

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

Vol. 4, No. 8, September 1981

39

YUKI TEIKEI HAIKU - An International Handshake

New meanings and new interest in the great poetry tradition of the Japanese, particularly the tanka and haiku were generated during the recent 5th World Congress of Poets in San Francisco, under the coordinating chairmanship of Rosemary Wilkinson. Members of the YUKI TEIKEI Haiku Society were particularly privileged to have their GEPPU Haiku Journal recognized in the subsequent publication, "Report of the V World Congress of Poets, USA" as well as in the official program.

Immediately following the Congress, members were especially pleased to receive two international guests who travelled to San Jose for the July meeting: Kazuo Honda of T 343 429 Obayashi, Koshigaya City, Saitama Prefecture, Japan, and the distinguished Neal Henry Lawrence, OSB, author of:

Soul's Inner Sparkle -- Moments of Waka Sensations

Eichosha Publishing Co., Ltd., Tokyo, 1978. Second Printing 1980.

(85 pages handsomely bound in navy blue silk; \$5.00 U.S.)

Signed copies available from the author: St. Anselm's Benedictine Priory, 6-22, Kamiosaki 4-chome, Sinagawa-ku, Tokyo 141)

The volume has been viewed as one of the first successful attempts to write tanka (waka) in English. As Marie Philomene, SPC, Vice President of the Poetry Society of Japan which publishes Poetry Nippon has said, "We are richer for these waka, for they reveal the inner life of a man whose experience in Japan is colored by his Western cultural heritage." The calligraphy on a scroll of the inflow and outflow of Fr. Lawrence's life could record many distinctions beyond those of Benedictine priest and dedicated academic. As a member of the diplomatic corps serving under General MacArthur, "Diplomat Lawrence was the first American and also the first diplomat to visit a primary school in Hiroshima in 1948 during the occupation." His waka vibrates with the spirit (Kokoro) and spirituality which melds the poetic insights of two cultures.

Our picnic afternoon of informal interchange together in the very beautiful Japanese Friendship gardens served to bring us to a larger understanding of our own haiku efforts and an increased appreciation of the enrichment open to us through study of a literature different from our own. Certainly, the haikuist who is aware of the various facets of the Japanese literary tradition will have greater resources and a richer creative experience than the poet who is limited to only one literature or one poetry form.

Tanka is different from haiku and yet sufficiently similar that we may appreciate each form for its unique value in extending our awareness and illuminating personal experiences within our culture. Most Haikuists, at one time or another, generate poetic content which they are unable to "fit" into the traditional "haiku mold; with successful juxtaposition of images. The tanka form may offer an alternative for poetic release of such content. To meet these needs, Fr. Lawrence suggested that leadership is needed for a tanka (waka) organization similar to the reach of the YUKI TEIKEI Haiku Society. The work of our Society of course, is focused on traditional haiku but there may be members whose work encompasses a wider sphere of poetry forms, for whom information about tanka (waka) would be of service.

In this issue, the editor is pleased to offer readers excerpts of Fr. Lawrence' Workshop of English Tanka (Waka) presented at the 5th World Congress of Poets and some of the common elements which distinguish tanka and traditional haiku which members discussed during their August meeting.

 Editor

NEAL HENRY LAWRENCE: Workshop of English Tanka (Waka)
Excerpts from his address: Fifth World Congress of Poets, San Francisco

The history of Japan goes back beyond the time of the introduction of Chinese characters which enabled the Japanese to have a written language. Japanese poetry also existed long before it could be written, coming forth from the mists of oral tradition to be captured in early collections, the most famous being the Man'yōshū. The poetry in this remarkable anthology of over 4,500 poems is referred to as waka, literally meaning "Japanese poem" to distinguish it from a Chinese poem written by a Japanese poet. Waka was a broad term including tanka, choka and other forms.

Only the tanka has survived and still remains the central form of Japanese poetry. The literal meaning of the word tanka is "short poem." It is the premiere form of Japanese Court poetry and is the only form included in the New Year Imperial Poetry Party. In modern times in Japan, tanka and waka are practically synonymous, but admittedly tanka is more widely used. In the United States, Mrs. Tamoe Tana, the most enthusiastic advocate of writing English tanka, says that waka is an ancient term and that in modern times, the term tanka should always be used. ⁴

What is an English tanka? What is an English waka? Are they synonymous? In Poetry Nippon, the official organ of the Poetry Society of Japan, Fr. Lawrence proposed a working definition, since there seemed no agreement among those interested in this kind of verse: "A waka or tanka in English is a 31 syllable poem arranged in five segments, 5-7-5-7-7, without rhyme, on themes which chiefly imply an emotional response to nature and human beings. ³

In an elaboration of this, and in answer to the three questions above, Fr. Lawrence proposed the following six points concerning tanka and waka:

1. 31 syllable in five segments, 5-7-5-7-7
2. A subtle division into two parts, 5-7-5 and 7-7
3. A theme concerning nature and human nature (all creation) suitable for lyrical expression
4. An emotional response, a living awareness, or a momentary sensation, physical, mental or spiritual . . . an impression set forth in broad simplicity, more intuitive than analytical
5. Concrete images rather than abstractions
6. No rhyme, but a natural rhythm of the sound of the words.

September KUKO

KIGO FOCUS: Swallows and late summer/early autumn
 (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).

- | | |
|---|--|
| 185. <u>Swallows</u> scoop the air
From telephone wire to wire
over the raw stump | 186. Cat watches <u>swallows</u>
swooping low to catch insects . . .
settles his old bones |
| 187. <u>Swallows</u> scoop up mud,
carry it past high windows . . .
where is the old barn? | 188. Nesting time over
the barn <u>swallow</u> leaves Cape Cod
adobe bound |
| 189. <u>Ending of summer:</u>
A pigeon settles, then rises,
then settles again . . . | 190. Steam from my coffee
rises in curious ways --
the <u>Autumn</u> breezes |
| 191. Box full of <u>apples</u>
in the back seat of the car --
and father is home! | 192. <u>Summer night</u> . . . sleepless:
the fluttering of a moth
against my window |
| 193. <u>September morning:</u>
Looking out through my window
I see steam rising | 194. Through the <u>Autumn mist</u>
the outline of a hobo
sitting on nothing |
| 195. With each flying chip
falling from the woodsman's ax . . .
the <u>end of Summer</u> | 196. Out in the back yard
one <u>apple</u> drops to the ground
the worm wriggles out |
| 197. We walk to the yard
in the noon <u>heat</u> of the day . . .
the outstretched branches | 198. In the <u>apple's</u> core
waiting until the ripe time
a dormant med-fly |
| 199. The breath of <u>Autumn</u>
drifting over my shoulders
I shut the window | 200. The sky full of stars
circling, circling, swept into
the <u>moon's</u> yellow pool |
| 201. Star maps for my child --
the Big Dipper spilling out
the <u>Milky Way's</u> stars | 202. Alone on a park bench
old man whittling memories
night of the new <u>moon</u> |
| 203. Last freight threaded south
hobo's camp now deserted
tin cup left behind | 204. Will <u>swallows</u> come soon
to tell me of your return?
Dipping, speeding home |
| 205. Baby <u>swallows</u> gone,
the bird nest left stark empty . . .
both sons married now | 206. Beyond the grave,
filtering the <u>scarlet leaves</u>
the rising sun |

207. The hot noon-day wind --
leaves of the young cottonwoods
wave in unison
208. Warm prairie breeze blows
out between the moving clouds --
the hide and seek sun
209. Breathless July noon
yet sudden small dust spirals --
on the desert road
210. The bay calm again
churning power boats are gone --
summer slowly ends
211. Vacations over
reluctantly returning
children back to school
212. Summer season ends
market places empty now --
Nassau's placid sea
213. September morning
after a long sleepless night --
the sun arrives late
214. Flecks of crystal dew
sprinkled over the front lawn --
birds pecking at seeds
215. Moon's morning image:
goes out in the first instant --
the sun's rays strike it
216. Sparse crape-myrtle now
a last blossom in my hand
seems to die quickly
217. Ah, to my third wife
and is it hundredth girl friend?
I show Orion
218. Filling the night air!
How could these fireflies know
I hugged a new friend
219. Cool evening candles
aft' meditation circle
placed in a straight line
220. Huge outdoor sculptures,
this Fall, the small cowering one
turned and spoke to me
221. You, sundial shadow
lengthening my old sorrows
crumpled brown leaved day
222. Harvest Moon Sock-Hop
cheek to cheek with fifties music --
old teen-age feeling
223. Harvest Moon Sock-Hop
I enfold a smiling face
its purity gone
224. Shadows stripe the lawn
as the late sun slips lower . . .
swiftly, swallows skim
225. Fall-blooming iris
newly open, pale Dutch blue
each year this surprise
226. Mother hums and smiles
in her bath before shopping
children back in school
227. The flash of lightning
observatory ascends
the mountain descends
228. The fresh picked apples
roll into storage barrels
the passing season
229. Flickers of blossoms
animate my myrtle hedge
the Milky Way glow
230. Moonlit performers
troop home through secluded woods
a kiss in shadows
231. Moonlit tree tops sway
porch shadows leap on shadows
the paper lanterns
232. On the high tree crotch
one squirrel stops to munch...munch...
Autumn deepening

233. Blowing north then south
hats rise and fall to gutter
gusts of Autumn wind
235. Sound of trimming shears
clippings by the privet hedge
purple thistlehead too
237. Three ugly ducklings
stretch scrawny necks out of shells. . .
Ah, baby sparrows!
239. Ripening grainfields
neatly manicured by man . . .
Arkansas riceland
241. Early Fall weather
on lane marked "no trespassing" --
the swooping swallows
243. A warm Autumn breeze
big aerial traffic jam --
insects and swallows
245. A six month shadow
falls between the earth and sky
when the swallow leaves
247. Home from the beach trip
newspapers for all last week
delivered early
249. A white coat of paint
to cover the old house scars --
leaves starting to fall
251. Autumn fog seeps in
taking all the light away
without a sunset
253. Starry night so bright
shadows snuggle under trees --
I'm walking on mine
255. Coming up the walk
somebody's red umbrella
drumming Autumn rain
257. The clear Autumn pond
eyes of the cripple catching
his own reflection
259. Early Autumn night
the calls of the tree cricket
growing more feeble
234. Swallows dart across
my small boat stopped in the reeds
willows still serene
236. Last night on the lawn --
among the wasted iris
an Autumn crocus
238. Like strange green armies
you invade my lawn and home --
grasshopper season
240. On this chilly night
my neighbor's window shining
the warmth of one light
242. Joining the brisk breeze
with grace of ballet dancers
the Fall swallows soar
244. Each year at this time
all the swallows up and leave --
there they go again!
246. The sparrow and I
inherit the long shadow
left by the swallow
248. In the mail the lost
reunion invitation
leaves begin turning
250. A swallow pauses
in long and twittering song
then the colony . . .
252. The distant school bell --
fresh from an early shower
bright Autumn woodland
254. Out of wheat country
chugging through the afternoon --
the endless freight train
256. The churr notes silent
in the old mission tower
swallows flying out
258. Missing the churr notes
of the early-flown swallows
another Autumn
260. Misted Shanghai dawn
elderly white-clad dancers
move in tai ji quan

261. Still watching swallows
long after their flight has fled
beyond the horizon
263. Autumn wind scatters
russet leaves over my yard
their shadows too
265. Old Mission garden
swallows flitting overhead
white bellies sunlit
267. The padre planting
lily bulbs by the fountain,
bright eyes of the doves
269. The season waning
I search for the last roses --
twilight; early stars
271. Under the bright sky
palm trees over the red roof
the end of Summer
273. Circling the baby
the lone Autumn mosquito
touching . . . loitering . . .
275. Middle-aged chorus
swells on the merry-go-round
the September songs
277. The swallows cluster
chattering in formation
my mind follows south
279. This Autumnal wind
has a chillsting at the end
all is not balmy
281. Goldenrod waving
tempting me to take a close look . . .
Achoo! Ah, achoo!
283. My home-grown gourds
on hand-painted wooden tray . . .
first prize, County Fair
285. Canada Goose stands,
listens, watches heavens . . .
can't fly, carved of wood
287. The first fallen leaf
silently flows with the stream . . .
the whirlpool beyond
262. Hanging cup-shaped nests
swing on invisible threads . . .
baby swallows sleep
264. Through the Autumn winds
the sound of honking geese
their wing formation
266. Watermelon rinds
on the patio table
a circling blow fly
268. Night sounds of insects
green "nymphs"; their gossamer wings
scraping together . . .
270. Autumn approaching
through the streets and gardens
ripples on the pond
272. The port town bars closed
to daytime activities . . .
only the swallows
274. Old photo album
each page explained to children
the lengthening night
276. Trying to recall
some of the past I have known . . .
the Autumn wind blows
278. This blue August day
one new friend enters my door
sunshine and shadow
280. Little brown cowbirds . . .
flocking with red-winged blackbirds
like poor relatives
282. Vines bouncing on fence
sound like scary Autumn ghosts
in this whistling wind
284. Picking three pumpkins
two for pies for the freezer . . .
one for the doorstep
286. Wrist watch reflections . . .
under blowing Autumn leaves
a minute passes
288. Early morning mist
hovers on the stream below
floating phantasy

- HAIKU SUBMISSIONS BY AUTHORSHIP: June/July/August 1981 GEPP0 -

1 - 3 V. Provenzano, CA	4 - 6 H. Dalton, HI	7 - 8 K. Hale, AR
- 9 M. Maloy, CA	10 - 11 J. Youngblood, CA	- 12 P. Schuck, SASK
13 - 14 V. Golden, CA	15 - 16 M. Richardson, NY	17 - 18 G. Gould, CA
- 19 J. Youngblood, CA	- 20 C. Czapla, VT	21 - 22 A. Lewis, NY
23 - 24 R. Stewart, CA	25 - 27 G. Newcomb, CA	- 28 V. Golden, CA
- 29 H. Evans, CA	- 30 N. Thorndike, MI	31 - 32 V. Provenzano, CA
33 - 35 R. Stewart, CA	36 - 37 T. Murphy, MN	- 38 R. Biciche, CA
39 - 41 B. McCoy, CA	42 - 44 E. Greig, TN	- 45 V. Golden, CA
46 - 51 B. Haas, CA	52 - 53 P. Moore, AZ	- 54 E. Greig, TN
- 55 I. Wolfe, CA	56 - 58 K. Fickert, OH	59 - 61 T. Murphy, MN
62 - 63 K. Hale, AR	- 64 J. Youngblood, CA	65 - 66 V. Golden, CA
67 - 68 R. Stewart, CA	69 - 71 T. Yamagata, JAPAN	- 72 H. Evans, CA
- 73 V. Golden, CA	- 74 M. Maloy, CA	- 75 P. Schuck, SASK
- 76 A. Lewis, NY	77 - 79 V. Provenzano, CA	80 - 81 E. Koelling, WI
- 82 C. Czapla, VT	- 83 A. Lewis, NY	84 - 86 Ros. Haas, MI
87 - 88 G. Newcomb, CA	- 89 J. Youngblood, CA	- 90 M. Sinclair, HI
91 - 94 B. Haas, CA	95 - 97 S. Sommerkamp, GERM	98 - 100 L. Giskin, CA
101 - 107 J. Davis, CA	108 - 110 M. Falkowski, CA	111 - 112 P. Machmiller, CA
113 - 114 T. Arima, CA	115 - 117 Kiyoshi Tokutomi	118 - 121 E. Falkowski, CA
- 122 M. Hill, CA	123 - 125 P. Machmiller, CA	126 - 132 S. Youngdahl, IL
133 - 134 E. Dunlop, CA	- 135 B. McCoy, NC	- 136 P. Moore, AZ
- 137 D. Greenlee, AZ	- 138 V. Provenzano, CA	139 - 140 E. Dunlop, CA
141 - 143 D. Greenlee, AZ	- 144 T. Murphy, MN	
145 - 147 T. Yamagata, JAP	148 - 149 I. Wolfe, CA	- 150 K. Fickert, OH
151 - 152 K. Hale, AR	153 - 154 J. Youngblood, CA	155 - 156 V. Provenzano, CA
- 157 A. Lewis, NY	- 158 M. Maloy, CA	159 - 160 H. King, CA
161 - 163 D. Greenlee, AZ	164 - 168 R. Biciche, CA	169 - 171 E. Koelling, WI
172 - 174 W. Fitzpatrick, CA	175 - 176 L. Taylor, CA	- 177 P. Machmiller, CA
- 178 M. Hill, CA	- 179 Kiyoko Tokutomi	180 - 181 J. Ball, CA
- 182 H. Evans, CA	- 183 L. Giskin, CA	- 184 B. Haas, CA

- COMMENTS OF MR. TERUO YAMAGATA -

Tokyo, September 23, 1981

Dear Joy Haas,

Thank you very much for the GEPP0, June, July and August. It was my great pleasure to find many good haiku. The following are my selections:

12, 13, 15, 20, 22*, 32, 46, 50, 51, 55, 59, 63, 68, 84, 88, 96*,
97, 118*, 123, 130, 134, 144, 148, 153, 158*, 160, 179

In #22, I feel that nature is observed very carefully and exactly.

In #96, the writer's feeling is expressed indirectly but vividly.

No. 118 is excellent. I am very much interested in this haiku, as we don't have such scenery in Japan.

I am going to leave for Southeast Asian countries and Australia on September 26th. I shall be away for two weeks. Thank you again for the beautiful GEPP0.

Sincerely,
/s/ Teruo Yamagata

- JUNE/JULY/AUGUST SUBMISSIONS -

- MERIT ROLL -

"BEST CHOICES" (*indicates superior choice)

<u>Teruo Yamagata, Japan:</u>	<u>Editorial Panel:</u>	<u>Members: (most votes)</u>
* 22 A. Lewis, NY	* 90 M. Sinclair, HI	90 M. Sinclair, HI
* 96 S. Sommerkamp, GERMANY	* 147 T. Yamagata	24 R. Stewart, CA
* 118 E. Falkowski, CA		50 Beth Haas, CA
* 158 M. Maloy, CA		147 T. Yamagata
12 P. Schuck, SASK	155 V. Provenzano	2 V. Provenzano, CA
13 V. Golden, CA	50 Beth Haas, CA	12 P. Schuck, SASK
15 M. Richardson, NY	24 R. Stewart, CA	46 Beth Haas, CA
20 C. Czapl, VT	2 V. Provenzano, CA	68 R. Stewart, CA
32 V. Provenzano, CA		69 V. Provenzano, CA
46, 50, 51 Beth Haas, CA	22 A. Lewis, NY	84 Ros. Haas, MI
148, 55 I. Wolfe, CA	12 P. Schuck, SASK	97 S. Sommerkamp, GERM
144, 59 T. Murphy, MN	71 T. Yamagata	139 E. Dunlop, CA
63 K. Hale, AR	79, 118 V. Provenzano, CA	155 V. Provenzano, CA
68 R. Stewart, CA	139 E. Dunlop, CA	
84 Ros. Haas, MI	162 D. Greenlee, AZ	
88 G. Newcomb, CA		
97 S. Sommerkamp, GERM	32, 68 V. Provenzano, CA	
123 P. Machmiller, CA	49, 46 B. Haas, CA	* (most circled)
130 S. Youngdahl, IL	84 Ros. Haas, MI	*90 M. Sinclair, HI
134 E. Dunlop, CA	118 E. Falkowski, CA	*147 T. Yamagata
153 J. Youngblood, CA	146 T. Yamagata	*2, *155 V. Provenzano, CA
160 H. King, CA		*50 Beth Haas, CA
179 Kiyoko Tokutomi, CA		

MEMBERS VOTES (Range: 10 - 0)

10: 90	M. Sinclair, HI
6: 24, 50, 147	R. Stewart, CA; Beth Haas, CA; T. Yamagata, Japan
5: 2, 12, 46	V. Provenzano, CA; P. Schuck, SASK; Beth Haas, CA
68, 79, 84	R. Stewart, CA; V. Provenzano, CA; Ros. Haas, MI;
97, 139, 155	S. Sommerkamp, GERM; E. Dunlop, CA; V. Provenzano, CA
4: 22, 32, 47, 51	A. Lewis, NY; V. Provenzano, CA; Beth Haas, Beth Haas, CA;
71, 91, 112	T. Yamagata; Beth Haas, CA; P. Machmiller, CA
144, 160	T. Murphy, MN; H. King, CA
3: 6, 15, 18, 35, 36, 40, 42, 48, 49, 59, 67, 70, 76, 116, 118, 120, 146, 163,	
2: 1, 4, 7, 17, 23, 27, 30, 41, 55, 60, 69, 82, 83, 93, 96, 100, 104, 105, 109, 111, 115, 125, 1233, 134, 138, 140, 145, 152, 156, 157, 168, 170, 171, 175, 180, 181, 182	

MEMBERS FAVORITES (*Circled votes range: 6 - 0)

6: 90	M. Sinclair, HI
4: 50, 147, 155	Beth Haas, CA; T. Yamagata, JAPAN; V. Provenzano, CA
3: 2	V. Provenzano, CA
2: 22, 24, 49, 71, 118, 146, 162, 172	
1: 1, 5, 12, 23, 27, 30, 31, 32, 40, 46, 48, 59, 60, 67, 69, 70, 79, 82, 87, 92, 96, 112, 116, 120, 126, 134, 138, 139, 140, 144, 156, 160, 170, 175, 177, 178, 180, 181	

- MEMBERS COMMENTS -

IN RESPONSE TO THE JUNE/JULY/AUGUST 1981 KUKO . . .

- #1 Nice contrast between spring wind and "tattered monarchs". (V. Golden, CA)
- #2 So true. While practicing my brush painting, sometimes there suddenly appears a flower, butterfly, or animal. A subtle relationship between man and nature. (P. Davis, MA)
- #4 Senryu. (V. Provenzano, CA) Much better than #5 -- dawn cannot be quiet with a helicopter overhead. (M. Maloy, CA)
- #6 "Hear" seems a padding word. (V. Provenzano, CA)
- #11 Lavender blossoms/fall from the Jacarandas/our stolen moments.(V. Provenzano,CA)
- #14 At first I thought this was trite, then I decided I liked the alliteration and the leit motif. Too many haiku are heavy and sad. So let's increase the alliteration by making the last line read, "Birth of my first son". That makes four "m" sounds. (E. Greig, TN) Emotion felt, but mandatory article in last line omitted. (V. Provenzano, CA)
- #15 The structure is excellent in this haiku. Has the flow of a true haiku and subtle contrast. (P. Davis, MA)
- #17 One of those unforgettable moments in a lifetime so well revealed here. Suggest use of working nouns or adjectives in place of "unexpected" which is subjective. (V. Provenzano, CA)
- #18 "Father younger when he died" reminds me of my grandmother, dead at 57 (I was ten). (V. Golden, CA) Another telling moment and well done. (V. Provenzano)
- #19 Comment in last line rather mars the whole. (V. Provenzano, CA)
- #21 This experience of waiting until dawn for nightmare to depart has happened to me many times. (V. Golden, CA) I admire the thought and contrasts of "nightmare and light" and "dawn and sleep." The omission of even one article, however, completely ruins a good haiku. (V. Provenzano, CA)
- #22 Sitting on a beach, all wave-watchers see this. (D. Greenlee, AZ) The suspended moment in this haiku imparts an uncommon quality to a common experience. (Beth Haas, CA) Just before daybreak/a wave crested on the brink/hangs for an instant. (V. Provenzano, CA)
- #23 Such a nice grandfather, full of good humor. I'm sure the children giggle and love him. (D. Greenlee, AZ) The essence of spring seems completely captured here. So lovely are the sunlit garlands of flowers on the Maypole that grandfather joins the dancers. (B. McCoy, NC)
- #24 Will be greatly improved by interchanging the first and third lines. (E. Greig) Well made and soothing. (V. Provenzano, CA) This haiku implies symbolism and spiritual meaning in the movement of shadow of young leaves and the stillness. Nice contrast. Very beautiful. (P. Davis, MA)

IN RESPONSE TO THE JUNE/JULY/AUGUST 1981 KUKO . . .

- #25 I remember as a child, splitting the end of a dandelion stem and putting it back and forth in my mouth to make the ends curl. Also, holding the dandelion flower under our chins to see if we liked butter (of course some of the pollen came off on our chins). (M. Richardson, NY) The poor English makes this one almost unintelligible. (V. Provenzano, CA)
- #27 Beautiful effect of rich fertility. (V. Provenzano, CA)
- #30 An excellent haiku imperfectly constructed (probably to fit the mold). (V. Provenzano, CA)
- #31 I wish this had a KIGO . . . good haiku. (T. Murphy, MN)
- #32 Willow buds and wary buck, nice alliteration. The description reminds me of our country place. (V. Golden, CA) There are subtle qualities of movement in this haiku. (Beth Haas, CA)
- #35 The freshness in every line! (V. Provenzano, CA) I can appreciate the freshness of a morning breeze blowing in from the sea and the first blossom of the blue iris. Oneness. Very nice. (P. Davis, MA)
- #36 Good because it doesn't say it all -- we are led to think. (M. Maloy, CA)
- #41 Senryu -- but has several implications. (M. Maloy, CA)
- #42 So much unspoken. (M. Maloy, CA) Commend the poet for the sound of rain in "beat down, beat down." (V. Provenzano, CA)
- #47 Charming art picture, the one spring cloud melting into the horizon, just as water-colours should. (V. Golden, CA) Yes, a water color sketch, and a delightful one. (D. Greenlee, AZ)
- #48 "California, weathered hills and poppies song . . . Lovely. (V. Golden, CA) Strong last line. (V. Provenzano, CA)
- #49 Compassion and consideration -- for even one small flower. As a child, my friends and I used to say, "He's so mean he would step on baby ducks!" (D. Greenlee, AZ)
- #50 Unexpected end is good. (M. Maloy, CA) This is exactly what spring breezes like to do to lunch bags! (D. Greenlee, AZ)
- #52 Expresses specifically a general quandary today. (M. Maloy, CA) Third line explains instead of showing -- a statement. (T. Murphy, MN)
- #55 This haiku has the dramatic impact of a good curtain raiser. (Beth Haas, CA)
- #60 Good, but just a prose statement. (I. Wolfe, CA)
- #63 Humanizes nature. (V. Provenzano, CA) Awesome feelings are suggested in this haiku with the powerful use of nouns. (Beth Haas, CA)
- #65 I'm like the members who wrote that they'd never seen a green walnut, in fact I'd never even heard of such! So to me, #65 told me more about them than all the others on the subject. (D. Greenlee, AZ)

- #66 Clever and funny. A nice change of pace. (V. Provenzano, CA)
- #68 Implies two sounds, two plants, two kinds of air current and heat. (M. Maloy)
Delicate handling of the content. (Beth Haas, CA) Nice surprise -- I was wondering if it might be a small bird causing the rustle -- no mother's fan. (D. Greenlee, AZ) Does this haiku contain two KIGO words? Honeysuckle and fan? Even so, I like it for the illusion of a bamboo fan softly rustling leaves of vine -- very good. (K. Hale, AR)
- #76 Charming sense of humor . . . "cannot tell a lie." (V. Golden, CA)
- #79 We can see leaves parting in the wind. (M. Maloy, CA)
- #82 An unusual picture, though it can happen (I've seen it myself) . . . an afternoon so dark (storm coming) that the fireflies start up. (D. Greenlee)
More than verbal contrivance. (J. Ball)
- #83 Lovely beach scene on the 4th. (D. Greenlee, AZ)
- #84 I can even SMELL that dusty lane when the raindrops fall on the moss. (D. Greenlee, AZ) One senses the change in the air. The author might wish to consider an alternate way to suggest rather than state "suddenly." (B. Haas)
- #86 This haiku has captured the super-active sparrow in a whimsical way. (P. Davis)
- #87 Is really a spring haiku. Here in Southern California by the time July (summer) comes around, the hills are brown and the blue flowers of the lupine are faded and gone. Blue lupine, green hills: spring KIGO. (R. Stewart, CA)
- #88 Make this into a waka. (E. Greig, TN)
- #89 No moralizing in haiku. (E. Greig, TN)
- #90 Choice of words is excellent, "captive canary"-- the "tinkle" and "tentative". (D. Greenlee, AZ) The tentative note of the canary in consonance with windchimes -- lovely and evocative. (K. Hale, AR) Excellent, but needs a break -- after line 1!! Oriental flavor -- and the haiku itself is "tentative." (M. Maloy, CA)
- #91 Nice picture, but how about: Adobe mission . . . / cracked bell sounds, re-sounds / from dry summer hills. (M. Maloy, CA)
- #92 Heat wave and silent bird bath -- good imagery. (K. Hale, AR)
- #93 Shows without telling. (M. Maloy, CA) "Clear" and "rain-washed?" (V. Provenzano, CA)
- #96 Scented breeze and letters piling up on the desk. So very human. (V. Golden, CA)
The author might wish to consider the more poignant image of one letter on the desk. (B. Haas, CA)
- #97 Just what I do! (M. Maloy, CA) Four syllables in the last line. "Knocking" is a rather "heavy" sound for this haiku and suggestive of "knuckles." (Beth Haas, CA)
- #99 This haiku seems to be more than verbal contrivance. (J. Ball, CA)

- #100 There are so many odors connected with trains, and the scented breeze is one of the few sweet ones, I'm sure. (D. Greenlee, AZ) This haiku seems to be more than verbal contrivance. (J. Ball, CA)
- #104 How unnecessary the scent in handkerchiefs! (M. Maloy, CA) Paints old fashioned garden scene -- so genteel! Ladies with sweet-scented handkerchiefs causing sweet-scented breeze. (K. Hale, AR)
- #112 Such a welcome visitor. (D. Greenlee, AZ)
- #118 Arouses olfactory senses -- mustiness of sea salt wafted over desert sand! (K. Hale, AR) Occasionally, San Franciscans also enjoy a salt-sea aroma when the air temperature rises higher than usual. (Beth Haas, CA) This haiku seems to be more than verbal contrivance. (J. Ball, CA)
- #123 Good, but work needed; "of" is not a good start for line 2. (I. Wolfe, CA)
- #125 Just because I know cats! True. (M. Maloy, CA)
- #129 This haiku evokes a nostalgic mood. I think no punctuation is needed. It has cadence and rhythm and a strong third line. (P. Davis, MA)
- #136 Needs a stronger third line. Comment in last line should go. (V. Provenzano) Has that moments experience and association of man with nature in a very vivid way. (M. Richardson, NY)
- #138 The feeling of open space, height, and falling summer night is conveyed so well. In "calls of cicadas ringing / the rim of the cliff" one can almost hear the echo of the cicada's call. (B. McCoy, NC)
- #139 Good humor in a clear picture. (M. Maloy, CA) Delightful humor. (B. Haas, CA) Amusing -- small boy in embarrassing predicament. (D. Greenlee, AZ) A story. (V. Provenzano, CA)
- #143 Last line article? (V. Provenzano, CA)
- #144 This one takes me to Florida and Louisiana, and anywhere else that gulls light on pilings -- a familiar and pleasant sight. (D. Greenlee, AZ) This haiku seems to be more than verbal contrivance. (J. Ball, CA)
- #147 Good, but needs one more syllable: "thought I felt that someone called." (M. Maloy, CA) In spite of only six syllables in the second line (which I think can be remedied) I love the "feeling here." (T. Murphy, MN)
- Editorial correction with apologies to the author: A typographical error appeared in the second line. The haiku should have read as follows:
 Nobody around / although I felt someone called . . . / just a starry night
- #150 Modern and good; but a sentence. (I. Wolfe, CA) Tells rather than shows. (V. Provenzano, CA)
- #152 "escape from heat" is a statement. One should "show" the action with an image; the reader must "see" the "escape." May I suggest: Another hot day / when opened hydrant gushes / the street urchins squeal. This may be confusing: We write "on" the KIGO; often the KIGO is a statement. We err when we sum up about the KIGO. (E. Dunlop, CA)

- #152 Instead of the third line explaining "escape from heat" (only four syllables anyway) I'd like to see a contrast showing heat (you need the word of course, or another KIGO) by action or object -- maybe set the scene and use as first line -- then reverse the other two -- #1 to be #3 line. (T. Murphy, MN)
- #154 Article please! (V. Provenzano, CA)
- #155 This haiku is perfect in structure, its cadence and rhythm. I feel a mood of "settling in" on a moonlit night. (P. Davis, MA)
- #156 A subtle relationship well expressed. (M. Maloy, CA)
- #157 Implies strength (something we seldom think of in connection with the amazing Monarch) at rest. (M. Maloy, CA)
- #160 Comparison between lizard and ancient dinosaur, excellent thought. (I. Wolfe, CA)
- #162 Very nice, although something less abstract than "Reservation" might have made it even better. (V. Provenzano, CA)
- #168 Has the UNSAID WORD "love" in it. To make a lovely May basket and leave it at someone's door, brings joy both to the recipient and the giver or givers. (M. Richardson, NY)
- #172 There is a lightness present in this haiku: this windswept night is a starry one and the darkness the scarecrow faces is not a total one. Why even the scarecrow smiles! (B. McCoy, NC) A delightful haiku. (T. Murphy, MN)
- #175 Extraordinarily beautiful color -- a word canvas. (D. Greenlee, AZ)
- #176 Things are as they are, neither better or worse than others. (E. Greig, TN)
- #177 Unexpected relationship. (M. Maloy, CA)
- #178 "turtle rock" -- the haiku moment. (D. Greenlee, AZ) Interesting metaphor in the last line. (V. Provenzano, CA)
- #147 I like #147 because I've experienced the same illusion. (I. Wolfe, CA)
- #146 I liked the comparison between death and night in #146. Also, liked the additional alluding to driving toward death. Showed intellectual astuteness on the part of the author. (I. Wolfe, CA)

* * *

Haiku of Honda Kazuo of Japan: (written July 11, 1981, San Jose, CA)

Lotus floating calm, ripples dancing joy and light dissolves itself	Breeze on my face Oh, gentle and sweet blowing a sense of joy
---	---

* * *

The next issue of the GEPP0 will include all autumn and early winter haiku received for the October, November and December issues.

月報俳句ジャーナル

GEPPO HAIKU JOURNAL

EDITORIAL STATEMENT

The GEPPO 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 GEPPO 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 GEPPO issue.
- **MAIL TO:** C. Joy Haas, Editor
GEPPO 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/estate.
- **VOTING RESULTS** and haiku authorship will be released in the succeeding issue of the GEPPO.
- **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 GEPPO 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. UGOKU - KIGO is shiftable; KIGO can be substituted
 - e. TSUKI SUGI - ideas are too closely related, redundant; content becomes trite, common thought.
 - f. Content is not related to the meaning of the KIGO.
- **MECHANICS**
 - a. Use of unnecessary syllables or articles, e.g. "a"
 - b. Insufficient use of articles
 - c. Enjambment - mere the flow
 - d. Third line is weak

KIGO FOCUS for 1981 KUKO

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

Departing

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,

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. Farkowski

ADVISORS

Japan
Canada
U.S.A.

Muneyo Takaha
Eric Amann
Edwin A. Farkowski

OFFICERS

President
Vice-President
Secretary and Treasurer
Corresponding Secretary
Recording Secretary

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

AREA CORRESPONDENTS

Japan
Canada
U.S.A.

Taru 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

... THE HAIKU JOURNAL.

All rights reserved throughout the world.
(c) Copyright 1981 by YUKI TEIKEI Haiku Society



Patricia Macmillan

FIRST CLASS