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p. 26  
Thank you  
C.J.

# 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. 10,11,12 October/November/December 1981 40,41,42

- OLD DIARY: 1981 in REVIEW -

We conclude the first year of our new GE P P O Haiku Journal format with a reputation for excellence with substance. Members will be proud to know that their haiku newsletter is viewed as the best of its type beyond Japan. Our focus on traditional haiku is considered to be unique and international in spirit. The GE P P O was one of the few publications recognized in the program of the recent World Congress of Poets in San Francisco. The poet who searches in contemporary publications for traditional haiku which express the essence of haiku with a KIGO and 5:7:5 cadence will discover that such haiku are rare in the English language. The publications of our Society are now sought for libraries in the Orient.

With this issue, your Volume 4 is complete and will be prepared for binding and public deposit where the catalogue of library holdings is published. The publications of such libraries not only serve the bibliographical needs of librarians but the search needs of poets and publishers. To facilitate use of the volume in libraries, your Editor will insert an Index of Names, GE P P O Haiku Journal Merit Roll Recognitions, and subject matter. The indexed copies of bound volumes will be presented with a book plate inscribed with the name of the donor.

Throughout the year, the GE P P O has served members as a "mini haiku workshop by mail" in which members have shared their haiku, comments and evaluations. The subject matter content and back cover information of this compact volume also provides a "YUKI TEIKEI haiku orientation package" for beginning poets and new members. The GE P P O Merit Roll Recognitions recorded for each KUKO are a guide for determining excellence of the submissions. Members have also had an opportunity to read book reviews, commemorative haiku and haiku translations from the German as well as the Japanese languages. The meetings of the Society have introduced members to several international guests and subject matter which would assist the haikuist in creating, revising and analyzing YUKI TEIKEI haiku. Comparisons of traditional haiku with other Japanese poetry forms such as Senryu and Tanka have contributed to the ability to discriminate differences and judge these poetry forms.

In this volume, the GE P P O has released the first English language KIGO lists prepared by Kiyoshi and Kiyoko Tokutomi as well as the first KIGO lists focused on Canada and Alaska, compiled by your Editor. The latter list also has relevance for high altitude areas and colder climates of the United States mainland. Such KIGO lists have enabled members to avoid some of the errors common in many contemporary haiku efforts, such as MUKI, TSUKI SUGI and the distorted focus of multiple KIGO.

- C.J.H.

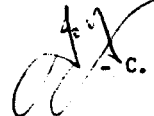
- NEW DIARY: 1982 in Pre-VIEW -

Under the direction of Kiyoshi and Kiyoko Tokutomi, the Society's newly elected officers and members can look forward to a creative year together. This issue reports the plans and extension of the Society's activities. The New Year has been launched with public exhibit of members haiku and plans for a haiku retreat. Of special interest is the exchange of international handshakes in which the opportunity has been created to publish members haiku from the GE P P O and Haiku Journal in two Japanese newspapers.

Kiyoshi and Kiyoko Tokutomi have established the framework for a DOJIN System which would emphasize quality and quantity of member's haiku. DOJIN members would serve as a leading core within the active membership, with commitment to the purposes of the Society. In the coming year, new efforts will be concentrated on SAJIKI submissions, and particularly those KIGO assigned for monthly focus of the KUKO.



The Society will also be extending their publication efforts with the release of two Haiku Journals this year and a monthly supplement to the GEPP0 focused on haiku submissions only. The haiku work sheets which will be mailed out monthly as a supplement will offer the convenience of larger type for those with eyesight limitations and an opportunity to submit haiku on which they wish suggestions and evaluations. The best of the monthly submissions from the monthly supplement will then be compiled in the larger edition of the usual GEPP0. In this way the small print format of the GEPP0 will continue to provide a permanent record of the monthly accomplishments of the Society which can be used for public deposit in libraries of this country and abroad.

May the joys of the New Year provide each of you with creative inspiration as you enjoy each GEPP0 Supplement and your GEPP0.

 C. Joy Haas, Editor

#### SOCIETY MEMBERSHIP CLASSIFICATION: THE DOJIN SYSTEM

In the months ahead, the Founders and Executive Directors of the Society, in consultation with officers and members, propose to initiate the DOJIN System within the active membership of the Society. In Japan, many haiku societies use a DOJIN system for membership classification in which the emphasis is on quality and quantity of haiku created by members.

|   |  |
|---|--|
| <br>DŌ | <br>JIN |
| same<br>(shared goals)  | person<br>(member)   |

DOJIN are leading members of the Society who share the same commitment to the purposes of the Society and serve as the supporting core. The quality of their haiku permits DOJIN to serve as mentors for active members through correspondence, constructive comment and participation in Society affairs, activities, conferences etc.

#### CLASSIFICATION OF DOJIN

In Japan, haiku societies classify selected members as "three haiku DOJIN," "five haiku DOJIN," and "seven haiku DOJIN." Distinguished haikuists such as Mr. Teruo Yamagata of Japan are classified as "seven haiku DOJIN," in which a small, select group of people are associated as a literary coterie. Within the active membership in our Society, two DOJIN groups are to be formed and membership will be classified as:

- 1) SANKU DOJIN (3 haiku DOJIN). Members who will be expected to submit three haiku each month for publication in the GEPP0.
- 2) GOKU DOJIN (5 haiku DOJIN). Members who will be expected to submit five haiku each month for publication in the GEPP0. The five haiku series will be titled with a KIGO drawn from the best of the five.
- 3) Active Members. An active member will be expected to submit two haiku each month for publication in the GEPP0.

## APPOINTMENT OF DŌJIN

- DŌJIN Committee.** DŌJIN will be selected by a DŌJIN Committee appointed by the Executive Directors.
- DŌJIN Selection.** The initial DŌJIN group will be drawn from Active Members of the Society who will be invited to submit a series of five haiku titled with a single KIGO drawn from the series, for evaluation by the DŌJIN Committee. The initial DŌJIN group will then be selected on the basis of haiku excellence.
- DŌJIN Appointment.** The initial DŌJIN group of the Society will be limited to approximately 25 DŌJIN, of whom fifteen will be classified as "three haiku DŌJIN" and the remaining ten as "five haiku DŌJIN." The exact number of the initial group will be determined on the basis of quality of haiku submitted. The DŌJIN Committee will have the right to make final decisions, with the consent of the Executive Directors.
- DŌJIN Promotion.** Approximately two new DŌJIN shall be appointed in each classification each year by the DŌJIN Committee working under the direction of the Executive Directors. Haiku submissions of members will receive annual review by each DŌJIN who will make recommendations to the DŌJIN Committee.
- DŌJIN Membership Fees.** SANKU DŌJIN (three haiku DŌJIN) shall be \$20.00 year  
GOKU DŌJIN (five haiku DŌJIN) shall be \$25.00 year
- DŌJIN Demotion.** DŌJIN members shall be removed from the DŌJIN group when they lose their interest in composing haiku or do not submit their haiku to the Society for three consecutive months with no notice.

Kiyoshi and Kiyoko Tokutomi  
Founders and Executive Directors

## - KIGO for 1982 KUKO -

|                     |  |                        |  |
|---------------------|--|------------------------|--|
| January (ICHIGATSU) | the first phone call<br>the first (day) diary<br>short days              | July (SHICHIGATSU)     | beer<br>gold fish<br>napping                           |
| February (NIGATSU)  | early Spring<br>the first wind heralding<br>Spring<br>the lingering cold | August (HACHIGATSU)    | Star Festival<br>late Summer<br>remaining heat         |
| March (SANGATSU)    | east-wind<br>sun on the mountains<br>birds in the clouds                 | September (KUGATSU)    | departing swallows<br>cockscorn (plant)<br>bush clover |
| April (SHIGATSU)    | the scattering petals<br>Spring dust<br>blighting wind<br>apple blossoms | October (JUGATSU)      | little birds<br>thirteenth moon<br>yellow leaves       |
| May (GOGATSU)       | Mother's Day<br>young bamboo<br>new tea                                  | November (JUICHIGATSU) | a little Spring<br>blooming out of<br>season           |
| June (ROKUGATSU)    | Father's Day<br>trout<br>Summer solstice                                 | December (JUNIGATSU)   | the first frost<br>swan<br>frost<br>end of the year    |

## - IN THE EDITOR'S MAIL -

Mainichi Daily News - to publish members haiku.

Mr. and Mrs. Tokutomi have recently been approached by the Tokyo offices of the largest newspaper in Japan for assistance in the creation of an English language haiku column and plans are being formulated for the submission of selected haiku published in Haiku Journal and the GEPP0 to the Japanese editors. This new dimension for publication of members' haiku abroad offers a unique opportunity for our Society to extend an international handshake and facilitate intercultural exchange. To facilitate this new service of the Society which will be administered by Kiyoshi and Kiyoko Tokutomi, members are asked to complete the necessary haiku release form which is enclosed with this issue of your GEPP0 and forward it promptly along with your haiku, your comments, your votes and your submissions for two forthcoming editions of Haiku Journal.

Hokubei Mainichi North American Daily - to publish members haiku

It is anticipated that the Hokubei Mainichi Daily of San Francisco will also carry the haiku of those members who forward the necessary haiku release form. Mr. Kiyoshi Tokutomi has recently been appointed Manager of the San Jose office of Hokubei Mainichi. Mr. Tokutomi will have the reportorial assistance of his wife and an assistant.

Haiku Calligraphy Exhibit - of member's haiku

The Sumitomo Bank of San Jose has sponsored an exhibit of local members haiku in their architecturally handsome foyer. Vice President David Wright has worked with Mr. and Mrs. Tokutomi in arranging for a particularly attractive display of large calligraphy plates in chancery cursive matted on grey stock. Additional plates for exhibit will be prepared as members forward the necessary form.

Shinnen Ko Calligraphy Exhibit - Yahime Cupertino Calligraphy Society

Mr. and Mrs. Tokutomi were recently recognized by the Mayor of Cupertino, California for their instructional efforts with the Yahime Calligraphy Society, which they founded in 1977. The New Year exhibit of the Society featured the calligraphy of the distinguished Mr. Yao-Shin Lin, formerly of Formosa. For the exhibit, Mr. Lin displayed more than sixty masterpieces of famous calligraphy from the Republic of China and the Secho Society in Tokyo. The private collection is considered to be one of the largest in North America. Such exhibits aid in promoting an appreciation of the culture of the Orient. The GEPP0 has frequently featured the fine art calligraphy of Mr. Tokutomi who has worked with the Yahime group.

Canadian Publication of Members Haiku

Pearl Schuck, 1981 Grand Prize winner of our Society's Fourth Annual International YUKI TEIKEI Haiku Contest has also been recognized as the 1981 poetry winner for the best poetry in Canadian Author & Bookman, Toronto, Ontario M5T 2P3.

Mrs. C.M. Buckaway of Saskatoon, Saskatchewan has recently published her "Prairie Haiku" and "Winter Tanka" in an anthology entitled The Dancing Sun available from Fitzhenry and Whiteside, Don Mills, Ontario M3B 2T5. Additional work, written by Mrs. Buckaway during her daily visits with her husband in the hospital have been released in Chinook, a Grade 4 reader in the Saskatoon schools.

American Publications. Refer to page 30 of this issue

## - SCIENCE AND POETRY -

Address of Fr. Neal Henry Lawrence, OSB, Tokyo, Fifth World Congress of Poets, San Francisco

Japan is an island country whose people have been poets since time immemorial. In the Manyōshū, an ancient anthology, the Japanese reached a perfection in poetry which is sometimes approached and perhaps equalled, but seldom if ever surpassed. One form is waka (tanka), the 31 syllable poem in five segments, 5-7-5-7-7, on themes which chiefly imply an emotional response to nature and human nature.

Japan is also a land of science and technology, but not until the Meiji Restoration in 1868 following 250 years of seclusion from the world during the Tokogawa era, did Japan import western scientific knowledge and use it to produce the "modern economic miracle" and the world's highest life expectancy.

I was reminded of these two strands which make up the warp and woof of Japan when I saw on the wall of my doctor's office a poster of a diagram of a heart in color. Having once been a pre-med student, I was struck by the poster, which was educational for me, but I did not feel stimulated to write a poem, even about a heart transplant or open-heart surgery. However, poems have been written by many poets about love and the emotions involving the heart.

Science has brought great benefits to mankind, but it has brought misery too, for its discoveries can be used for good or evil. The most spectacular instance is nuclear energy, which can destroy mankind or be used as a source of energy for peaceful purposes. Both have been demonstrated: the horrible destruction from the atomic bombs dropped on Hiroshima and Nagasaki and the nuclear plants which are producing electricity for homes and industries.

Science seeks to achieve the aspirations of man's mind and has thereby brought breath-taking expansion of knowledge of outer space as well as of genes. The Life Sciences are pushing on to new frontiers. Surface science explores the activity of particles on the surface of metals. Cognitive science, the newest of all, seeks to reproduce and improve on the human brain with AI (artificial intelligence) computers. Science with its automation and labor-saving devices, makes possible the leisure poets need in order to observe, meditate and compose. Science and poetry are complementary, serving one another.

Language which the poet uses is the mind's activity, the working sound of the mind. Poetry is the music of the mind. In all human beings, there are potentialities for being poets and scientists. Ancient man watching the birds of the air wished to fly himself. Leonardo da Vinci even solved some of the problems of flying and sketched a means of achieving flight, but it wasn't until the Wright Brothers succeeded in developing the technology necessary for a heavier-than-air machine to fly, that the age of flying came into real existence.

Poetry is the oldest way in which man has preserved his traditions and expressed his ideas and emotions. From the time some animal came down from the trees and used true speech, i.e., conveying a concept from its mind to that of another by sound, poetry has been a means of communication. The Manyōshū has some waka (tanka) composed as early as the 4th century and conveyed orally until Chinese characters were borrowed and used to designate Japanese sounds, enabling them to be written down. Much of the Holy Bible also is poetry, which was handed down orally until a means of writing was invented.

Poetry can be studied by the scientific method and rules devised for writing it. Computers can be programmed to produce waka (tanka) which are pleasing, at least in Japanese. However, no computer can produce original and imaginative waka and other poems which offer something new and fresh.

Poetry is a basic expression natural to human beings. Like science, it can be used for good or evil. Poetry has glorified war, inciting men to kill and to destroy, but there is nothing glorious about war, except defending one's own country from an unjust aggressor. Poetry ought to be used to inspire men to love one another, as Jesus Christ taught, rather than to hate, to seek peace and brotherhood rather than war. Gifted poets will always endeavor to express their insights and reactions to knowledge, including that gained from the advances of science, but sifted through the genius of the poet.

Poetry will also serve as a catharsis, the word in aesthetics meaning "purification of the emotion by art" (Aristotle), relieving tension and anxiety by bringing subconscious material to consciousness. Science will continue to give leisure to poets and lovers of poetry and widen their vision. Until the last man walks upon the earth, poets will write of love and beauty, of the glories of the universe and inspire others to appreciate the world in which they live.

Fr. Neal Henry Lawrence, OSB  
St. Anselm's Benedictine Priory  
6-22, Kamiosaki 4-chome  
Sinagawa-ku, Tokyo 141

- A SEASONAL GREETING -

May yesterday bring you peace  
May today be joy-filled  
May new hope brighten your tomorrow

Raymond Roseliep

\* \* \*

FIFTH ANNUAL YUKI TEIKEI HAIKU CONTEST 1982 ... .. reminder ... note contest rules

Deadline: March 1, 1982 postmark 4 YUKI TEIKEI Haiku  
KIGO: end of spring + drought + apple + hibernate (s)(ion)(ing)  
Mail to: Contest Chairman,  
3 copies (1 copy with name, address, bottom center of 1 page)  
your check: \$2.50 per page for members; \$3.00 for non-members

Undecided what to send? There is no limit on the number of pages which may be submitted.

HAIKU JOURNAL SUBMISSIONS ... .. 1981 and 1982 issues are in preparation ... ..

Members are invited to send four haiku. Note the separate announcement.  
Deadline: Now!

## - ENGLISH LANGUAGE HAIKU of the late DR. JUN-ICHI SAKUMA -

## Part II: Autumn/Winter

The transience of seasons in a man's life is particularly poignant when one reads the haiku of the late Dr. Jun-ichi Sakuma of Yokohama who passed away January 2, 1981. Dr. Sakuma made many friends during his visits to California and his memory is preserved in the photographs of Jerry Ball and in the Society's Annual International Haiku Contest. A special award bears his name. His compilation of Season Words in English Haiku continues as a major KIGO reference for the writing of traditional haiku.

Some of his thoughts on simplicity were expressed in the article, "Evocative Simplicity in Haiku, which appeared in the 1980 issue of Haiku Journal. Part I of his series of haiku translated into English with the assistance of Beth Martin Haas appeared in the February 1981 issue of the GEPP0. The GEPP0 now presents, Part II of the series, written and translated in the months following the Autumn of 1979. Through sensitive suggestion, his haiku arouse some of the emotional effects and reverberations expressed in the Haiku Journal article.

## AUTUMN

In this group of haiku, the reader can envision Dr. Sakuma's life style with glimpses of his home, family and journey to work, the sunshine and shadow of each day . . . the abandoned cosmos covering a neighboring fence . . . the morning voice of his wife as he leaves for work . . . the street tofu seller with his bell or charabela drifting into view and fading again in the fog . . . the routine discharge of bus passengers who scatter in different directions and fade away . . .

Seemingly vacant  
house in desolate yard, yet . . .  
thick bloom of cosmos

My wife's cheerful voice  
follows me beyond the fence . . .  
the cosmos cover

Street call in the fog  
fades into the distant fog . . .  
tofu seller's bell

Getting off the bus  
I fade into evening dusk  
shadows in the fog

## WINTER

And in this series, the reader again senses the Japanese life style with the well bucket, children enroute to school and the marine environment of the author's profession . . . approaching sound of oars, the alert of sudden splashing, the shore line cannon at the fortress . . . the waterfront alley . . . the eager vitality of youth in contrast with the change of pace and the onward course of aging . . .

Across cold night sea:  
through the outer darkness come  
steady creak of oars

Autumn chill of sea  
down on the calm dark surface  
the sudden splashing

The old night fortress  
stares at the wash of cold sea  
the rusty cannon

Stumbling on something  
the old man does not look back . . .  
cold alley at night

The rattling school bags  
hurry around the corner . . .  
early morning chill

In the cold morning  
a well bucket is drawn up . . .  
Oh! the bright vapor

- SUMMARY OF YUKI TEIKEI HAIKU SOCIETY MEETING of September 5, 1981 -

The meeting was chaired by Vice-President Jerry Ball in the absence of Pat Machmiller. It was Labor Day weekend, and most local members were on vacation . . . a misfortune as the focus of the afternoon's discussion was of special interest, "Haiku vs Senryu--What are the Differences?" For the discussion, Jerry had extracted examples of Senryu from R. H. Blythe, Japanese Life and Character in Senryu and the various strands of the conversation seemed to lend themselves to charting.

|        |        |          |         |                            |
|--------|--------|----------|---------|----------------------------|
| YU     | KI     | TEI      | KEI     | Haiku                      |
| having | season | definite | pattern | is a compound of:          |
|        |        | (formal) |         | HAI(kai) (Hok)KU           |
|        |        |          |         | humorous verse short verse |
|        |        |          |         | (starting verse)           |

HAIKU vs SENRYU: A comparison

|               | Haiku  | Senryu   |
|---------------|--|--|
| Form          | 17 syllables<br>5:7:5<br>3 lines   | 17 syllables<br>5:7:5<br>3 lines   |
| Use of KIGO   | YES  | NO   |
| Human element | Yes  | Yes  |
| Humor         | Yes  | Yes  |
| Theme         | Nature, animals and human affairs<br><br>unique; fresh point of view<br><br>the humor is more creative and generates an inner chuckle; tends to resonate the way the world is with haiku wit<br><br>haiku places less emphasis on human affairs but more importance on the place of the person in the passing of the seasons and the transcendence of human affairs<br><br>haiku essence of the moment | human affairs only<br><br>more common experience<br><br>tends to have more surface comedy and be less subtle; tends sometimes toward"Hollywood"depth<br><br>stances may be biting, pithy, ironic, sarcastic, funny<br><br>broader in scope; does not have haiku essence. |

"Wit surprises, humor illuminates."

-Eli Schleifer

"The Japanese people not having weapons, write senryu instead."

-Kiyoshi Tokutomi

With senryu, various stances can be assumed. The Japanese take negative emotions and turn them into an art.

C.J.H.



## - SENRYU: some examples -

Source: R.H. Blythe, Japanese Life and Character in Senryu. Tokyo: Hokuseido Press

- p. 14 Nasubito wo toraete mireba waga ko nari  
Catching the thief  
and looking at him, --  
it was my own son!
- p. 17 Asobu ki wo yameru to sagaru otokoburi  
Giving up his debauchery  
his appearance  
suffers
- p. 20 Nyooboo wo kogoe de shikaru jisakin  
He scolds his wife  
(She brought a dowry)  
in a low voice
- p. 25 Fukikeseba waga mi ni modoru kagebooshi  
When I blow out the light,  
my shadow  
comes back to me
- p. 35 Kagamitogi onore ga kao e noshikakari  
The mirror polisher  
gets on top  
of his own face
- p. 41 Tsukaubeki kane ni tsukaware oiru nari  
Used by the money  
he should have used,  
he got old
- p. 73 Soraneiri amari ibiki ga richigi sugi  
Pretending to be asleep,  
the snore  
is too regular
- p. 75 Tanachin de iikomerareru rongo-yomi  
The chap who reads the Analects  
loses the argument about rent
- p. 95 Hana no eda motte fuuga na taoremono  
Still holding a flowering branch  
the fallen drunkard  
is a man of taste
- p. 126 Katarite no omoshirogaru de kikite nashi  
The reciter  
enjoys himself so much  
nobody wants to hear it

-Extracted by Jerry Ball

SENRYU - some examples of members  
(MUKI - no KIGO)

Winds ripple waters?  
Or do those ripples beckon  
and the winds follow?

Ian Wolfe, CA  
Somewhere . . . Sunrise!

I wish I could say  
as little in a day's time  
as a turtle says

Ian Wolfe, CA  
Somewhere . . . Sunrise!

The sound  
of green corduroy ripping  
as he sits . . . .

Marion Richardson, NY  
Kicking the Dust, 1981

Losing a birthday ring  
that long wait  
for the plumber

Marion Richardson, NY  
Kicking the Dust, 1981

Crescendo!  
struggle for life . . .  
pianissimo

Marion Richardson, NY  
Kicking the Dust, 1981

Is a "dandylion"  
flower in the field . . . someone  
at the ball, or zoo?

Virginia Golden, CA

A senryu might be  
something a writer might write,  
that fits the pattern

Nicholas Evans, CA  
Senryu for You, 1981

Once you have said  
in seventeen syllables,  
you have said it all

Nicholas Evans, CA  
Senryu for You, 1981

It's a sorry state --  
some people can change their minds  
but not a dollar

Nicholas Evans, CA  
Senryu for You, 1981

Nicholasity:  
it's a matter of degree  
the temperature

Nicholas Evans, CA  
Senryu for You, 1981

A skunk creeps from hole . . .  
poised, air gun concealed  
and views his kingdom

Beth Martin Haas, CA  
4th Poetry Anthology, 1975  
San Jose Friends of the Lib.

Using teeth in play  
the poodles rouse commotion:  
others use tongues

Beth Martin Haas, CA

- UGOKU KIGO USAGE -

To wrinkle your funny bone . . . some examples in which the KIGO usage is non-seasonal,  
shiftable or substitutable. Reference to the real meaning of the season word  
may be incidental or accidental.

A brain can crank-out  
in about thirteen seconds,  
Christmas memories

Nicholas Evans  
Senryu for You, 1981

It's called the med-fly  
look in your gorgeous orange  
that's where you'll find it

Nicholas Evans  
Senryu for You, 1981

## - HUMOR IN HAIKU - some examples of members -

Bright new calendar  
old routines marked plus my date  
for set of false teeth

Beth Martin Haas, CA  
YTHS Award, 1979  
2nd Annual Intl. Contest.

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

Ossie E. Tranbarger, KA  
YTHS Award, 1981  
4th Annual Intl. Contest

Desert saguaro  
I can use the slender shade --  
"Move over, lizard"

Ian Wolfe, CA  
YTHS HM Award, 1981  
4th Annual Intl. Contest

As my feet approach . . .  
desert lizard darts from path  
we flee together

Beth Martin Haas, CA  
YTHS HM Award, 1981  
4th Annual Intl. Contest

A Halloween clown  
eases a convertible  
through the caution light . . .

Barbara McCoy, NC  
YTHS Award, 1980  
3rd Annual Intl. Contest

Spring circus poster  
falls into flooding gutter  
clown floats and capers

Beth Martin Haas  
GEPP0 Merit Roll Recognition  
March 1981

Peach blossoms cover  
the old snoring dog except  
the tip of his nose

Edwin Falkowski, CA  
Selected Poems, 1977

Sky covered with kites  
yet you can see mine clearly --  
tail made of old rags

Ben Sweeney  
GEPP0 Recog. 79:IV:92

Caught in swift current  
a bony ten-year-old  
fights for his swimming trunks

Ethel Dunlop, CA  
GEPP0 Merit Roll Recognition  
July 1981

Our manicured lawn --  
next door, fields overflowing  
with dandelions

Ian Wolfe, CA  
GEPP0 Merit Roll Recognition  
March 1981

## - UGOKU KIGO USAGE -

Granddaughter gives me  
her Valentine made in class --  
more glue than colors

Edwin Falkowski, CA  
Selected Poems, 1977

Doctor's instruction  
unpleasant necessity!  
Down -- with three swallows

Ian Wolfe

Husbands not at home  
wives travelling in Japan  
kites without a string

C. Joy Haas  
Second Poetry Anthology  
Robert Frost Ch., CFCP

-C.J.H.

- SUMMARY OF YUKI TEIKEI HAIKU SOCIETY MEETING of October 3, 1981 -

The annual membership meeting was chaired by President Patricia Machmiller. Recommendations of the Nominating Committee for the new slate of officers were presented by Kiyoko Tokutomi as follows: President; Jerald T. Ball; Vice-President: David Wright; Treasurer: Kiyoko Tokutomi; Recording Secretary: Mary L. Hill and Corresponding Secretary: Patricia Machmiller.

The new slate of officers was accepted unanimously by paper ballot with the opportunity for write-in. Mrs. Machmiller was thanked for her term as President and presented with a copy of the Princeton Encyclopedia of Poetry and Poetics. Kiyoko Tokutomi presented the Treasurer's Report. The new by-laws were accepted and the incoming officers will be working under the direction of Kiyoshi and Kiyoko Tokutomi, Founders and Executive Directors of the Society.

In his acceptance speech, Jerry Ball indicated that during his term of office he wished to: maintain the present calibre of the work done in the GEPP0 which is now recognized internationally; establish criteria for the study of writing traditional haiku with some attention to aphorisms and those ideas which do not reflect the essence of haiku; work toward the development of a certificate system which would identify those who understand the use of KIGO in writing traditional haiku; sponsor a haiku retreat in the Spring of 1982 with invited guests who would provide inspiration and writing skills; assist haikuists with their writing problems, particularly on the third line.

The next meeting of the Society was scheduled as a GINKO walk at Fremont Central Park, for November 7th and David Wright provided members with maps.

-CJH

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

The meeting was chaired by President Jerry Ball with Vice-President David Wright taking notes in the absence of the Recording Secretary. Mr. Kiyoshi Tokutomi reported briefly before leaving to attend the memorial service in recognition of his late mother of Cupertino and San Jose, California, who passed away in October. Members extended their sincere sympathy.

Mr. Tokutomi's report was focused on the need for the Society to concentrate new efforts on the preparation of an English Language SAIJIKI. The work on a number of KIGO has been completed by Mr. Tokutomi and haiku are being selected from Haiku Journal and the GEPP0 for inclusion in the SAIJIKI. It was suggested that members submit descriptions about KIGO related to their geographic region along with their submissions to the GEPP0. The information could appear each month in the GEPP0.

Following Mr. Tokutomi's report, Jerry Ball initiated a free association of ideas session in which members feelings were recorded in response to the suggestions of such KIGO as:

Fog. Feelings of detachment, smell/feel of moisture, muffled sound, above bare ground  
Migrating birds. Movement, sense of unified purpose, flutter, excitement, noise, grouping  
Pumpkin (in abandoned field). Broken, damaged, withered, discarded, rotten, color, odor  
Persimmon. Color, stark background, fruits hanging  
Winter rain. Harsh, cold, darker, violent  
Cold. Pre-dawn, cold fingers/feet, shiver, a closing in of self, closing out cold

The balance of the afternoon session was devoted to SEKI DAI and writing haiku using the discussed KIGO. Seki Dai was highlighted with the exhibit of a very fine Japanese screen owned by Mr. and Mrs. Edward Thompson of Novato in which the persimmon theme was re-echoed with Mr. Thompson's arrangement of freshly picked persimmons and member's eating pleasure.

No report was submitted for the GINKO meeting at the Pavilion of Fremont Central Park on November 7, 1981.

-CJH

493  
118  
10/5

- JUGATSU -

October KUKO

KIGO FOCUS: Autumn wind Autumn KIGO  
(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).

- 289. Early Autumn wind  
lotus blossom stands aloft  
in the waving reeds
- 290. Autumn wind in gusts  
bangs shutters with a drum roll . . .  
I snuggle deeper
- 291. Open milkweed pods  
send hang-glider (seeds) to float  
brisk wind shakes the vine
- 292. Out on Hallowe'en  
five pointed leaves turn cartwheels  
all ghouls prowl tonight
- 293. Walking in the field  
gathering last goldenrods --  
the Autumn wind moans
- 294. A chill Autumn wind  
racing down the avenue  
bridge rope-holds tight
- 295. Tuesday's planted bulbs  
found Wednesday on the front porch  
earth on the dog's nose
- 296. Now in her eighties  
the singer's soft voice is heard  
with the Autumn breeze
- 297. Harvest of dry bulbs  
from our refrigerator:  
ready for planting
- 298. Autumn butterfly  
unseen by parked truck driver --  
we round garden wall
- 299. A bent twig in hand  
the child stares at the landing:  
Autumn butterfly
- 300. The old friend returns  
amidst laughter and handshakes:  
Autumn butterfly
- 301. Flying together  
they make such tiny spirals --  
Autumn butterfly
- 302. Autumn butterfly:  
next to the plate of cookies  
how very quiet!
- 303. On a casket wreath *child's small child*  
it alights and folds its wings  
Autumn butterfly
- 304. Orchestrating leaves  
on the streets of San Jose  
soft, the Autumn breeze
- 305. An acorn dropping  
in the yard of Sunday bank  
the door tightly closed
- 306. Bent and left alone  
he watched others in his fields  
picking the harvest
- 307. He calls attention  
to the Autumn butterfly  
as I turn -- he leaves
- 308. Acorns on ground, saved  
in his brown, thread-bare sweater  
. . . maybe one more year
- 309. Full October moon  
my restless horses nicker --  
chill in the night air
- 310. Deserted lakes <sup>are</sup>  
a one-eyed duck limps and waits --  
frost on the pumpkins

311. Stored in the garage  
Indian corn centerpiece  
visited by mice
312. Fatter chipmunks now  
ready for hibernation  
farmfields lie fallow
313. In Autumn twilight  
children tumble from doorways  
shorter time for play
314. Bare leafless branches  
trace etchings against pale sky.  
Are all the doors locked?
315. Harvest Moon Sock-Hop  
it's a lined face touching mine  
that blocks out the world
316. Harvest Moon Sock-Hop  
to my breast I bring a face  
no longer soft-smooth
317. Down by the river  
three people keep far apart  
woodpecker pecks slow
318. The sun's a pumpkin  
I colored him Hallowe'en  
just for my teacher
319. Orange hunters' moon  
heavy and colored by thoughts  
on the horizon
320. Orange hunters' moon  
only a few in this world  
stare longer than I
321. Orange hunters' moon  
soft rising without hurry  
between the headlights
322. Ah, October rains  
splattering on the glass door  
rearrange the world
323. Chill October rains  
my Japanese tea cup and  
its barren design
324. Red and yellow leaves  
sound off as I walk along --  
crunch beneath my feet
325. Through sparsely leafed trees  
sunlight blinking on and off  
in the Autumn breeze
326. After the big storm  
the footbridge appears broken  
tattered Milky Way
327. One last dahlia head  
brimming the cereal bowl  
frost warning tonight
328. Farewell to summer  
grandmother's old rain barrel  
floats the first red leaf
329. The broken drainpipe  
its few last drops renewing  
late chrysanthemums
330. By the granite fence  
the flowers gone -- the colors  
in the separate stones
334. Falling through branches  
the pine cones strike the mountain  
the deep muffled rings
332. The yellow seed heads  
turned a delicate purple  
the wild-rice harvest
333. A china-blue sky  
the boy swings down the back road  
kicking up red leaves
334. Lemons ripening  
in the October sunshine  
the fragrant blossoms
335. The boy's Frisbie caught  
in the eucalyptus tree  
sudden Autumn gale
336. A gull's wing feather  
drifts across the garden pond  
cool winds from the sea
337. A chirping cricket  
scarcely breaking the silence --  
the wooded stillness
338. Flutter of bright wings  
suddenly surrounding me --  
Autumn butterflies

- JUICHIGATSU -

November KUKO

KIGO FOCUS: Hibernation, late Autumn and early winter KIGO  
 (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).

339. This November day  
 the emptiness of silence --  
 entering her rooms
340. Hushed hospital sounds --  
chrysanthemums grow whitely  
 in the darkened room
341. Down in the orchard  
 red apples swing from the trees  
 that first juicy bite!
342. The old grizzly deep  
 in hibernation -- claw marks  
 on the yellow pine
343. The antique shop-inn  
 an old St. Bernard snoozes  
 on a warm fine hearth
344. Rain flooded gutters  
 the grind of windshield wipers  
 at the red stop-light
345. Twilight on the cliff  
 the voice of the canyon wren  
 tripping down the scale
346. Hunter with his hound  
 mirrored in primitive lake  
 Stars of Orion
347. Against the sunset  
 the torn kite in the bare tree  
 turns from red to black
348. Hobo's late night fire  
~~sudden~~ winter wind upsets  
 his battered tin cup
349. A sharp winter wind  
 hobo carefully adjusts  
 newspaper blanket
350. Hobo in heavy  
 coat hops off freight train with his  
 fellow travellers
351. Once more, winter wind  
 hobo's wardrobe hangs on stick  
 freight train whistle calls
352. Winter's breeze swept by  
 lifting halo from the grave  
 a new day is born
353. Listen to the winds  
 northeastern winter prelude  
 come whistling again
354. The first winter fire  
 behind the chimney wall comes  
 a chirp now and then
355. Hibernation box:  
 I'll push the black-lamp button  
 see the dormant snake?
356. No activity  
 chipmunks are hibernating  
November deep sleep
357. The smell of bonfires --  
 a bright leaf sailing earthward  
 on the Autumn wind
358. Old hammock swaying --  
 the hallowe'en pumpkin winks  
 from the porch railing
359. Open pods rattle  
 alive with next year's milkweed  
 the floss on the wind
360. This Autumn wind howls  
 of far-off steppes, running wolves,  
 Cossacks raids -- Russia!
361. Autumn winds hasten  
 demise of my precious trees . . .  
 huffin' and puffin'
362. Amidst soggy leaves  
 suddenly, white-capped mushrooms --  
 elfin umbrellas

363. Convoy crosses road --  
mother quail leading her young  
to bush camouflage
365. On this chilly night  
birds snuggle beneath house eaves...  
crackle of fire logs
367. On the evening walk  
feeling new freshness in air  
Autumn wind tossed leaves
369. Do you wish for Spring  
when Autumn winds dry the leaves?  
nature smiles and shrugs
371. Days are shorter now  
the sun's rays have lost their warmth  
time to build a fire
373. To fly like a witch  
on a storm-flung Autumn wind  
my crooked broom-stick!
375. The winds of Autumn  
a child looks out the window  
and smiles at something
377. Under the cloud scuds  
rattles of sycamore leaves  
a window slams shut
379. Smell of sodden leaves  
old mare looks over the fence  
into the far woods
381. An Autumn journey  
the road winds between rock walls  
rising into mist . . .
383. Gusty Autumn wind!  
torn fragment of spider web  
waves a white feather
385. Window to window . . .  
the tap of his cane brings him  
out of Autumn fog
387. Asleep in the hive  
the honey bees hibernate,  
dreaming of blossoms
389. The snowdrifts pile high  
all paths and walks unshoveled ...  
boy on vacation
364. Furry animals  
seeking hidden recesses --  
hibernation time
366. Fast swirling dried leaves  
crisp freshness of Autumn wind  
new kind of birthing
368. Autumn wind moving  
the hanging brittle palm frond  
slowly keeping time
370. Listen: Do you hear  
the Autumn winds beginning?  
ending a season
372. My musical friend  
tells me I do not sound well  
my voice is Autumn! *good idea*
374. The water ripples  
in the Autumn wind -- ripples  
fur and feathers too
376. The brisk Autumn wind  
scattering the neighbor's leaves  
over my raked yard
378. Deep under a drift  
the sleeping chipmunk  
the warming sunlight
380. First Autumn morning  
on cool, white notebook paper  
only the blue lines . . .
382. The merry-go-round  
goes on without her this year . . .  
Autumn wind stirring . . .
384. Two making foot-tracks  
before the Autumn's full tide --  
lone sea gull and me . . .
386. Cutting Autumn wind  
strips the young birch of it's leaves  
children wear "sno-suits"
388. The old dog sleeps on  
in hibernation of age  
dipping into death
390. Walking through the woods  
no bear tracks in the fresh snow ...  
in hibernation



391. Looming through dense fog  
above the muffled voices  
our lighted window
393. In the Autumn squall  
the small sail boat's lowered sheets  
shaking and spilling
395. The webbed pappus floats  
over our brick garden wall  
the spear thistle seed
397. Departing Autumn  
my hat soaring in stiff wind . . .  
rolls in wet gutter
399. Through the wet, ripped web  
distant man walks out of fog  
no insect appears
401. The gold pencil rolls  
down the formica table  
to the persimmon *pepm*
403. Discarded pumpkins:  
scattered about open fields  
and eaten by cows
405. Even touching it  
the branch seems so far away:  
swirls of tule fog
407. Pumpkins in the dump  
took my mind off my business  
and saddened my heart
409. Gath'ring hick'ry nuts  
trying to split them open . . .  
instead: new cat toys
411. Giving me the eye --  
a squirrel, zealously I  
gather hick'ry nuts
413. Cloudy night sans stars  
the fake cream in my coffee  
makes a Milky Way
415. Heard on T.V. show --  
bears rest, but don't hibernate  
but, does the bear know? *X*
417. Absorbed into it  
everything this chilly night  
even the shadows
392. Sunburst on the hill . . .  
trailing the river below  
the radiant mist
394. The Autumn sunset  
filters through thinning branches  
crochet filigree
396. The vacancy sign  
keeping guard on his front step  
the carved pumpkin face
398. Blowing east then west  
hats rise and fall to gutter  
gusts of Autumn wind
400. Screen with persimmons  
the same fruit beside it --  
bleak day above them
402. In fog the goalie  
leans forward trying to hear  
the swish of the ball *pepm*
404. Snuggled together --  
we tell stories of old friends:  
five ripe persimmons
406. Just one nose in view  
two ferrets sleep in their hole  
light hibernation
408. The leaves have fallen  
the fruit hangs for all to see. . .  
It's the persimmon
410. Cracking pecan shells  
and setting the perfect ones  
in neat rows for pawns
412. My car broken down  
I walk across strangers' lawns  
eating their wild chives
414. Splotchy Milky Way  
somewhere in its darkened nooks  
my sequestered thoughts
416. A different house  
there's only you and I now  
same old Autumn wind
418. On this chilly night  
a gray moth in the attic }  
dusts the doll's cheek }

- JUNIGATSU -

December KUKO

KIGO FOCUS: Mistletoe, End of Autumn and Winter KIGO  
 (Names of authors for the following submission will appear in the next issue of the GEPP0 along with Merit Roll record of votes and members' evaluation comments).

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| <p>419. <u>Flames of the fireplace</u><br/>poets gathered in circle<br/>this <u>Holy Christmas</u></p> <p>421. The girl and her friend<br/>lured by the <u>mistletoe</u> ball<br/>hang it overhead</p> <p>423. The little black boy<br/>shinnies up the barren tree --<br/>at top... <u>mistletoe</u></p> <p>425. Mews from the attic<br/>calico kittens among<br/>the <u>Christmas</u> baubles</p> <p>427. Clumps of <u>mistletoe</u><br/>hang from <u>bare</u> locust branches<br/>boys with ladder . . .</p> <p>429. Smiling hopefully<br/><u>mistletoe</u> behind her ear --<br/>she waits in wheel chair</p> <p>431. My present to you --<br/>taped on its <u>silver</u> wrapping<br/>a <u>mistletoe</u> kiss</p> <p>433. Children in the door<br/>under the <u>mistletoe</u> kissed<br/>by arriving friends</p> <p>435. Santa has landed . . .<br/>I can't see him through the <u>snow</u><br/>I hear Ho! Ho! Ho!</p> | <p>420. <u>Christmas lights</u> glowing<br/>the fragrance of pine needles --<br/>at door -- <u>mistletoe</u></p> <p>422. At <u>Christmas</u> the store<br/>selling the finest of gifts --<br/>near door -- <u>mistletoe</u></p> <p>424. <u>Christmas</u> shopping days --<br/>even the traffic lights seem<br/>to blink their greetings</p> <p>426. <u>December moonlight</u><br/>unexpected visitor --<br/>early <u>Christmas</u> gift</p> <p>428. Waking in the night<br/><u>snow</u> banked on the window ledge:<br/>a chipmunk's footprints</p> <p>430. I smile with wonder<br/>as <u>New Zealand lambs</u> frolic . . .<br/><u>mistletoe</u> on trees!</p> <p>432. Shaking the <u>snowdust</u><br/>from the <u>mistletoe</u> branches . . .<br/>jays hunting berries</p> <p>434. Something beautiful<br/>is hanging in the hallway . . .<br/>It's the <u>mistletoe</u></p> <p>436. The north wind blows hard<br/>deep <u>snow</u> piles up on the roof<br/>footsteps for <u>Christmas</u></p> |
|---|--|

- Mistletoe Sequence -

- |   |   |
|---|---|
| <p>437. Old eyes following<br/>Grandson's chubby finger -- up<br/>to the <u>mistletoe</u></p> <p>439. "Steady, now. Aim. Fire!"<br/>off the branch and on the ground --<br/>spray of <u>mistletoe</u></p> | <p>438. Hunching my shoulders<br/>the only green thing in sight<br/>the <u>mistletoe</u> spray</p> <p>440. "Steady, now. Aim. Fire!"<br/>off the branch and on the ground --<br/>the <u>mistletoe</u> spray</p> |
|---|---|

441. Stealing white patches  
from the surrounding hedgerows --  
red holly berries
442. Beneath mistletoe --  
a bride of seventy years  
extends her slim arms
443. Again swallowing  
the search-light red ball of sun --  
the winter ocean
444. Gathering armful  
of holly and mistletoe --  
to admire them both
445. Hanging mistletoe --  
to watch kissing underneath . . .  
mistletoe not moved!
446. Grandpa stirs the fire  
in the doorway grandma smiles  
under mistletoe
447. Mistletoe hangs high  
yet small boys at the market  
have it wrapped for sale
448. Mistletoe hangs low . . .  
There by the druid oak tree  
I wait for your kiss
449. "Life of the party"  
carries his own mistletoe  
girls slinking away
450. The night coming down  
the silent fall of snowflakes  
all around the house
451. Winter outpost dusk  
the glow of lamps in windows  
the wharf smells of fish
452. Mistletoe swings high  
from red ribbons by the door. . .  
Here comes Sue -- Kiss her!
453. Stacking up snowballs  
in our fort behind the hedge . . .  
Get ready! Aim! Fire!
454. The Christmas tree ship  
in Honolulu harbor  
Oh! The smell of pine . . .
455. Over the shop door  
mistletoe; beside the sign  
NO LOITERING HERE
456. The chandelier  
flaunts a sprig of mistletoe  
table in the way
457. My hand to the door --  
snow slides off the drooping bough  
of the ancient pine
458. The white field unmarked --  
except for these small prints where  
birds have stepped on snow
459. So thin their shadows . . .  
winter's ghostly flower stalks  
barely print the snow
460. Cinders in the hearth  
burning with a crimson glow  
fading into black
461. Christmas tree baubles  
blue, green, red -- gilded ones too  
the angels? too few?
462. The old teddy bear  
hibernates in the attic  
where is the grandchild?
463. Hanging from a twig  
wooly bear caterpillar  
cocooned for winter
464. Cold pre-dawn morning  
I must get myself moving . . .  
steaming coffee cup
465. The roadway's white lines  
vanish into the darkness  
wall of winter rain
466. Fine slip-drop rain falls  
pinging dead leaves at my feet  
prancing elves, faeries
467. One last withered leaf  
clings to gnarled branch in the park  
old man rests on cane
468. Two heads together:  
lover tucks in my grey hair  
white chrysanthemum

469. The end of Autumn  
beyond my window, rain falls  
with last maple leaves
471. The abandoned lawn --  
hibernating under ice  
the barren birdbath
473. On the storm window  
as the winter sun rises  
a frosty orange
475. Asleep or awake?  
Far from pile drivers . . .  
the hibernation
477. Our day laborers  
of different dialects  
the fireside chatter
479. How lucky you are  
winter fly of this household  
there's someone to touch
481. Since my child left  
not aware how deep the snow  
how cold it's become
483. Falling and falling  
they look like the same snowflakes  
that came this morning
485. Chill bare tree morning  
scorning shaving soap I choose  
a new razor blade
487. For the first time, yes  
I listen to "Silent Night"  
on a silent night
489. Under mistletoe  
even husband gets a kiss --  
grown-up children smile
470. The final good night  
two figures merge in doorway  
the mistletoe sprig
472. On the still green lawn  
blowing snow flurries leaving  
lake-water ripples
474. Snug in cozy den  
windowpane reflects lit fire --  
frames snow-shrouded earth
476. Lead-gray clouds hang low  
infiltrate the bay region . . .  
the early winter
478. The night is moonless  
each small snowflake brings with it  
it's own source of light
480. A fierce winter wind  
blowing in the old oak tree  
'though it's leaves are gone
482. Pushing down the weights  
of my old grandfather clock  
the all day snowfall
484. Snow whispering down  
I have vanished, leaving just,  
my thoughts of Jose
486. Chill December rains  
my Japanese tea cup and  
its "barren" design
488. Adorned limbs outstretched  
Christmas tree's last scent fills room  
holiday spirit
490. Everyone gets kiss  
no escape from mistletoe  
hung it in doorway!

- Old Year Out/New Year In Sequence -

491. First light of last day  
no rice-head planned for the night  
crimson horizon
492. How many New Years  
my haiku has sung the dawn . . .  
crimson glows again
493. "Joy to the World." JOY!  
Our haiku sing your praises  
in first haiku down

\* \* \*

Fröhliche Weihnachten und ein glückliches neues Jahr. Gute Erholung.

Kurt Fickert, Ohio

## - MEMBERS COMMENTS -

IN RESPONSE TO THE SEPTEMBER 1981 KUKO . . .

- #185 Motif? (V. Provenzano, CA) "Scoop the air" is a beautiful phrase to suggest catching insects in flight. (Beth Haas, CA)
- #186 Good and true haiku moment, but why not use Tom in the first line rather than cat. (V. Provenzano, CA) Perhaps the cat's old bones prohibit him from pouncing on prey? (K. Hale, AR)
- #188 Line 3: 4 count. (L. Winder, VA)
- #189 Line 2: 8 count. (L. Winder, VA)
- #190 Evokes the time of early Autumn; in Arizona we call it "patio weather." (D. Greenlee, AZ)
- #191 Rings a bell! One of the best. (L. Winder, VA) The nostalgic feeling of this haiku unifies the separate elements. I like it. (V. Provenzano, CA)
- #192 Sleepless night is always there with a fluttering moth. (V. Golden, CA)
- #194 Good. (L. Winder, VA) Skillfully combines the melancholy feeling of Autumn with the pathetic plight of the hobo. This most transient season of man/nature is emphasized by the mist. (B. McCoy, NC) I can visualize the "nothingness" of this hobo's seat, completely "fogged" out. (K. Hale, AR) Aren't we all -- "sitting on nothing" -- and the use of mist deepens the mood of this very good haiku. (A. Lewis, NY)
- #195 I like the analogy. (R. Spriggs, ONT) Excellent. One of the best. (L. Winder)
- #199 Excellent imagery. I like the "breath" of autumn plus "drifting" -- nice contrast to shut the window. (V. Golden, CA)
- #201 Conveys the child's wonder in a nice oblique fashion about the stars. (V. Golden)
- #202 One of my top choices. Whether "night of the new moon" refers to the actual physical fact of the moon's not being visible or to the commonly accepted notion regarding the early crescent moon as the "new moon," I find this haiku effective and moving. The dark of the moon, to me, emphasizes his shut-in loneliness; if the crescent moon is intended, it would add a ray of contrast and hopefulness to the old man's solitude. (Neither of these is, however, the "moon" used as an autumn season word, is it? And it's 6-7-5). (M. Sinclair, HI) Line 1: 6 count. Very good.-- can be adjusted. (L. Winder, VA) I like haiku #202 because it suggests so well the poignancy of passing time. The old man, alone on a park bench, whittling out memories under a new moon, creates just such a poignant picture. (B. McCoy, NC)
- #203 Has a lonely feeling, and I hear the train whistle fading in the distance. (D. Greenlee, AZ) The flow is jerky because of the lack of articles. Worth redoing. Use the present -- "threads". (L. Winder, VA) I thought #203 the very best, though I doubt if there is a "last" freight. (I. Wolfe, CA)
- #205 Loneliness and change after passage of time keenly felt in this poem. (V. Provenzano, CA)

IN RESPONSE TO THE SEPTEMBER 1981 KUKO . . .

- #206 4-7-4 This sets a mood and evokes an emotional response. (L. Winder, VA)  
The dichotomy of grave and rising sun is dissipated by an unrelated middle line.  
(K. Fickert, OH) Beautiful image and contrast, with the resonance of something  
disturbing. Did the deceased die a violent death perhaps? (V. Provenzano, CA)
- #208 "Breeze blows out" is pale; why not "Prairie breeze squeezes out"? (K. Fickert, OH)  
This haiku has made me re-live the wide, open space of prairie land in Nebraska.  
I feel summer moving out with reluctance. Excellent in cadence and rhythm. Each  
line builds to a strong third line. (P. Davis, MA)
- #209. Excellent. (L. Winder, VA)
- #213 Haiku about sleepless nights always appeal to me, as so many of mine are. I like  
the idea of the sun arriving late! (V. Golden, CA)
- #216 I think the third line weakens the haiku. (L. Winder, VA)
- #217 Suggestive of senryu. (L. Winder) Has the charm of the surprise one always  
encounters in good poetry. What wonders a little imagination performs!  
(V. Provenzano, CA)
- #221 The abstraction of "sorrows" flaws the haiku. Use concrete images well to get  
the same effect. (V. Provenzano, CA) Has sabi: (R. Spriggs, ONT) This is  
my favorite this time. Brown leaves so crumpled and then before the old sorrows...  
It has quality. (V. Golden, CA)
- #222 The first line has a harsh sound not consonant with the nostalgia and muted  
excitement roused by the rest of the poem. But I react with empathy to the  
situation. (5-8-5) (M. Sinclair, HI) Line 2: 8 count. This also is suggestive  
of senryu. (L. Winder, VA)
- #224 Great alliteration. (R. Spriggs, ONT).
- #226 Human foible but as a haiku it is even more poignant. (P. Davis, MA)  
I remember other days -- mother was always happy when children went to school,  
but how empty the house seems when there is no school. (V. Golden, CA)
- #228 This haiku has the present, past and future in it. Very well expressed. Good  
relationship in lines. (P. Davis, MA)
- #229 Somehow to me, no blossoms can compare to the Milky Way. (V. Golden, CA)
- #230 Very romantic. Nice feeling. (V. Golden, CA)
- #232 Typical Autumn sight and sound. (D. Greenlee, AZ)
- #233 Deft manner of suggesting changing season. (D. Greenlee, AZ)
- #235 Line 3: 6 count. (L. Winder, VA) Evocative content. The syllable count in the  
third line is easily adjusted. In the English language, sonorous vowel sounds  
are easily identified as syllables. However, some consonants in words such as:  
pur/ple, this/tle, tat/tle, syl/la/ble are spoken with less emphasis and tend to  
be overlooked as units of pronunciation -- a common challenge for poets. C.J.H.

IN RESPONSE TO THE SEPTEMBER 1981 KUKO . . .

- #236 Ah! How I love the autumn crocus! It has such a beautiful sadness about it -- a crocus, both spring and autumn flower -- life and death. In this haiku it is used in contrast to the dying iris. Since they are both symbols of autumn, would it not be double KIGO to use them in one haiku? (P. Davis, MA)  
 ... (Editor's Note: In one of the earliest editions of the GEPP0, Mr. Kiyoshi Tokutomi discussed double KIGO. Double KIGO is permitted if the KIGO are inseparable. Double KIGO is not permitted if: a) the KIGO are separable or b) two different season KIGO are used.)
- #237 Having seen ducks, I think not. (L. Winder, VA)
- #240 Besides being well written, this haiku also has a deep spiritual meaning if you want to read into it. "One candle throwing its beam like a good deed in a naughty world ..." (Forgive me, Mr. Shakespeare if I misquote you). The use of "neighbor" is good, too, for transmitting hope in a dark world. (P. Davis, MA) Simple and nice. (V. Provenzano, CA) Great! Gives the reader credit by leaving much unsaid. (A. Lewis, NY)
- #242 A lovely sight. In Arizona, large "swarms" of doves do this too. (D. Greenlee)
- #245 I like this suggestion of a six-month shadow between Fall-Winter-Spring before the swallows return! (K. Hale, AR) A six month shadow intertwined with the swallows is certainly a good poetic thought. (V. Golden, CA)
- #251 Lonely and cold (chilly anyway) and SAD. (D. Greenlee, AZ)
- #252 "Fresh" and "bright" -- Good. (L. Winder, VA)
- #253 "Snuggle" weakens the haiku. (L. Winder, VA)
- #254 A bounteous harvest ("endless" train). Good phrasing. (D. Greenlee, AZ) Good feeling for the vastness of the prairie. (K. Fickert, OH) "Through the afternoon" -- the time span is too long for the haiku "moment". Otherwise, good! (L. Winder, VA) Again, I am carried back to Nebraska in this haiku. I somehow think of the "thrashing machine" in summer (afternoon) contrasting with the freight moving on forever. Good relationship of lines. A strong third line. (P. Davis, MA)
- #255 The "drumming" rain makes it sound wetter. And the red of the umbrella, to me, makes the day more grey. (D. Greenlee, AZ) No. 255 is most unique, though faulting with TWO participles. And it's somewhat of a sentence, needlessly! (I. Wolfe, CA) Seemingly superficial at the first reading -- a pretty picture -- but the deceptive simplicity evolves an aura in which the mind can wander ... one of my top choices. (M. Sinclair, HI) I like #255 for the bright briskness it conveys with the red umbrella and the drumming autumn rain. (B. McCoy, NC) Another one of the best. (L. Winder, VA)
- #256 Feel loss of sound as well as sight -- reaches the reader very well. (A. Lewis)
- #257 Shows sensitivity -- has depth. (L. Winder, VA)
- #259 Nicely structured; simple; observant of nature; possessing implications relating man and nature. My top choice. (5-6-5) (M. Sinclair, HI)
- #260 Such a beautiful word-picture, someone should paint it. (D. Greenlee, AZ)

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

- #261 Who has not travelled "beyond the horizon" and this haiku takes us far beyond the swallows flight. Spiritual in nature. Really lovely. (A. Lewis, NY)  
Line 3: 6 count. (L. Winder, VA)
- #263 Using the shadows of the leaves as well as the leaves themselves is excellent, though two KIGO. Why not use "Gusty" wind, or etc.? (D. Greenlee, AZ)  
Line 3: 4 count (L Winder, VA)
- #264 Line 2: 6 count (L. Winder, VA)
- #267 Excellent. (L. Winder, VA) A nice haiku. (V. Provenzano, CA) Perhaps this is the best. I can see the padre with the lily bulbs. It is a perfect picture. (V. Golden, CA)
- #268 "nymph...3. the stage of development of certain insects immediately after hatching, resembling the adult but lacking fully developed wings." The World Book Encyclopedia Dictionary. "gossamer" -- maybe; "scraping" -- No. (L. Winder)
- #269 Nostalgic. The reader senses not only the transience of the season but also other losses in the twilight . . . with early stars to fill the void. (B. Haas)
- #270 It hangs together so well! One can feel the onset of Autumn. (5-6-5) (M. Sinclair, HI) "Ripples on the pond" . . . a memorable third line. (B. Haas)
- #275 Good! (L. Winder, VA)
- #276 One of my favorites. But -- it is flawed by the 5-7-5 stricture. Of what use is "blows" except to fill out the count? It would be so much stronger -- and more evocative -- with the omission, and a dash permitted at the end of line 2. I think that were it not for the redundant "blows" this would be my first choice. (M. Sinclair, HI)
- #277 So typical. One's mind ALWAYS follows along with the birds in their flight, their long, perilous journeys from which some will not return. (D. Greenlee, AZ)
- #281 Line 2: 8 count. (L. Winder, VA)
- #283 Line 1: 4 count. (L. Winder, VA)
- #284 I included #284, in spite of too many "for's". At least one could be eliminated by last line: "one ON the doorstep". (I. Wolfe, CA)
- #285 Lacks a seventh syllable in line two; only needing the article "the". (I. Wolfe)
- #286 Reflective -- has depth. (L. Winder, VA) At first I did not understand "wrist watch reflections . . ." but as I read I realize the connection (and beautiful it is) of the passing of a minute so many autumn leaves -- Instead of "wrist watch reflections . . ." may I suggest "I see in my watch . . ." ? Is "Wrist watch reflections . . ." an announcement or did the autumn leaves actually reflect in the crystal of your watch? (P. Davis, MA)
- #287 A familiar scene unfolds naturally, letting us complete the moment in our own minds which is as it should be. (V. Provenzano, CA)



IN RESPONSE TO THE SEPTEMBER 1981 KUKO . . .

Supplementary comments:

- #190 "Curious" is too vague, choose another adjective(s). (W.E. Greig, TN)
- #215 Was this a crescent moon? The moon can be seen in the daytime. (W.E. Greig, TN)
- #216 I would change my first line to: Sparse crape-myrtle tree. (W.E. Greig, TN)
- #236 Since among is plural, write: among wasted irises (W.E. Greig, TN)
- #240 Nice, but we are to infer the "warmth" not be told explicitly; also Basho wrote one in a similar vein: "Soon it'll be Winter, I wonder what my neighbors are doing now?" We do not say "end of Winter." So I made my translation less literal but closer to the English idiom. (W.E. Greig, TN)
- #257 Nice, even though "reflection" is now an "in" word among haikuists. (W.E. Greig)
- #260 Forced rhyme is bad for a haiku, but here I rather like dawn and quan. (W.E. Greig)
- #269 This is a missed haiku; the second line is good but the third is cluttered. Talk about only one object, e.g. the third line could be "instead, early stars." (W.E. Greig, TN)
- #206 First and third lines short but I really like it. Please do something with this. (T. Murphy, MN)
- #233 This could be smoother. Idea is good but hard to say in one breath. (T. Murphy, MN)
- #234 Good story (I told one myself in one of mine) but I am learning. (T. Murphy, MN)
- #262 The swallow's nest I've seen on the farm were plastered under eaves on the barn wall or beam. Made of clay or mud. I checked. This is true all over and not just of barn swallows. (T. Murphy, MN)
- #285 Being made of wood, can't do the listening, watching either. (T. Murphy, MN)
- #194 The last line gives this haiku its power. The idea of "sitting on nothing" is literal in this context and lends itself to metaphor. (J. Ball, CA)
- #217 Who could have written this but a lonely person? (J. Ball, CA)
- #218 "Filling the night air!" Marvelous image relating to the "hugging of a new friend!" (J. Ball, CA)

Errata with the Editor's apologies: September issue, members comments, page 11, #25. The comments of M. Richardson, of New York have reference to haiku #7 of the March GEPP0. Please correct your GEPP0. CJH

## - SAIJIKI SUBMISSIONS -

Each member is asked to contribute to the information being compiled about each KIGO for the SAIJIKI and the information will be included in the larger edition of the GEPP0. Mr. Tokutomi is particularly interested in those KIGO which are listed as "assigned" KIGO for each month. Regional information about KIGO is also very useful and much needed for the SAIJIKI. The examples of submissions which follow will be of some interest to readers:

-C.J.H.

Christmas Tree Ship

In Hawaii . . . "We do have lovely Forfork Island Pine trees and Cook Pine from New Caledonia, but the arrival of the Christmas tree ship from the mainland is an event and the heady fragrance of our evergreens is an intoxicating and nostalgic experience.

Helen Dalton, Honolulu, HI

Mistletoe

In the Hartfield, Virginia area . . . "mistletoe -- high up in tall trees -- is shot down. At Christmas time, my neighbor shoots down mistletoe from the trees in our back lot. Good or poor marksmanship gives rise to two possible interpretations of "spray" . . .

- 1) "Steady, now. Aim. Fire!" / off the branch and on the ground-- / spray of mistletoe  
Is it a mistletoe "spray" or cluster?  
or Has the mistletoe been reduced to a "spray" (blown to bits)?
- 2) "Steady, now. Aim. Fire!" / off the branch and on the ground-- / the mistletoe spray  
I think mistletoe "spray" in this example speaks for itself.

What a difference the placement of a word makes!

Louise Somers Winder, VA

Reading and Evaluating Haiku

I find it helps to read the kuko forwards and then backwards a few days later to catch those I missed.

W. Elliott Greig, TN

## - FOCUS ON THE KIGO -

One of the central ideas of traditional haiku is the KIGO. A well-constructed, superbly-centered haiku usually starts with the poet contemplating the chosen KIGO. Out of this contemplation grows the images which enhance the KIGO in a unique and refreshing way. It is for this very reason that only haikuists of great power are able to successfully blend the colors and nuances of more than one KIGO. I would like to offer two examples from Makoto Ueda's Modern Japanese Haiku, An Anthology:

At many street corners  
streetwalkers fight with each other --  
tangerines are dry

Kaneko Tōta

Spring:  
white eggs  
and white eggs' shadows  
Tomizawa Kakio

These translations by Makoto Ueda are of Japanese haikuists working in this century. These haiku are examples of just how rewarding a singularity of focus can be to both the writer and the reader.

-Patricia Machmiller

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

|                           |                          |                            |
|---------------------------|--------------------------|----------------------------|
| 185-187 M. Maloy, CA      | 188 P. Davis, MA         | 189-193 J. Ball, CA        |
| 194-195 E. Dunlop, CA     | 196-197 N. Evans, CA     | 198-199 L. Giskin, CA      |
| 200-201 K. Fickert, OH    | 202-203 W. Fitzpatrick   | 204-205 V. Golden, CA      |
| 206 J. Andrew, CO         | 207-215 G. Gould, CA     | 216-223 W. Greig, TN       |
| 224-226 D. Greenlee, AZ   | 227-233 Beth Haas, CA    | 234-236 Ros. Haas, MI      |
| 237-239 K. Hale, AR       | 240 H. King, CA          | 241-243 E. Koelling, WI    |
| 244-246 A. Lewis, NY      | 247-249 B. McCoy, NC     | 250-254 T. Murphy, MN      |
| 255-260 V. Provenzano, CA | 261-264 M. Richardson    | 265-267 R. Stewart, CA     |
| 268-269 I. Wolfe, CA      | 270-271 Kiyoshi Tokut.   | 272-276 T. Yamagata, Japan |
| 277-279 J. Youngblood, CA | 280-285 S. Youngdahl, IL | 286 A. Atwood, CA          |
| 287-288 Beth Haas, CA     |                          |                            |

## - COMMENTS OF MR. TERUO YAMAGATA -

Tokyo, November 22, 1981

Dear Joy Haas,

Thank you very much for the September newsletter, together with your letter of November 13. I just returned to Tokyo from Sacramento last night. Fortunately I had a chance to meet Mr. and Mrs. Tokutomi at the San Francisco airport for half an hour on my way back to Tokyo. It was a very short trip. I sincerely hope I shall have an opportunity to visit San Jose and to talk about KIGO such as "moon, hazy moon" etc.

The following are my selections: 185\*, 190, 191, 192, 195\*, 200, 203, 214, 215, 219, 221, 227\*, 229, 235, 251, 283, 286, 287.

I am extremely busy at the moment, as I have been out of Japan. Thanking you again for the beautiful GEPP0 and please convey my best regards to your mother.

Sincerely,  
/s/ Teruo Yamagata

Dear Teruo Yamagata,

Members join me in wishing you and those around you much joy and happiness in the New Year. We also extend our sincere appreciation for the time and thought which you have shared with each of us in your Merit Roll choices and comments. As readers anticipate each issue of the GEPP0, the Merit Roll page is #1 in importance. I am sure that with the re-reading of each haiku in back issues, members generate new ideas, new implications and new growth as they review your choices and submissions. All of us agree that we have much to learn.

Weather conditions in California have been unusually severe this winter. Like a well known brand of salt, "It never rains but it pours." The last GEPP0 was launched in the midst of a "wallapaloozer" and postal services were challenged with mail sacks absorbing water on the docks. While the Mainichi Newspaper was reporting unseasonably warm weather in Tokyo, members in the San Francisco Bay area were concerned with onslaughts of winter flooding. In the words of one member, "... am spending these anguished hours of days in a daze anent anguished nature and her beloved trees demise...amid mudslides and torrential rains, anguished humans and wildly frightened creatures of the forest rampaging around, searching surcease and 'where'...." And a family's tragedy:

Struck ... with no warning / deluge routes winter mud slides / home collapsed like cards  
Greer Newcomb, Palo Alto, CA

In the meantime, hundreds of small birds have sought refuge and food in our woody garden. And through my binoculars I also note that the tips of our huge maple tree have a tinge of red . . . Ah! Spring is coming. We all send our best wishes and look forward to your next visit in California.

 C. Joy Haas

- SEPTEMBER SUBMISSIONS -

- MERIT ROLL -

"BEST CHOICES" (\* indicates superior choice)

| <u>Teruo Yamagata, Japan:</u> | <u>Editorial Composite:</u> | <u>Members: (most votes)</u> |
|-------------------------------|-----------------------------|------------------------------|
| * 185 M. Maloy, CA            | 240 H. King, CA             | 240 H. King, CA              |
| * 195 E. Dunlop, CA           | 195 E. Dunlop, CA           | 286 A. Atwood, CA            |
| * 227 Beth Haas, CA           | 255 V. Provenzano           | 287 Beth Haas, CA            |
| 190 J. Ball, CA               | 287 Beth Haas, CA           | 192 J. Ball, CA              |
| 191 J. Ball, CA               | 221 W. Greig, TN            | 195 E. Dunlop, CA            |
| 192 J. Ball, CA               |                             | 251 T. Murphy, MN            |
| 200 K. Fickert, OH            | 185 M. Maloy, CA            | 257, 255 V. Provenzano       |
| 203 W. Fitzpatrick, CA        | 192 J. Ball, CA             | 194 E. Dunlop, CA            |
| 214 G. Gould, CA              | 194 E. Dunlop, CA           | 199 L. Giskin, WN            |
| 215 G. Gould, CA              | 251 T. Murphy, MN           | 206 J. Andrew, CO            |
| 219 W. Greig, TN              | 276 T. Yamagata, JAP        | 221 W. Greig, TN             |
| 221 W. Greig, TN              | 286 A. Atwood               | 254 T. Murphy, MN            |
| 229 Beth Haas, CA             | 190 J. Ball, CA             | (most circled)               |
| 235 Ros. Haas, MI             | 254 T. Murphy, MN           | * 255 V. Provenzano, CA      |
| 251 T. Murphy, MN             |                             | * 195 E. Dunlop, CA          |
| 283 S. Youngdahl, IL          | 199 L. Giskin, WN           | * 189 J. Ball, CA            |
| 286 A. Atwood, CA             | 227 Beth Haas, CA           | * 240 H. King, CA            |
| 287 Beth Haas, CA             | 229 Beth Haas, CA           | * 276 T. Yamagata, JAP       |
|                               | 245 A. Lewis, NY            | * 185 M. Maloy, CA           |
|                               | 257 V. Provenzano, CA       | * 194 E. Dunlop, CA          |
|                               | 191 J. Ball, CA             | * 221 W. Greig, TN           |
|                               | 203 W. Fitzpatrick, CA      |                              |
|                               | 267 R. Stewart, CA          |                              |

MEMBERS VOTES (Range: 10 - 0)

|   |  |
|---|--|
| 10: 240   | H. King, CA  |
| 9:  |  |
| 8:  |  |
| 7: 286, 287   | A. Atwood, CA; Beth Haas, CA                               |
| 6: 192, 195, 251, 255   | J. Ball, CA; E. Dunlop, CA; T. Murphy, MN; V. Provenzano   |
| 5: 194, 199, 206, 221   | E. Dunlop, CA; L. Giskin, WN; J. Andrew, CO; W. Greig, TN; |
| 254, 257  | T. Murphy, MN; V. Provenzano, CA                           |
| 4: 192, 202, 229, 245,  | J. Ball, CA; W. Fitzpatrick, CA; Beth Haas, CA; A. Lewis;  |
| 267, 270, 276   | R. Stewart, CA; Kiyoshi Tokutomi, CA; T. Yamagata, JAP;    |
| 3: 185, 190, 191, 200, 201, 203, 205, 214, 232, 235, 246, 259   |  |
| 2: 188, 208, 226, 227, 228, 230, 231, 233, 236, 242, 260, 261, 265, 269, 271, 272, 273, 274, 275, 278, 283, 284 |  |

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

|   |  |
|---|--|
| 6: 255  | V. Provenzano, CA                          |
| 5: 195  | E. Dunlop, CA                              |
| 4: 189, 240, 276  | J. Ball, CA; H. King, CA; T. Yamagata, JAP |
| 3: 185, 194, 221  | M. Maloy, CA; E. Dunlop, CA; W. Greig, TN  |
| 2: 189, 192, 202, 227, 245, 254, 259, 270, 272, 273, 274, 275, 287, and 260                           |  |
| 1: 186, 191, 199, 203, 206, 208, 224, 228, 229, 233, 237, 242, 246, 251, 256, 257, 261, 267, 283, 288 |  |

## - ARIGATO GOZIMUS -

During the past year, the editor of the GEPP0 has noted many points of view among the personal notes, encouragement and accolades received in the mail:

- Quality is more important than quantity.

Members have expressed the desirability of conserving paper, publication costs, readers time and members dues with presentation of "the best" haiku submissions in a professional format with substance.

- Quantity of haiku is more important than quality.

For some members, the format for presentation of their haiku is not important. Such details as sequencing of ideas, proof reading, publishing of errata, recording all the evaluations, news of Society meetings, copyright protection, back cover page information is not read or of little interest to some readers.

- Timing of publication.

The editor is most appreciative of those members who can be relied upon to respond with the precision of clock work in the tail wind of Mr. Teruo Yamagata whose comments must travel from Japan. Others, whose responses, comments and votes are also a valuable part of the GEPP0, and the GEPP0 Merit Roll especially, have been somewhat inconsistent in the timing of their response or non-response.

- Typing of submissions.

Our members are to be commended for the care and thought which go into preparation of their submissions, with neat pages, organized for cut and slash. The separation of each comment with your name and state is of great assistance. The separation of your haiku submissions by month and season is also helpful.

- Master numbering system.

In a computer era, the suggestion that the GEPP0 initiate consecutive numbering of haiku throughout each year is a most valuable one. Since the release of what was basically the first GEPP0 in July 1978, the Society has assembled and preserved several thousand haiku. The numbering of such a master file could be initiated very simply with reference to i.e. year/ month/ haiku number.

- Members Votes.

The number of votes tallied each month influences the value of the GEPP0 Merit Roll. Your vote is important and your editor has tallied each haiku with great care, including a record of the person voting. Increasingly through the months, members with a reputation for haiku excellence who initially comprised the Editor's panel have not voted or made minimum input too late. The method introduced for the Editorial Composite in this issue and previous issues is based on a scoring system which includes Mr. Yamagata's votes and members votes. The resulting score provides a general indication but is not viewed as "final." The editor is aware that some haiku are "missed" by members which is also informative. To those of you who have so consistently voted . . . thank you.

- GEPP0 Mailings.

A few members have expressed a preference for monthly arrival of haiku in "small doses." Others prefer to review "lots of haiku," bimonthly or quarterly. The number of submissions each month throughout the year has varied and the cost of many small issues has an influence on the amount of content which can be included in the GEPP0. With two increases in 1981 postal rates, the periodic release of an enlarged edition of the GEPP0 has been a management practice to conserve members funds. Members postage donations and stamps have been most helpful . . . thank you.

- Haiku Submissions.

For the time being, until the DOJIN System is introduced, and as space and time permits, members are not limited in the number of their submissions. Beginning in 1982, haiku work sheets as a supplement to the GEPP0 will meet some of the needs. Please continue with your votes and comments as usual. The periodic release of each month's "best" haiku along with votes and the usual substance will continue in your GEPP0 Haiku Journal.

- C.J.H.

MEMBERS YUKI TEIKEI HAIKU: fragments, fragrance, recent publications

Our Few Seasons . . . the mood of earth . . . Somewhere...Sunrise! . . .  
Listen to Light . . . Swish of Cow Tail . . . Kicking the Dust . . . Crane over the  
Lake . . . Day into Night . . . Glow from a Stone Lantern.

The soul's inner sparkle in members haiku glistens with the quality of fine  
jewels in a "human sky of values." As haikuists feel the pulse of each season, their  
appreciation of nature and living things radiate from the pages of their haiku.  
Their resonance reverberates in . . .

Rayond Roseliep. Listen to Light. Ithaca, New York: Alembic Press, 1980  
hc \$10. soft \$4. on fine laid finish paper, bamboo brush illustrations  
1980 Grand Prize: The Shugyo Award, 3rd Annual International YUKI TEIKEI Haiku  
Contest, YUKI TEIKEI Haiku Society  
Campfire extinguished / the woman washing dishes / in a pan of stars

..... Swish of Cow Tail. Amherst, Massachusetts: Swamp Press, 1981  
hc \$10. soft \$3. on Japanese papers and profusely illustrated;  
miniature 3x3 accordian style format folds out to four feet

Ann Atwood. Haiku selected and adapted into English from Gunther Klinge, Day into  
Night. Rutland, Vermont: Charles E. Tuttle Company, 1980. \$12.50  
Handsome graphics on fine paper. 180 pp.

..... Haiku: The Mood of Earth. New York: Charles Scribner's Sons. 1971  
Photographs in full color by the author.

This empty mountain! / the thinning trail you travel / is ravelled in mist

George Swede (ed.) Canadian Haiku Anthology. Toronto, Canada: Three Trees Press, 1979  
Presents the work of twenty Canadian authors including:

Eric Amann. 1978 Yukuharu Grand Prize, First Annual YUKI TEIKEI Haiku Contest  
The names of the dead / sinking deeper and deeper / into the read leaves

C.M. Buckaway. 1978 Yukuharu Award/California First Bank Award  
Again combining / the corn crop, crimson sun sets / into the stubble

Mildred Clair Pratt  
The blossom petal / shrinks and curves in ecstasy: / the plundering bee

George Swede. 1979 Golden State Sanwa Award, 3rd place. Second Annual  
International Haiku Contest of the YUKI TEIKEI Haiku Society  
In the elm's shade / the black cat opens one eye . . . / sunspot on its tail

Ian Wolfe. Somewhere . . . Sunrise! Ojai, California: Jai Printing and Publishing  
Available from the author: 4652 Noble Avenue, Sherman Oaks, CA 91403  
On special mornings / the warm shimmer of the air / unbuttons my coat

James Hargan. Our Few Seasons. Madras, India: Sri Surabhi Printers  
Available from the author: 1658 Willowhurst, San Jose, CA 95125  
1979 Haiku Journal Award, Second Annual International Haiku Contest of the  
YUKI TEIKEI Haiku Society  
Rainy Autumn lake / innumerable circles / our boat the center

Marion Jane Richardson. Kicking the Dust. Private publication, 1981. \$3.50  
Available from the author: 320 E. 42nd Street, New York, NY 10017  
1978 Yukuharu Award and The Sumitomo Bank Award, First Annual Haiku Contest  
A heavy heat wave: / teahouse seems farther today / sandals feel tighter

Truth Mary Fowler. Glow from a Stone Lantern. Golden Quill Press, 1981 \$5.50 +  
A tiny spider / working into the soft heart / of a violet

Virginia Russ. Crane Over the Lake. Private printing.  
Available from the author: Pepperwood Grove, P.O. Box 425, Lucerne, CA 95458  
Pressed to the cold pane / my cheek stiff with long waiting / elms outside, sway...  
stripped

# 月報俳句ジャーナル

GEPPU

HAIKU

JOURNAL

C. Joy Haas, Editor

The GEPPU Haiku Journal was initiated in the summer of 1978 as the official newsletter of the YUKI TEIKAI Haiku Society of the United States and Canada (formerly the Yukuharu Haiku Society - English Language Division founded in 1975).

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

## HAIKU SUBMISSIONS

- **DEADLINE:** All submissions for each issue must be received **NO LATER THAN** the 25th day of the month. Late submissions will be included in the newsletter of the following month if space and time permits.
- Write at least one haiku with the given KIGO for each month, if relevant to your geographical location.
- Members may submit up to three haiku each month on 1 standard 8 1/2 x 11 page (white) using alternate KIGO choice relevant to the month/season.
- Use the recommended format for submissions. Date all submissions and keep a copy. Manuscripts will not be returned. Queries and requests for reply should be honored with an SASE.
- **ADVANCE SUBMISSIONS** are encouraged. The editor will maintain files up to three months in advance of 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 TEIKAI haiku.
- **IDENTIFY** the 3 best haiku by circling the number of the haiku.
- **COMMENT** on reasons for your selections. As a convenience to the editor, please double space between comments. Conclude each comment with your name/state.
- **VOTING RESULTS** and haiku authorship will be released in the succeeding issue of the 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 TEIKAI haiku.

## GUIDELINES FOR INFORMED EVALUATION OF YUKI TEIKAI HAIKU

### Structure:

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

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

- Focus on the emotional content of ONE KIGO?
- Communicate in present tense, the "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? (KOMORO)
- Stimulate recurrent images?
- Generate implied meanings? symbolic? historic? spiritual?
- Appeal to esthetic sensitivity?

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

#### - KIGO USAGE

- MUKI - no KIGO (non-seasonal)
- Double KIGO - two seasons overlap
- Triple or multiple KIGO - distorted focus
- UGOKU - KIGO is shiftable; KIGO can be substituted
- TSUKI SUGI - ideas are too closely related, redundant; content becomes trite, common thought.
- Content is not related to the meaning of the KIGO.

#### - MECHANICS

- Use of unnecessary syllables or articles, e.g. "a"
- Insufficient use of articles
- Enjambment - mars the flow
- Third line is weak

### KIGO FOCUS for 1981 KIKO

|           |               |                   |
|-----------|---------------|-------------------|
| 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 valouts     |
| August    | (YACHIGATSU)  | Starry night      |
| September | (KUGATSU)     | Swallows          |
| October   | (JUGATSU)     | Autumn wind       |
| November  | (JUICHIGATSU) | Hibernation       |
| December  | (JUNIGATSU)   | Mistletoe         |

# 有季定型

Yuki Teikei Haiku Society  
of  
USA and Canada

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

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

## 1982 CALENDAR

Monthly meetings: First Saturday of each month except as announced. 1:30-4:00  
515 North 1st Street, San Jose  
The Sumitomo Bank of California

February 15, 1982 Deadline for considering members submission of TWO YUKI TEIKEI haiku for Haiku Journal

March 1, 1982 Deadline for submissions Fifth Annual International Haiku Contest sponsored by the Society

June 5, 1982 Fifth Annual YUKI TEIKEI Haiku Awards Program at the residence of: Helen Carter King

October 2, 1982 Annual Membership Meeting, YUKI TEIKEI Haiku Society of USA and Canada, San Jose, California

FOUNDERS and EXECUTIVE DIRECTORS

Kiyoshi and Kiyoko Tokutomi

ADVISORS TO THE FOUNDERS

|        |               |
|--------|---------------|
| Japan  | Shugyo Takaha |
| Canada | Eric Amann    |
| U.S.A. | Makoto Ueda   |

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|        |                |
|--------|----------------|
| Japan  | Teruo Yamagata |
| Canada |                |
| U.S.A. |                |

EDITORS

|               |                             |
|---------------|-----------------------------|
| Haiku Journal | Kiyoshi and Kiyoko Tokutomi |
|---------------|-----------------------------|

|                     |             |
|---------------------|-------------|
| GEPPU Haiku Journal | C. Joy Haas |
|---------------------|-------------|

OFFICERS (1981-1983)

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|---------------------|-----------------|
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| Vice-President      | David Wright    |
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Past President and Corresponding Secretary Patricia Machmiller  
 Past President 1977-1979 Edwin A. Falkowski  
 Past President 1975-1977 Kiyoshi Tokutomi

月報俳句ジャーナル  
 GEPPU HAIKU JOURNAL

C. Joy Haas, Editor  
 201 Douglas Avenue, San Jose, CA 95117  
 Patricia Machmiller

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FIRST CLASS



# 月報俳句ジャーナル

G E P P O

H A I K U

J O U R N A L

S U P P L E M E N T

C. Joy Haas, Editor

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Monthly Newsletter

Vol. 5, No. 1, January 1982

Supplement 43

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## HAIKU WORKSHEET

- ICHIGATSU -

January KUKO

KIGO FOCUS: End of Autumn and Winter KIGO

1. The year's first sunrise  
illuminates the quiet town  
a car stops, doors slam
2. The new calendar  
needs checkmarks for our birthdays  
red crayon works best
3. Small boys dig tunnels  
and caves in drifted snowbanks  
no school tomorrow
4. No mochi this morn  
just ate mush, poached eggs and toast  
thus New Year begins . . .
5. On this New Year's night  
countless stars gleam, among them  
Shepherd Star . . . alone
6. Changing grave flowers  
slowly trace my parent's name  
soft the New Year breeze
7. "Light the lamp," she says  
and beyond the wide glass doors --  
sofa in the snow!
8. Nightfall in the woods:  
sound of water over stone --  
softened by new snow
9. Lone small red berries  
still cling to the mountain ash  
in the cold churchyard
10. Why did you tell me  
not to come outside tonight?  
the snow is lovely
11. Snow inside my boot  
turned to slush in a minute  
my sock is all wet
12. High on the mountain  
covered with yesterday's snow  
a wagon wheel creaks
13. On cold Thanksgiving  
woman sits alone staring . . .  
total emptiness
14. While young make merry  
under mistletoe old man  
sneaks peek at dry twig
15. As the animals  
start hibernation process  
year's dreams put to rest
16. Mountains in the distance  
today display snow on tops  
early wild radish
17. From freeway auto  
far across the valley floor  
are new snow-capped peaks
18. Birds from winter sky  
rest and chatter in refuge  
then fly further south
19. After wide circles  
a crow returns to his roost --  
the steady north wind!
20. Standing arm-in-arm  
we watch our breath disappear --  
snow-covered mountains!

21. The sun reflects on  
range upon range of mountains  
snow on farthest peaks
23. Above daughter's cries:  
gay music on the player  
cloudy winter sky
25. A tramp in the street  
being chased by the north wind...  
hands in his pockets
27. I've been gone too long --  
now the north wind penetrates  
my heaviest coat
29. A bowl of noodles  
atop today's newspaper --  
December morning
31. Frost on the window:  
the dampness around my feet  
creeps up from the floor
33. Touching the bare branch --  
it still seems quite untouched!  
swirls of tule fog
35. The winter chill mounts  
as evening dark approaches  
the wide soundless hall
37. Smoke from the cabin  
a thin winter moon descends  
in the silver birch
39. Snow and rain come down . . .  
hitting the distant hilltops  
was the snow portion
41. A covey of quail  
seek earthworms in sodden grass ...  
sun rays through the clouds
43. Trees barren of leaves  
branches trimmed with necklaces ...  
sun-opaled rain drops
45. Ski-trip forgotten --  
outside the blizzard rages  
"Hooked on Classics" here
47. And now the juncos  
bringing suitcases of snow . . .  
at home in my yard
22. Rattle of north wind:  
Did I leave the back door open?  
Oh! The lock is loose!
24. Snow covered mountains  
glittering from the distance . . .  
observatory
26. Snow-covered mountains  
yet the pines stand unburdened --  
father and mother
28. I found one treasure  
among odds and ends -- pale sun  
In a winter sky
30. In the forest fog  
Sandy and I hunt pinecones --  
the smell of wet leaves . . .
32. December midnight:  
My neighbor's door slams, and then . . .  
footsteps down the stairs
34. Dressed in my new wig  
I discard old calendar  
all dates tentative
36. Transfer of memoirs  
from old calendar to new  
the shortened pencil
38. Santa Clara storms  
come with the coldness at night  
white hills each morning
40. It was a new world  
when the sun came up today  
the mountains were white
42. Bashful parasite  
embraces the living tree . . .  
the mistletoe ploy
44. Arctic cold warning --  
staples, blankets and music  
for hibernation
46. As decoration  
on wall, my worn-out snowshoes  
glad to let them hang
48. The brief, sudden sun  
throws each long, narrow shadow  
through red wood snow fence

# 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

The GE P P O Haiku Journal is the official  
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of the U.S.A. and Canada and is published

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FIRST CLASS

# 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

Dear YTHS member,

We have recently been honored with requests for the haiku of our members. In order to extend these courtesies to the public beyond our membership, we need your permission to release haiku which you have submitted to the GE P P O and Haiku Journal.

Your Founders, Kiyoshi and Kiyoko Tokutomi have been asked to assist in the preparation of a column of English Language Haiku for Mainichi Daily News in Tokyo and Hokubei Mainichi North American Daily in San Francisco. They have also been asked to coordinate a haiku exhibit to be sponsored by one of our local banks. The first group of very handsome plates has been prepared with calligraphy and additional exhibits are planned.

At the present time, Mr. and Mrs. Tokutomi are compiling members haiku for an English Language Saijiki. In addition, they plan to release two issues of Haiku Journal this year. Each member is invited to send in immediately, two of their best haiku for the 1981 edition of Haiku Journal and two additional haiku, their best from the GE P P O for the 1982 edition. Please mark your submissions, "FOR HAIKU JOURNAL".

In the weeks and months ahead, Mr. and Mrs. Tokutomi will be selecting haiku which members have submitted to Haiku Journal and the GE P P O for exhibits, for the Saijiki and for publication in two Japanese newspapers. May we have your permission to publish or exhibit your haiku in this way? If so, please sign the form below and forward it promptly.

2/1/82

C. Joy Haas, Editor

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## H A I K U   R E L E A S E

TO: Kiyoko and Kiyoshi Tokutomi, Founders and Executive Directors,  
YUKI TEIKEI Haiku Society of USA and Canada, 1020 South 8th Street, San Jose, CA 95112

I give permission to Kiyoshi and Kiyoko Tokutomi to make selections from haiku I have submitted to the GE P P O and Haiku Journal, and to release, publish or exhibit in one or more of the following:

- Haiku Journal forthcoming issues
- English Language SAIJIKI of the YUKI TEIKEI Haiku Society of USA and Canada which is being compiled for future publication
- Haiku column of Japanese newspapers including Mainichi Daily News, Tokyo and Hokubei Mainichi, North American Daily, San Francisco
- Public exhibit where the aesthetics and intent is supportive of haiku

NAME \_\_\_\_\_ Address \_\_\_\_\_ Date \_\_\_\_\_

Please sign and return this form without delay to Kiyoshi and Kiyoko Tokutomi at the above address, along with 4 haiku submissions, your best, marked "FOR HAIKU JOURNAL"

YTHS 2/82