the sentence stigma, and dramatize so easily, letting
us know it is possibly an old WOMAN. Second line: her half-wilted peonies.
Punctuate with a dash -- at end of first line; there's your fillip. (I. Wolfe)

IN RESPONSE TO THE MARCH/APRIL/MAY 1981 KUKO . . .

- #178 Is acute observation, and relates somehow to the the biblical, "How white are the teeth". But it needs work. How about AFTER THE WILDFIRE? prairie or brush does not matter. And wouldn't there be TWO sets of bones or carcasses. I don't envy you, but it's a very fine thing and worth cogitating longly. (I. Wolfe, CA)
- #182 This early morning ritual is shared all over the country -- and thus has universal appeal. (D. Greenlee, AZ)
- #188 A reader can see, feel, and smell SPRING! See the blowing papers, feel the wind, smell the fresh spring breeze. (D. Greenlee, AZ) #188 is saucy and good. But somehow we think of spring breezes as gentle. Maybe third line: YOUNG SPRING BREEZE, suggesting a sudden prank. (I. Wolfe, CA)
- #189 A paper flower is better than no flower. (S. Youngdahl, IL)
- #190 A nice picture; might be better with first and third lines interchanged. (M. Maloy, CA)
- #193 A whole story suggested by the tree, unseen except in imagination. Real Japanese flavor. (M. Maloy, CA) Good understatement -- reader knows a message came from home -- I'm glad to know the jacaranda is in bloom again though I I am not there to see it but see it in memory, happy to have been informed. There is also a hint of wistfulness. (D. Greenlee, AZ)

- IN THE EDITOR'S MAIL -

Monthly schedule of the GEPP0 resumed: Your editor will resume the usual monthly schedule with the September issue. Please forward your votes, your comments and your haiku promptly. Yes, members may continue to send as many haiku as they choose including summer/early autumn and swallows.

Reports of meetings of the Society: Members who were unable to attend the summer meetings of the Society missed the opportunity for very interesting discussions and enjoyable afternoons. Reports of the discussion and meetings with our international guests, Fr. Neil Lawrence, O.S.B. and Mr. Kazuo Honda of Japan will appear in the next issue of the GEPP0.

Haiku Journal: There have been a number of inquiries about the next edition of Haiku Journal. To date, there has been no statement from the editors as to when the next issue will be available. However, there are some members who may wish to order back issues and an order form has been included in this month's GEPP0 for their convenience. Please note that a few reprints of Volume 1 are now available on a first come, first served basis if you wish to complete your haiku library. Your checks for Haiku Journal and dues should be directed to Mrs. Kiyoko Tokutomi, Executive Director and Treasurer of the Society.

5th World Congress Accolades - San Francisco, July 6-10, 1981: Accolades and several awards were presented to Society member, Rosemary Wilkinson, the "rose without a thorn" who so competently coordinated a delightful week of creative programs. Society members actively involved during the week were: David Andrews, Baltimore, MD; Margaret Drake Elliott, Muskegon, MI; Virginia Golden, CA; Miriam Maloy, CA; Catherine McCord, CA; Larry Taylor, CA. Awards were also conferred on Chancellor of the Congress, Edwin Falkowski and his Bohumila who were honored with recognitions for their contributions to poetry. The Society was represented on the program by officers and your editor.

- HAIKU SUBMISSIONS BY AUTHORSHIP: March/April/May 1981 GEPP0 -

- 1 M. Richardson, NY	2 - 4 T. Murphy, MN	5 - 7 H. Dalton, HI
8 - 10 D. Greenlee, AZ	11 - 13 J. Ball, CA	- 14 P. Schuck, SASK
- 15 J. Youngblood, CA	16 - 17 V. Golden, CA	18 - 19 S. Stone, CA
- 20 L. Winder, VA	21 - 22 L. Giskin, CA	- 23 G. Gould, CA
24 - 26 R. Spriggs, ONT	27 - 28 B. Haas, CA	29 - 30 P. Schuck, SASK
31 - 32 P. Machmiller, CA	- 33 L. Giskin, CA	- 34 D. Wright, CA
35 - 37 G. Gould, CA	- 38 K. Hale, ARK	39 - 41 T. Yamagata, JAPAN
42 - 44 M. Richardson, NY	45 - 46 M. Sinclair, HI	- 47 P. Davis, MA
48 - 50 R. Stewart, CA	51 - 52 H. King, CA	53 - 54 M. Eulberg, IA
55 - 57 K. Fickert, OH	- 58 D. Greenlee, AZ	59 - 60 S. Youngdahl, IL
- 61 W. Fitzpatrick, CA	- 62 V. Golden, CA	- 63 T. Murphy, MN
- 64 J. Youngblood, CA	- 65 W. Greig, TN	66 - 68 I. Wolfe, CA
69 - 70 M. Henn, MN	71 - 74 T. Arima, CA	75 - 77 B. McCoy, NC
78 - 80 I. Edwards, AZ	81 - 83 V. Provenzano, CA	- 84 R. Stewart, CA
85 - 87 S. Stone, CA	- 88 H. King, CA	89 - 94 G. Gould, CA
- 95 G. Newcomb, CA	- 96 A. Lewis, NY	97 - 99 B. Haas, CA
- 100 M. Richardson, NY	101 - 106 G. Gould, CA	107 - 109 H. Dalton, HI
- 110 H. King, CA	111 - 113 I. Edwards, AZ	114 - 115 V. Golden, CA
- 116 G. Gould, CA	117 - 118 D. Greenlee, AZ	119 - 120 P. Schuck, SASK
- 121 L. Winder, VA	122 - 124 V. Provenzano	125 - 126 M. Eulberg, CA
127 - 129 K. Fickert, OH	130 - 131 R. Stewart, CA	132 - 133 I. Wolfe, CA
134 - 135 J. Youngblood, CA	- 136 P. Machmiller	137 - 138 J. Youngblood, CA
- 139 T. Murphy, MN	140 - 142 R. Spriggs, ONT	- 143 D. Greenlee, AZ
- 144 G. Gould, CA	145 - 146 B. Haas, CA	- 147 G. Gould, CA
148 - 149 T. Murphy, MN	- 150 J. Youngblood,	151 - 152 G. Newcomb, CA
- 153 R. Roseliep, IA	154 - 155 T. Murphy, MN	- 156 H. King, CA
157 - 159 M. Richardson, NY	160 - 161 B. Haas, CA	- 162 A. Lewis, NY
163 - 165 M. Eulberg, IA	166 - 168 D. Greenlee	- 169 J. Youngblood, CA
170 - 172 H. Dalton, HI	173 - 178 P. Schuck, SASK	179 - 181 T. Yamagata, JAPAN
182 - 184 G. Gould, CA	185 - 186 Kiyoshi Tokut.	- 187 B. Haas, CA
188 - 189 S. Stone, CA	190 - 191 L. Giskin, CA	- 192 E. Smith, CA (guest)
- 193 L. Taylor, CA		

- COMMENTS OF MR. TERUO YAMAGATA -

Tokyo, July 8, 1981

Dear Joy Haas,

Thank you very much for the wonderful newsletter, Volume 4, Nos. 2, 3, 4. ... I was extremely pleased to receive the newsletter yesterday and understood you were very busy. I really thank you very much for your utmost efforts.

The following are my selections:

1, 5, 7, 15, 19, 26, 27, 31, 35, 38, (45), 47, 55, (65), (71), 77, (82), 93, 98, 104, 107, 109, 119, (122), 123, 141, 163, 183

I was very much impressed with No. 45. I suppose, each reader may have his own view or impression with this haiku. For example, lonely, sympathetic, fresh or ironical.

I was also interested in No. 82, especially the expression, "leaning into the silence." This is excellent haiku.

Sincerely,
/s/ Teruo Yamagata

- MARCH/APRIL/MAY SUBMISSIONS -

- MERIT ROLL -

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

<u>Teruo Yamagata, Japan:</u>	<u>Editorial Panel:</u>	<u>Members: (most votes)</u>
* (71) T. Arima, CA	* 39 T. Yamagata	39 T. Yamagata, JAPAN
* (65) W.E. Greig, TN		
* (82) V. Provenzano, CA	109,107 H. Dalton, HI	98 B. Haas, CA
* (122) V. Provenzano, CA	35, 93 G. Gould, CA	139 T. Murphy, MN
* (45) M. Sinclair, HI	183 G. Gould, CA	149 T. Murphy, MN
	65 W.E. Greig, TN	122 V. Provenzano, CA
5,7,107,109 H. Dalton, HI	27, 98 B. Haas, CA	130 R. Stewart, CA
47 P. Davis, MA	139,149 T. Murphy, MN	193 L. Taylor, CA
163 M. Eulberg, IA	31 P. Machmiller	
55 K. Fickert, OH	82,122 V. Provenzano	
35,93,104, G. Gould, CA	119 P. Schuck, SASK	
183 G. Gould, CA	45 M. Sinclair, HI	
27, 98 B. Haas, CA	19 S. Stone, CA	
38 K. Hale, AR	193 L. Taylor, CA	(most circled)
31 P. Machmiller, CA		149 T. Murphy, MN
77 B. McCoy, NC		98 B. Haas, CA
123 V. Provenzano, CA		139 T. Murphy, MN
1 M. Richardson, NY		130 R. Stewart, CA
119 P. Schuck, SASK		107 H. Dalton, HI
26,141 R. Spriggs, ONT		122 V. Provenzano, CA
19 S. Stone		45 M. Sinclair, HI
15 J. Youngblood		193 L. Taylor, CA

MEMBERS VOTES (Range: 8 - 0)

8: 39	T. Yamagata, Japan
7: 98, 122, 130, 139, 149, 193	B. Haas, CA; V. Provenzano, CA; R. Stewart, CA; T. Murphy, MN; T. Murphy, MN; L. Taylor, CA
6: 5, 35, 45, 82, 120, 154	H. Dalton, HI; G. Gould, CA; M. Sinclair, HI, V. Provenzano, CA; P. Schuck, SASK; T. Murphy, MN
5: 2, 19, 24, 41, 72, 73, 107, 183	T. Murphy, MN; S. Stone, CA; R. Spriggs, ONT; T. Yamagata, Japan; T. Arima, CA; T. Arima, CA; H. Dalton, HI; G. Gould, CA
4: 25, 26, 47, 80, 128, 141, 153, 168, 188	R. Spriggs, ONT; R. Spriggs, ONT; P. Davis, MA; I. Edwards, AZ; K. Fickert, OH; R. Spriggs, ONT; R. Roseliep, IA; D. Greenlee, AZ; S. Stone, CA
3: 1, 12, 15, 20, 26, 32, 37, 46, 50, 51, 54, 71 77, 89, 91, 99, 109, 119, 123, 136, 142, 146, 147, 173, 177, 178, 181	
2: 3, 7, 8, 9, 21, 22, 27, 40, 48, 52, 55, 58, 60, 61, 63, 65, 75, 81, 85 92, 93, 95, 97, 104, 110, 115, 121, 124, 132, 145, 152, 155, 156, 159, 161, 162, 163, 164, 166, 175, 179, 180, 185,	

MEMBERS FAVORITES (circled votes range: 5 - 0)

5: 149	T. Murphy, MN
4: 98, 130, 139	B. Haas, CA; R. Stewart, CA; T. Murphy, MN
3: 45, 107, 122, 193	M. Sinclair, HI; H. Dalton, HI; V. Provenzano, CA L. Taylor
2: 1, 5, 19, 32, 39, 51, 65, 71, 75, 82, 110, 120, 146, 153, 155, 188	

- SPRING/SUMMER/AUTUMN KIGO: Canada and Alaska -

Tentative Listing

SPRING MONTHSSUMMER MONTHSAUTUMN MONTHS

Astronomical calendar:
 Period between vernal
 equinox (reached about
 March 21) and summer
 solstice.

Period between summer
 solstice (June 21 or 22)
 and autumnal equinox.

Period between autumnal
 equinox (occurring about
 September 23) and winter
 solstice (December 21 or 22)

General Acceptance:

West coastal regions -
 MARCH, APRIL, MAY

JUNE, JULY, AUGUST

SEPTEMBER, OCTOBER, NOVEMBER

Far North and high altitudes -
 MAY/JUNE

JULY/AUGUST

MID/AUGUST/SEPTEMBER/OCTOBER

SPRING SEASONSUMMER SEASONAUTUMN SEASON

Agricultural Practice/Gardening and Tourist Trade -
 Period when plants begin
 to grow after lying dormant
 all winter. (Victoria Day)

Warmest season; time of
 growth, development,
 perfection etc.

Period of maturity or of
 beginning decline.

Figurative characteristics -

Springlike; period of
 beginning, of newness; fresh,
 warm, mild, youthful.

Summerlike, summery; done,
 used, played etc. during
 the season; to keep, feed,
 maintain during the season.

Like autumn (fall);
 characteristic blooming,
 maturity of or in later
 period of life.

SKY AND ELEMENTS (earth, air, fire, water)

Sky:

Vernal equinox/sunbeams

Lengthened day

Shorter night

Lingering daylight

Tardy sunset

Spring skyline/sky/sun/
 moon/star

HAZY MOON, HAZY SKY

Spring sunrise/sunset/
 moonrise/moonset/starset/
 starlight/moonlight

Spring clouds/cloud cover

Summer solstice

equal day/equal night

Short night

midnight sun

polar summer

Summer skyline/sky/sun/
 moon/star

Summer twilight/dusk

Summer sunrise/sunset/
 moonrise/moonset/starset/
 starlight/moonlight

Summer clouds (cumulus)

Autumnal equinox

shorter day

lengthened night

fading day

Autumn skyline/sky/sun/star

MOON, Harvest moon

night of stars/Milky Way

Autumn sunrise/sunset/
 starlight/starset

MOON/MOONLIGHT/MOONRISE/MOONSET

Autumn clouds/cloud cover
 (cirrus clouds)

Water:

Spring shower/April shower

Spring rain /rainbow/drizzle

Spring flood warning/flood/
 floodwater/run-off

Spring storm/first spring
 storm/spring blizzard

Spring snow/freak snowstorm

Spring fog (warm)

First rain

Summer squall

Summer shower/rainbow

Summer cloudburst/downpour
 hail, thunder, lightning

Summer storm

flash flood

dew

Summer fog/ocean fog(cool)

Autumn rain/rainstorm

Autumn storm

Autumn fog/MIST

SPRINGSUMMERAUTUMNAir:

Spring-like
warm/warming air, water
Vernal weather
Spring air

Summer-like/summery
heat/hot/heatwave/
cool/coolness/cool evening
sultry air ("dog days")
humid air
heat haze/mirage
Summer air

Autumn-like
chill/chilly night
lingering summer heat
Indian summer/squaw summer
Autumn haze/smoky haze

HAZE

Spring wind/breeze/gale
March wind
April wind shift (warm)
Last frost/spring frost/
frost warning

Summer breeze/wind
Scented breeze
South wind
Summer frost/night frost/
early frost

Autumn wind/gale
Frost/frosty/first frost/
air frost/heavy frost/
ground frost

FIELDS AND MOUNTAINS

Terrain, Habitat and Ecological Environments (refer also to GEPP0, February 1981, p.2)

Use an appropriate season word with the following places, i.e. spring berm, summer trail
Land: back lot, bluff, bottom land, ditch, cow path, deer yard, foot trail, grassland,
game trail, hiker's trail, knoll, nesting ground, pasture, peninsula, timberline.
treeland, windbreak, wagon trail

Hills/Mountains: alpine trail, butte, canyon, cliff, dome, draw, gully, gulch,
foothills, gorge, glacial stretch, moraine, gneist, waterfall, ledge, mesa,
promenade, ridge, rim, ravine, schist, valley

Woods/forest: bush, boreal forest, orchard, rain forest, treeland, thicket, woodland,
woodlot margin

Marine: backwater, backshore, berm, bog, basin, brook, coastline, cape, cover ditch,
floodplain, headwater, feeder stream, lagoon, lakeshore, marsh, mudflat, pothole,
rapids, rookery (aquatic), riverbed, rivulet, sea wall, sandbank, shallows,
scree (water course), sandspit, surf, migration flyway, nesting ground,
slough, thermal springs, tidepool, tide interface, wetland

Spring break-up/spring melt
Snowmelt/meltwater
Wet snow/snow crust
Spring avalanche/snow slide
Snow patches/retreating snow
Iceberg calving
thawing waterfalls
Slush
(Icy ruts)
Spring thaw/thawing
Ice melt/ice break-up
Pancake ice/rubber ice/
floating ice/slush ice
dripping icicles
ice scour
Spring mud/muddy/mudhole
mudslide
warming earth/ "greenup"
swollen river/creek etc.
Spring soil drift
mired trail/road
snow veins (mountains, hills)
greening turf/meadows

Summer snowfield/muskeg/
bush/bluff/brush etc.
Summer melt/meltwater
Hot sand/caked soil
Dry/dried up
Dry ruts/furrows/creek bed
Drought
Arid land/plain etc.
Parched earth
Summer dust storm/dust
whirls
Prairie dust/"smoke"
Summer fallow
"Prairie wool" (tall grass)
Tundra grass
Prairie fire

Hardwood forest hues
russet tundra
Frost bitten/frost nipped
Stubble / burning stubble
leaf fall
fruit/nut fall
ripe/ripening grainfields
seed dissemination/dispersion
spore dispersal
Autumn treeland, grassland,
foothills, thicket, slough,
marsh, lakeshore, flyway
etc.

SPRING

(Canada and Alaska)

buds/budding/seedling
 rootstock , bud seams
 cold frame plants
 oozing sap
 Maple tree buds
 green shoots / spring shoots
 Spring leaves/branches
 new grass/young grass
 new weeds/young weeds
 greening earth/"greenup"
 Spring green / greening

Spring wildflowers:
 crocus,dandelion,pussy
 willow,forget-me-not,
 lilac,lilies of the
 valley,purple violet,
 clover,shooting star,
 iris, robinia

Spring mountain:
 pasque flowers, yellow bell,
 moss campion,cinque foil,
 mountain dandelion,
 sedge, Spring grasses
 Spring fragrance
 Spring bulbs: iris
 Spring herbs/weeds:
 yarrow, daisy,pigweed,
 dock,purslain,plantain,
 nettles, joint grass,
 wild mustard, chamomile,
 cowslip,watercress,moss

Berry blossoms:
 currant bush blossoms
 strawberry blossoms

alder/willow catkins
 cattail shoots

SUMMER

TREES AND FLOWERS

Flowering tundra:
 Arctic cotton grass,
 ladies heads; lichens;
 lichen rings, white heather
 bells

Summer carnivorous plants:
 butterworth, sundew,
 bladderworth
 Rye grass/beach pea
 Swamp grass
 Bunchgrass/"Prairie wool"
 Summer browse
 Summer alpine blossoms
 Summer hedge/caragana blooms
 Leafy/leafed out vines/
 shrub/trees

Summer flowering/leafiness
 Flax blooms
 Summer wildflowers:
 wild rose,anemone,
 black eye susan, indian
 paint brush, purple vetch,
 buttercup, mauve fireweed,
 lupine,blue bells, lady
 slipper, Sitka rose, Juneau
 lily, thistle, sow thistle,
 Canadian pondweed
 Summer vines: cucumber vine

Summer herbs: bed straw phlox,
 pasture sagebrush, wild oats

Summer shrubs/bushes

Summer berries: strawberry,
 gooseberry, blueberry,
 raspberry, chokecherry,
 blackberry, huckleberry,
 squawberry, saskatoons,
 currants, hackberry,
 thimbleberry, elderberry,
 buffaloberry, dogwood berry,
 sage berry, backbrush berry
 wild rose hips, wild grapes

Summer vegetables: goosefoot/
 goosetongue (similar to
 spinach)

Summer blossoms: pumpkin/
 potato blossoms,sunflowers
 Green grain,ripening grain,
 drought resistant wheat,
 "wheat in the milk"

AUTUMN

(Canada and Alaska)

Autumn trees/vines/leaves
 colored foliage/leaves:
 (yellows, reds, purple-red,
 scarlets, bronzes)
 aspen,sugar maple,
 red maple,white birch,
 yellow birch, hemlock,
 beech, red oak, poplar
 yellowing willow bush
 Autumn berries:
 bittersweet, mountain ash

Autumn vines:
 virginia creeper

Autumn fungi
 Hazel nuts , acorns
 Frost nipped flowers
 final flowering
 Autumn seed filaments
 Autumn bird feed/seed:
 bearberry, snowberry,
 chickweed,plankton

Autumn flowers/flowering
 goldenrod
 Frost nipped flowers/leaves
 Scarlet bearberry

Pumpkin, potato
 Sunflower seeds

ripe grain
 sun ripened/sun dried

SPRING

SUMMER

AUTUMN

BIRDS AND ANIMALS

Birds, Fowl and Waterfowl:

Spring migration/migrator
 Northbound/northward migrat.
 returning birds/songbirds/
 waterfowl
 breeding/nesting/nest
 building/hatching/fledging
 nesting ground/nesting season
 chicks/goslings/ducklings/
 auklets/fledglings
 bird's egg/nest
 spring moult
 setting hens/egg hatch

returning birds:
 swallows, sandpipers, mallards
 arctic warbler, Canada goose,
 cranes

robins, bluebirds, thrush
 Spring flyway
 Altitude migration - up
 the mountain

Insects:

Snow mosquitoes (high mtn.)
 Glacier worms

Fish and reptiles:

tadpoles/hatchlings
 whale migration-north
 seal rookery/seal arrival/
 seal whelping

Animals:

returning wildlife
 emergence from seclusion/
 hibernation
 migration to higher altitudes
 birthing/fawning/calving/
 lambing/whelping/foaling
 season
 Coyote pups/prairie dog pups
 bear cubs, elk calves, bighorn
 lambs, kits, kids
 hedge hogs/ground hogs/marmots
 emerge
 "big squirrel" (marmot)

buzzards
 prairie falcons

nesting waterfowl
 fledging eagles

empty nest season
 summer plumage

Summer pests
 "No-see-ums"
 deer flies, midges
 summer mosquitoes
 insect "blitz"/swarms
 summer "smudge"

turtle rookery
 rattlesnakes, estivation
 fingerlings, spawning
 "lot tailing" (cavorting
 whales),
 fish wheel

estivation
 summer grazing

summer coat
 summer range/summer forage:
 backbrush/sagebrush

collared pika
 colt
 deer "in velvet"

Autumnal migration
 Southbound birds
 Autumn plumage
 Autumnal molt
 Autumn flyway

Migrating fowl
 golden eagles, wild geese,
 wild ducks, swans, mallard,
 gadwalls, blue-winged teal,
 black tern, Forster's tern,
 grebes, cranes; snipe, plover
 Quail, partridge, puffins,
 sea parrots, robins,
 blue jay, blackbird

Altitudinal migration (downwa:
 chickadees, kinglet, jays,
 nuthatches

Migration viewing: Canada Goo:

cocoon deposit
 Autumn mosquitoes
 cicadas, katydid, cricket,
 dragonflies, grasshopper

crawfish spawn
 whale migration -(southbound
 females)
 beaver dams deepen
 Autumn migration viewing
 (whales)

rutting season (deer)
 lemmings expand burrows
 caribou file south
 autumnal color change (coat)
 mottled coat/thickening fur

lamprey run

antler drop (bull deer)

SPRINGSUMMERAUTUMN

HUMAN AFFAIRS/ACTIVITIES

Agricultural Activities:

Planting/seeding/ploughing
 plowman/plowshare
 transplanting/grafting
 pruning/spring weeds/weeding
 staking plants/tying vines
 seed germination
 fresh turned earth/leaf mold
 grass seeding

gathering/picking willow
 buds, pussy willows

spring logging camp
 logger/logging/log roller
 log raft/boom/float/crib/dam
 log pulling
 timber raft
 maple sugaring

spring round-up (cattle)
 spring branding
 breaking horses
 sheep clip

Homemaking Activities:

spring cleaning/repairs
 spring menu: spring chicken/
 lamb
 Lenten menu

spring ailments:
 spring tonic/spring fever

spring clothing:
 rubber boots, galoshes
 raincoat, Mackinaw, umbrella
 Easter outfit/hat/coat
 spring coat

Summer "smoke" (plowing)
 summer fallow
 haying/haywreck/haymow/
 hay bale/rake/swathe
 roadside fruit stand
 berry picker/picking/patch
 dust whirls /pail
 scything ("prairie wool")
 pitching hay
 moss gathering
 seaweed/seaware gathering

drying meat (seal meat)
 herding cattle

dry farming
 drought resistant crop
 irrigation/water shunt

summer prospecting
 brush cutting

summer camp/campsite
 summer sheep camp

summer house/cottage/cabin

summer menu: berry pie,
 berry cobbler, lemonade,
 iced drinks, jerky
 summer sausage

summer maladies:
 summer influenza,
 summer cold, hay fever
 sunburn/sunstroke/heatstroke
 insect bites/stings - bee,
 wasp, hornet; insect welts
 poison ivy/poison oak/poison
 sumac

summer clothing:
 swim suit/bathing suit
 sun suit/sunglasses
 suntan lotion
 parasol, straw hat
 summer coat, straw hat
 head net (mosquito)
 rock boots/hiking boots

air cooler/air conditioning

digging root vegetables
 pulling onions
 picking/packing apples
 gathering nuts/herbs/acorns
 drying herbs/onions
 canning/preserving/
 pickling/brine curing
 harvest/harvesting
 threshing/threshing crew/
 binder/combine outfit
 stooks/sheaves/ stooking
 grain wagons/trucks/
 granary/grain elevators
 straw swathes/bale/stack
 root cellar storage
 bumper crop/poor crop
 short crop, crop failure
 crop harvest: wheat, oats,
 rye, rice, buckwheat,
 barley, millet, corn,
 sorghum, sugar beets, grapes
 dividing roots

autumn round-up (cattle)
 wood cutting/sawing/splitting

picking/packing/crushing grape

apple cider

autumn clothing:
 "back to school" clothes

SPRINGSUMMERAUTUMN

HUMAN AFFAIRS/ACTIVITIES

Social, cultural, recreational activities:

Spring calendar	Summer calendar	Autumn calendar
Spring music festival	Peach festival	Octoberfest
Spring festival	Summer stock theatre	Autumn fair
Spring rodeo	Summer courses/school	Fall festival
Spring river raft race	Summer concert	Wine festival
Maple syrup festival/fest	Summer horse show/rodeo	Grape festival
Spring canoe race	Salmon festival	Chrysanthemum show
Spring yacht race	Calgary stampede	Snow goose festival (Que.)
Spring sailing regatta	Klondike days	September plowing match
Apple blossom festival	Loggers show	Lumberman's Festival
Tulip and crocus festival	Strawberry festival	Fall canoe race
Regatta opening day	Summer fair/circus	Fisheries exhibit
May band festival	Summer stock show	
Spring race track/race meet	Potato blossom festival	Indian rice dance
Easter service/mass	Raftsmen's Festival	Lumberjack Day (St. Croix)
Easter breakfast/dinner	Lobster carnival,oyster fest.	
Good Friday mourning veiling	Summer sailing/canoe regatta	
Spring wedding/June wedding	Summer sightseeing tours/exc.	
	Blessing of the Fleet	
Spring sports:	Summer sports:	Autumn field sports:
Spring snow sports	Summer beach goer/surfer/ snorkeler/skin diver	Fall highland games
spring skiing	Summer tourist/souvenir hunter/concessionaire	Migration viewing
spring field sports	Summer skiing/glacier skiing	
kite flying	swim hole, barefoot,beach party	
spring hang gliding	Summer saddle horses	Autumn gymkana
spring cookout	Mountain climbing, rappelling	
	Summer "dude", hay ride	
"sugaring party"	picnic, corn roast	Fall cookout
	summer camp/campfire	
	summer sailboating	Hunting dogs
	hammock, porch swing, sun dial	
	Rose display	
	lawn croquet/bowling	
	Summer pack train/trail ride	
	Lawn party/lawn dancing	
	Summer resort/vacation/job	
	Summer house/cabin/cottage	
	Summer camp/campsite/cookstove	
	water skiing	
	shell-racing,sculling,punting	
	canoeing,paddling,poling	
	kyaking	
joint grass chains	daisy chains (children)	carving Jack o' Lanterns
	wading pools	
<u>Commemorative dates:</u>		
Good Friday/Easter Sunday	Dominion Day (July 1)	Labor Day
Easter Monday	Bastille Day	Thanksgiving Day (October)
Victoria Day (May 24)		Remembrance Day (November 11)
		Columbus Day (October 12)

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

Fourth Annual YUKI TEIKEI Haiku Society Contest Awards Ceremony:

Members of the Society honored the winners of our fourth annual haiku contest on the first Saturday afternoon in June. Pearl S. Schuck, a Canadian from Saskatchewan, was the Grand Prize Winner of the Shugyo Takaha Award.

Other award winners were: Louise Somers Winder of Hartfield, Virginia; Ossie Tranbarger of Independence, Kansas; Renee Biciche of Healdsburg, California; Ruby Spriggs of Ottawa, Ontario; Jerald T. Ball, Livermore, California; Thomas Arima, El Cerrito, California; and Elizabeth Searle Lambe, Santa Fe, New Mexico. Congratulations to all of you for your very special achievement.

The ceremony was held in the lovely garden of Helen Carter King in Los Altos, California. An enormous pine tree offered shade from the warm sun while members of the Society and the award winners listened to the enchanting sounds of the beautiful koto player, Melanie Brown.

It was a gracious afternoon that mixed the reading of the Honorable Mention Haiku and the Award-Winning Haiku with quiet conversation over tea, special cakes and strawberries. All those in attendance composed spontaneous haiku at the GINKO preceding the official program -- haiku which were later read to an enthusiastic and most appreciative audience. These haiku are especially important in that they magically capture the special moments and ambiances of the day:

Helen King's garden
refreshing us on this hot day
giant pine tree fans
Bohumila Falkowski

Sitting together
'neath stately pine, the cool breeze
Los Altos garden
Tom Arima

Five year old grandson
dancing with his empty pail
ripe cherries hang high
Dorothy Crawford

Little summer birds
offer their accompaniment
to koto player
Patricia Machmiller

Between koto notes
response of a bird above
haiku awards day
Ed Falkowski

Light and shade mingle
rising in Helen's garden ...
the koto's half tones
Beth Haas

German Language Haiku:

Miss Sabine Sommerkamp, the German student studying for her doctorate at Hamburg University who visited with Society members during the May meeting, sent a copy of her report from which the following is extracted:

"...German language haiku poetry, despite its dating back to the turn of the Century, was still in its infancy because it lacked the solid meeting ground of haiku societies and magazines. Furthermore, and with reference to the "First Hamburg Haiku Meeting" of January 20, 1981, I emphasize the necessity of focusing on traditional haiku poetics if a German equivalent was to be based firmly and to survive in the long run. Other haiku forms, as those which for instance spread in Japan from the days of Shiki on, certainly would and did already develop to some extent. For the time being, however, an orientation on traditional haiku would be elementary. Therefore the work and the spirit of the YUKI TEIKEI Haiku Society were of particular importance for German haiku poets, as well as a cooperation in general since haiku was becoming more and more an international phenomenon."

"The meeting . . . gave me new ideas of writing haiku in company, and (offered an opportunity) to see Professor Ueda (of Stanford University) again ... My stay in San Jose was rounded off by a visit to the Japanese Friendship Garden: which, with cherry trees still in bloom, cast its beauty on these days. I feel indebted to Mrs. Machmiller, and to Mr. and Mrs. Tokutomi in particular, as well as to Dr. Falkowski and to all other members I met, not only for the information and assistance offered in every respect, but for their hospitality and friendship -- may the haiku-bonds continue to be that strong!"

Cherry blossoms fade
in the Japanese Garden --
I'm on my way home

Sabine Petter-Sommerkamp, Hamburg, Germany

Report submitted by
Patricia Machmiller

- GERMAN LANGUAGE HAIKU by SABINE PETTER-SOMMERKAMP -

Erster Frühlingstag -- die Tür des Nachbarhauses ist nur angelehnt	The first day of spring -- the door of my neighbor's house is standing ajar
Unterm Apfelbaum träumt der Großvater heute: das Haar voll Blüten	Under apple-trees grandfather's dozing today: blossoms in his hair
Mein Gärtchen verkauft -- wie anders klingt auf einmal der Vögel Gesang!	My garden is sold -- with what a different sound the birds are singing!
Die weißen Rosen erblüht - und ich noch immer in Arbeitskleidung!	White roses have burst into full blossom -- but I still in working clothes!
Weises Bergmassiv -- über Schneefelder endlos der Ruf des Käuzchens	A white mountain range -- across endless fields of snow cry of the leech-owl
Weisse Ebene -- Feld und Hügel fortgeweht hat der Wintersturm	A stretch of white plain -- hill and field are swept away by the winter wind
Vom kahlen Baume fliegt die Krähe krächzend fort -- Wintereinsamkeit	From the empty tree a crow flies away cawing -- winter solitude

In a ten page Report on the First Hamburg Haiku Meeting dated January 20, 1981, recorded in German, Sabine Sommerkamp (address: concludes with the following English language statement:

"The haiku form is peculiarly Japanese, but I believe most strongly that it has characteristics which transcend the barriers of language and nationality, and which fit it for a special place among the forms of Occidental poetry."

C. Joy Haas, editor

(Editorial Note: The editor of the GEPP0 would welcome assistance in translation of the German in this ten page report).

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

BY-LAWS (Sections 1-4)

- Proposed Draft #1 -

(Refer GEPP0 October 1980)

Section 1. NAME

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

Section 2. PURPOSES

The purposes of this Haiku Society are:

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

Section 3. MEMBERSHIP

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

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

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

Section 4. DUES AND FEES

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

BY-LAWS (Sections 5 through 9).

- Proposed Draft #1 -

Section 5. ANNUAL MEMBERSHIP MEETINGS

The annual membership meeting shall be held within the first two weeks of October in the San Francisco Bay area, California. Notice shall be mailed to each member at least fourteen (14) days in advance and shall include the report of the Nominating Committee and any changes in the by-laws proposed by members through the Board of Directors.

A quorum at the annual meeting shall consist of a majority of the voting members present at the meeting.

Section 6. BOARD OF DIRECTORS

The Board of Directors shall be composed of the founders and the elected officers. The term of office of the Board of Directors shall be two years; reelection shall be permissible. The Board of Directors shall determine policy subject to the limitations contained in these by-laws. (Kiyoshi and Kiyoko Tokutomi, Founders and Executive Directors of the YUKI TEIKEI (有冬定型) Haiku Society, shall be life members of the Society and shall hold permanent office on the Board of Directors with full voting power).

Officers. The Founders of the Society are the Executive Directors, herein-after referred to as Founders. Elected officers of the Society shall be: President, Vice-President, Treasurer and Recording Secretary.

Duties of Officers. The Executive Directors shall be accorded decision-making authority in support of the Society's objectives.

The President shall preside at all meetings. The President shall appoint committees and appoint members to fill vacancies on the Board of Directors subject to approval by the Board of Directors.

The Vice-President shall perform all duties of the President in the absence of the President.

The Treasurer shall have custody of the Haiku Society's funds under supervision of the Board, make disbursements up to the limit set by the Board, keep records and accounts and, as may be required, submit a report of financial condition to the Board, and present an accurate accounting to the annual meeting.

The Recording Secretary shall keep records of all proceedings of the Board and of the monthly meeting of the Society. In the event of the Recording Secretary's absence, the President can appoint a temporary replacement.

Chain of Succession. In the event the President cannot function, the chain of succession shall be Vice-President, Treasurer, and Recording Secretary.

Quorum. A minimum of three members of the Board shall constitute a quorum for the transaction of business at any duly called meeting.

Election of Officers. Election of officers shall be determined by a majority vote of the members present at the annual meeting. Officers shall take office immediately following election.

Section 7. COMMITTEES AND APPOINTMENTS

Nominating: The President shall appoint three (3) members to propose candidates for the Board.

SAIJIKI (歳時記): Volunteer members who shall support and promote the development of a Saijiki for the United States mainland and Canada.

Social: The duties shall be the planning of GINKO (吟行) and other haiku social events.

GEPP0 (月報): Subject to the approval of the Board, it shall be the duty of this committee to publish a haiku newsletter at stated intervals.

Haiku Journal: Subject to the approval of the Board, the Society shall publish a Haiku Journal at least once a year. This Journal shall reflect the basic purposes of this Society.

Historian: The Historian shall be appointed by the President.

Advisors: Advisors shall be appointed by the President.

Section 8. EXPENDITURES AND FINANCES

All funds of the Haiku Society shall be deposited in a general fund.

Withdrawals shall be made from the fund for expenditures previously approved by the Board for functions of existing committees. Checks shall be signed by one officer of three designated.

The Board shall adopt a budget for the coming fiscal year. The fiscal year runs from November 1 to October 31.

The Board may authorize special expenditures to meet contingencies.

Section 9. PROCEDURES

Amendments to the by-laws. These by-laws may be amended by a majority vote of the members present at a duly noticed meeting.

Amendments must be submitted by at least three (3) members in writing to the Board.

Parliamentary Authority: The most recently revised Robert's Rules of Order shall govern the YUKI TEIKEI (有紀型) Haiku Society in all cases to which they are applicable.

By-Laws Review Committee

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

- ANNOUNCEMENT OF ANNUAL MEMBERSHIP MEETING -

The YUKI TEIKEI Haiku Society of U.S.A. and Canada will hold the 1981 annual membership meeting on October 3, 1981 at the Sumitomo Bank, 515 North First Street, San Jose, California. At this meeting members will consider the adoption of the by-laws, elect officers and hear the Treasurer's Report on the financial state of the Society.

* * *

HAIKU CONTEST ANNOUNCEMENTS

- SASE for rules to Kansas Poetry Contest, Ossie E. Tranbarger,
Deadline October 15, 1981
- SASE for rules to Hawaii Education Association, HEA Haiku Writing Contest,
Deadline November 10, 1981

有季定型

Yuki Teikei Haiku Society
of
USA and Canada

MEMBERSHIP APPLICATION

Please enroll me as a member of the YUKI TEIKEI Haiku Society of the U.S.A. and Canada. I enclose U.S. \$12.50 annual dues which will entitle me to receive issues of the GEPP0 (newsletter), an official publication of the Society.

Primarily the GEPP0 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.

Name _____

Street _____

City _____ State _____

Country _____ Zip _____

Referred by _____ Date _____

ORDER FORM

I wish to order the following publications of the YUKI TEIKEI Haiku Society of the U.S.A. and Canada:

HAIKU JOURNAL

Vol. 1	1977	@ \$3.00 U.S.	\$ _____
Vol. 2	1978	@ \$4.00 U.S.	_____
Vol. 3	1979	@ \$4.00 U.S.	_____
Vol. 4	1979	@ \$4.00 U.S.	_____

SEASON WORDS IN ENGLISH HAIKU by Dr. Jun-ichi Sakuma @ \$4.50 U.S. \$ _____

52 page compilation which identifies more than 1200 KIGO which denote a season in the United States and Canada. (English and Romaji)

Amount enclosed U.S.\$ _____

Please mail to: Name _____

Street _____

City _____ State _____

Country _____ Zip _____

月報俳句ジャーナル

GEPPU

- HAIKU

JOURNAL

EDITORIAL STATEMENT

The GEPPU 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 GEPPU 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 GEPPU issue.
- **MAIL TO:** C. Joy Haas, Editor
GEPPU 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 GEPPU.
- **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 GEPPU 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. UOKU - KIGO is shiftable; KIGO can be substituted
 - e. TSUKI BUGI - ideas are too closely related, redundant; content becomes trite, common thought.
 - f. Content is not related to the meaning of the KIGO.
- **MECHANICS**
 - a. Use of unnecessary syllables or articles, e.g. "a"
 - b. Inefficient use of articles
 - c. Enjambment - hars 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	(JUCHIGATSU)	Hibernation
December	(JUNIGATSU)	Mistletoe

有季定型

Yuki Teikei Haiku Society
of
USA and Canada

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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,

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

FOUNDERS and EXECUTIVE DIRECTORS

Kiyoshi and Kiyoko
Tokutomi

PAST PRESIDENTS

Kiyoshi Tokutomi
Edwin A. Falkowski

ADVISORS

Japan
Canada
U.S.A.

Shugyo Takaha
Eric Amann
Edwin A. Falkowski

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Vice-President
Secretary and Treasurer
Corresponding Secretary
Recording Secretary

Patricia Machmiller
Jerald T. Ball
Kiyoko Tokutomi
Lillian Giskin
Bobbie Leiser

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Japan
Canada
U.S.A.

Teruo Yamagata

EDITORS

Haiku Journal

Kiyoko and Kiyoshi
Tokutomi

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



3/76-82

Patricia Machmiller

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FIRST CLASS