

月報俳句ジャーナル

GEPP0

HAIKU

JOURNAL

J. I. Ball, Editor Humanities Department

Monthly Newsletter

Volume 7, Number 3 March 1984

MEMBERS! HAIKU FOR FEBRUARY/MARCH 1984 Vote for 10. Circle your top three choices. You probably noticed a duplication of a page in the February GEPP0. This was due to our printer -- by the time I discovered the problem all GEPP0s were in the mail. Hence you will see February haiku numbered 148 - 166 in this issue. For the April Geppo submit a TOTAL OF THREE HAIKU using early spring kigo. Here are some suggestions: the first spring day, spring morning, blossoms, melting snow, spring rain, spring fever, new leaves, fresh leaves, new grass. You may refer to the list of kigo provided in the Nov/Dec Geppo.

- | | |
|--|---|
| 148. The first plum blossom!
Most pleasing of all aromas...
Oh, so many buds. | 157. The barest branches
scraping shingles in the wind
The cat on the roof |
| 149. Winter overcoat
So thick and white .. Pima Point,
I'll stay on the rim. | 158. From among gray trees
columns of smoke rise and fade
winter morning sky |
| 150. One lone leaf clinging
On bare branches of the tree ...
Is this member me? | 159. along the branches
already squirrels sniffing
the almond blossoms |
| 151. Home from graveyard shift --
Steam rises from the back fence
toward the winter sky. | 160. A red balloon drifts
above the parks bare branches
His gray head follows |
| 152. ...sudden change of key
in Verdi's 'Traviata'
Winter loneliness | 161. The winter sky filled
with so many stars tonight
one gets a new name |
| 152. The clock strikes midnight.
A basket of oranges
dangles on a chain. | 162. The bare branches tell
me nothing - I have to find
a different tree |
| 153. Valentine cookie -
we share one that says "Kiss me"
and a pot of tea. | 163. six trees in a row -
their bare branches entangled,
one tree to another |
| 154. Trying to tell me
an almond blossom is plum,
he changes his mind. | 164. new almond blossoms --
the soil underneath the trees
is freshly plowed |
| 155. This cool, clear evening:
almond blossoms far below,
up here -- white cow bones. | 165. The winter moonlight --
A wood fence and a dirt road
near a pine forest. |
| 156. Winter sky is gray.
Not much reflection of light.
The house looks dingy. | 166. A gloomy morning:
the absolute bitterness
of a sour orange. |

167. Lazy winter flies
so still on my east window...
I crawl back into bed.
168. Gift poinsettia
dropping its last red petals ...
who gave it to me?
169. On this brisk morning
I sort out old winter clothes ...
cleaner's or yard sale?
170. Mountain winter night
the universe burns round us
all horizons starred
171. A white drift of snow
floats down from a high fir branch
through the dark grey sky
172. A fresh breath of air
red-white peppermint stripes cross
camellia petals
173. March pussy willow
absorbs the warmth and color
from our closest star
174. Mild winter sunbeams
color the western cloudbank
in awesome splendor
175. Unable to cry
she strolls into the cold rain
for substitute tears
176. My first New Year's dream,
How can a mere dream know all
my wishes so well?
177. This shoveling snow
is the only household chore
that is not a chore
178. This shoveling snow
I sculpt fantastic sheer cliffs
for imagined hugs
179. Ah, that winter grove
it belongs to me! that fence
notwithstanding, see
180. for his pregnant wife
sweet mandarin oranges
sharing one with her
181. the first winter rain
taps softly at the windows ...
suddenly some hail!
182. that miserly man--
sprigs of early plum blossoms
peer over the fence
183. The receptionist
suddenly pounds typewriter
coldness in spring day
184. The patients visit
each other in hospital
long day afternoon
185. I visit the park
according to suggestion
but no blossom yet
186. Pale gray wooden fence,
New pussy willows green-gray ...
Catkins are purring.
187. TV announcer:
Early spring! Is he kidding,
wearing boots, cap, gloves?
188. Is that bird chirping?
Too cold to raise the window.
Maybe calling .. HELP!
189. In the early spring --
Fountains of forsythia
Sprays of yellow mist
190. All along the creek ...
the pussies on the willows
doff their snug black caps
191. proverbial bird
on the lawn in early spring
catching you know what
192. This old overcoat
comforting on such a day
even back in style!
193. eating oranges --
as hard to quit as to stop
scratching an itch.
194. Two below zero --
seed catalogs strewn around
blooming on the rug.
195. In the gray twilight
This bare tree suddenly leafs ...
Overnight migrants.
196. No mustard plaster ...
Alone now with memories.
Mother could kill flu.

197. Winter coat...too thin
Flapping in this sharp wind, back
To last-chance gas pump
198. A bitter morning -
frozen rain droplets under
scarecrow's faded eyes
199. An old scarecrow stands
in a desolate field - the
threadbare overcoat
200. Peregrine falcon
perched upon a barren branch
mouse hiding below
201. Morning ginko walk --
my winter coat blown open
by the first warm wind
202. Lifting my teacup --
early plum blossoms springing
from an ancient branch
203. A seagull's shrill cry
cuts across the foghorns blasts --
trawlers headed in
204. Threads of melting snow
Falls from black and white boulders:
growing pristine lake
205. In snow covered field
Shoots peeking at the warm sun:
Crocuses kana?
206. Cold Winter morning:
Destroying pink solitude
A milk bottle breaks ...
207. With white stream blowing,
Pushing dark green waves firmly,
three whales lumber past
208. Melancholy night:
From an empty flower pot
Sound of melting ice ...
209. Suddenly a noise,
Breaking quietude of night:
An icicle falls ...
210. among herring gulls
surveying drifting ice floe
regal glaucous gull
211. in this late blizzard
a vole wedged in a bare bush-
a shrike sits nearby
212. little pied-billed grebe
alone in the icy stream-
why no company?
213. Crows step gingerly
on snow covered rocks and sand
searching hopefully
214. Men set up warm huts
on the frozen lake ... bore holes
and fish patiently
215. On a snowy night
deer wander, find a warm copse
and wait for morning
216. Lakeside in winter--
A weak sun puts in shadow
the lifeguard's chair
217. A winter sunset:
The poet reads his last line,
a train whistle fades ...
218. A winter daybreak:
Looking through cracked windowpanes
at wind in dead leaves
219. In a row along
the windowsill, oranges.
Eggs, sunnyside up!
220. Tossing an orange
in the compost pile; old dog
chases after it.
221. I've never been
where it gets below zero
though I'm shivering.
222. Early spring breeze in
and out the open window
drapes following it
223. Wiggling in the sun
frogs emerge from winter mud
then untimely frost
224. Wild geese weaving up
in the clearness of the light
a trembling kit tail
225. Pussy willow stems
crowded in the rusty pail --
sprouting anyway
226. Nippy air currents
yank my kite without warning --
nylon string and all!

227. Early spring morning:
the finch stretches melody
clear across the yard
228. Early spring morning
fisherman on river bank
catching forty winks
229. Early spring shower
from one leaf to another
Splat! Splat! of water
230. Bitter morning wind
about her scrawny ankles
tattered coat whipping
231. Swallows returning
to San Juan Capistrano
right on schedule!
232. ...WARM DAYS OF MARCH:
Pet spider's nest is cluttered
with fly carcasses!
233. Warm winter morning--
A white butterfly flutters by ...
No time for gossip!
234. In the morning sun
yellow daffodils shedding
the evening mist.
235. On the window ledge
an unknown bird with strange song
wild cherry blossoms
236. A gentle noon breeze
she opens her parasol
plum petals falling
237. Whispering spirits
young poets at Basho's grave
bringing daffodils
238. On the tall pine tree
A blue jay chooses his songs
from dawn to dust
239. a full moon tonight
clinging to this blade of grass
a rain-swept rose leaf
240. in the soft spring breeze
a tiny butterfly rests
on my first crocus
241. outside my window
the sound of twittering birds
the trees are budding
242. on a country road
a car stuck in the spring mud
a child's red boot too!
243. Winter almost gone
School notebook lies uncovered
in the melting sun
244. Upon barren tree
the first snowflakes bead branches
and an old blackbird
245. fallen in the mud
the crying child looks around
to see who's watching
246. latest spring fashions
mannequin and a salesgirl
exchanging glances

MEMBERS' VOTES FOR FEBRUARY HAIKU: Name: Haiku Number - Votes - Circled Votes
Members' names are listed in numerical order of haiku printed. Only haiku
receiving votes are mentioned. '**' and '*' indicate top vote getters.

R Haas 67-2-1;68-2-0;69*-6-1	M Elliott 70-1-1;72-1-0
B McCoy 73**-9-2;74-2-0;75-2-1	V Golden 76-1-0;78-1-0
T Yamagata 79-1-1;80-1-0;81-1-1	H Evans 83-3-0;83-3-1
E Dunlop 85*-7-3;86-2-2;87*5-3	P Machmiller 88-2-0;89*-5-3
M Henn 91**-10-0;92-3-0;93-2-0	D Greenlee 94-3-0;96-3-0
W Fitzpatrick 97-1-0;98-1-1;99-1-0	C Nabors 100*6-0;102-2-2
H Dalton 103*-6-2;104-1-0	S Youngdahl 106-1-0
K Avila 109-2-0;110*-6-3;111*-6-1	T Arima 112**-12-6;113-3-0;114-2-0
T Arima 115-3-0;116-3-0	D Priebe 118-2-0;119-1-0;120-2-0
M Maloy 121-1-1;122-4-0;123-2-0	M Sinclair 124-1-0;126*-8-2
P Truesdell 127*-6-1;128-1-1;129-1-0	L Schuck 130**-10-3;131-1-0;132-1-0
M Richardson 133-1-0;134-3-1	D Lewis 136-3-2;137-3-1;138-1-1
M Henn 140-2-0;141-3-0;142-2-1;143-1-0	J Roberts 145-3-0

Yamataga Sensei's Votes:

72,85,(87),89,(92),100,112,116,118,130,134,136,(140),141,142,145

Here is a short bibliography on Haiku and Senryu. I would appreciate comments and additional annotated entries from members. I recommend the books on this list. J. T. Ball

BIBLIOGRAPHY ON HAIKU AND SENRYU.

Blyth, R.H. HAIKU. Vol I: EASTERN CULTURE. Vol II: Spring. Vol III: Summer-Autumn. Vol IV: Autumn-Winter. Tokyo: Hokuseido, 1949-52.

_____. A HISTORY OF HAIKU. 2 Vols. Tokyo: Hokuseido, 1963-4

_____. JAPANESE LIFE AND CHARACTER IN SENRYU. Tokyo: Hokuseido, 1960

_____. SENRYU: JAPANESE SATIRICAL VERSES. Tokyo: Hokuseido: 1949

_____. ZEN IN ENGLISH LITERATURE AND ORIENTAL CLASSICS. Tokyo: Hokuseido, 1942

Giroux, Joan. THE HAIKU FORM. Rutland, Vermont and Tokyo, Japan: Tuttle 1974

Hackett, J. W. THE ZEN HAIKU AND OTHER ZEN POEMS. Tokyo, Japan: Japan Publications, 1983

_____. THE WAY OF HAIKU: AN ANTHOLOGY OF HAIKU POEMS. Tokyo: Japan Publications, 1969

Henderson, Harold G. HAIKU IN ENGLISH. Rutland, Vermont and Tokyo, Japan: Tuttle 1967

_____. AN INTRODUCTION TO HAIKU. Garden City, New York: Doubleday and Company, Inc. 1958

Miner, Earl. JAPANESE LINKED POETRY. Princeton, New Jersey: Princeton University Press, 1979

_____. THE JAPANESE TRADITION IN BRITISH AND AMERICAN LITERATURE. Princeton, New Jersey: Princeton University Press, 1958

_____. THE MONKEY'S STRAW RAINCOAT. Princeton, New Jersey: Princeton University Press, 1980

Reps, Paul. (comp.) ZEN FLESH, ZEN BONES: A COLLECTION OF ZEN AND PRE-ZEN WRITINGS. Rutland, Vermont and Tokyo, Japan: Tuttle, 1957

Shiffert, Edith and Sawa, Yuki. HAIKU MASTER BUSON. South San Francisco: Heian International, 1978

Ueda, Makoto. MATSUO BASHO. Tokyo, Japan: Hokuseido, 1970

_____. MODERN JAPANESE HAIKU, AN ANTHOLOGY. Toronto, Canada: University of Toronto Press 1976

Yasuda, Kenneth. THE JAPANESE HAIKU: ITS ESSENTIAL NATURE, HISTORY, AND POSSIBILITIES IN ENGLISH. Rutland, Vermont and Tokyo, Japan: Tuttle. 1957.

Yuasa Nobuyuki (trans.). BASHO: THE NARROW ROAD TO THE DEEP NORTH AND OTHER TRAVEL SKETCHES. Hammondsworth, Middlesex: Penguin 1966.

POLICY FOR THE DOJIN SYSTEM

The Purpose of the DOJIN System. In the interests of promoting the writing of quality haiku, the Executive Committee and Founders of the Society wish to initiate a system called the DOJIN SYSTEM. This is similar to that used frequently in Japan. The purpose of the system is to identify certain persons within the society who have demonstrated commitment to haiku through the writing of quality haiku, through the study of haiku literature, and through their willingness to assist other members with the art of haiku.

In Japan, many societies identify leading members as DOJIN. The word DOJIN means:

DO

way

(shared goals)

JIN

person

(member)

DOJIN are to be mentors, or resources for the society. To identify a DOJIN then, is to identify a resource for other members of the society.

The Role of the DOJIN. There are several basic roles for DOJIN. These may be extended or modified over time. These roles are:

Mentor. The DOJIN is a mentor. He/she should try to do whatever possible to encourage the writing of quality haiku and to promote the attitude necessary for the writing of quality haiku.

Correspondent. The DOJIN should correspond with members of the society for purposes of constructive criticism, encouragement, and development of haiku attitude. Members should feel free to write to DOJIN. The DOJIN has the responsibility to answer.

Writer. The DOJIN will contribute FIVE haiku per month for the GEPPPO. These will be placed in an identified section in the GEPPPO. Members will be encouraged to compare DOJIN haiku with haiku of other members. DOJIN may also write short articles for the GEPPPO.

Contributor. DOJIN will pay dues of \$25 per year (double that of other members.)

Reader of Haiku Literature. DOJIN should read both classical and modern literature of haiku and haiku criticism. (See attached bibliography, this issue.) DOJIN should then inform members of articles of special interest or of authors worth special attention.

Qualifications of DOJIN. There are four main qualifications for DOJIN: (1) writing of quality haiku, (2) dedication to the ideals of haiku through time and effort, (3) knowledge of haiku and haiku literature, (4) desire and ability to assist other members with the writing of quality haiku.

Selection of DOJIN. Initial selection of DOJIN will be done by the executive committee and by the Founders of the Society. Nomination will be made on the basis of achievement in contests of the society and consistently high quality haiku written for the GEPPPO. Those nominated will be asked to submit a collection of 12 haiku (representing a total year sequence). Also each nominee shall write an essay doing two things: (1) criticising the strengths and weaknesses of a given haiku (on both technical and artistic grounds), and (2) recommending ways to improve the given haiku. Essays will be judged by the committee and the initial group of DOJIN will be selected based on successful haiku and essays.

MEMBERS ARE INVITED TO COMMENT UPON THE ABOVE POLICY FOR DOJIN. PLEASE INCLUDE YOUR COMMENTARY WITH YOUR NEXT HAIKU SUBMITTED TO THE GEPPPO. Ed.

DON'T FORGET THE HAIKU RETREAT THIS SUMMER!

A retreat is planned for August 24th and 25th at Asilomar Campground in Pacific Grove, California. Total cost for room, board, and program is \$100. We have reserved room for 20 members. The program will include nature, reading, talks, meditation, writing, criticism, writing of a haikai, and fellowship.

Suggested kigo for 1984.

Sources: Yuki Teikei Haiku Journal
Blythe's translations of Japanese haiku

January New Year	February	March	April	May	June
the first dream winter sky winter landscape shoveling snow golden-eye sparrows winter grove	lagging winter snow flurry ice winter coat whale(s) seagulls plum blossom	early spring untimely frost snow melting kite mocking bird pussy willow	tranquility spring breeze spring mud grafting chirping/twittering willow tree	spring twilight halo of the moon meadow grass white shoes May basket bumble bee luna moth wild flowers	summer solstice milky way summer lake canoe ice cream trout water lily
July	August	September	October	November	December
summer morning billowing clouds figs summer school toad leaf shadow	evening calm falling stars goldenrod sun glasses blue jay balsam	autumn afternoon mackerel sky autumn mountains foghorn insect sound grapes	sign of autumn autumn light autumn fields burning leaves grasshopper persimmon	bleak wind early frost dried weeds chimney corner heron matted leaves	end of the year brief sun winter garden Christmas card winter seclusion winter birds orange

Each month the categories: the season, sky and elements, fields and mountains, human affairs, birds and beasts and trees and flowers are represented. Please select up to three kigo each month. MLH.

RULES: Please use three line 5-7-5 form with only one kigo per haiku. If you must use two, one should be the principle kigo.

A similar word may NOT be substituted for the kigo but a plural form may be used or the subject divided... "ending summer" to "summer is ending".

Your haiku should express a new or newly perceived sensation, a sudden awareness of meaning of some common human experience of nature or man. A unique observation.

It should not be explanatory; no cause and effect.

There should be a feeling of "absence of thought". Don't mention feelings; express them.

No moral elements...no "good", "true", "beautiful", no crude emotion. Evoke the feeling.

YUKI TEIKEI HAIKU SOCIETY OF USA AND CANADA

Founders and Executive Directors: Kiyoshi and Kiyoko Tokutomi
Editorial Correspondent, Japan: Teruo Yamagata
Editor: Jerald T. Ball

Officers:
President: David Wright

Vice-President: Diane Q. Lewis

Corresponding Secretary: Patricia Machmiller

Treasurer: Kiyoko Tokutomi

Recording Secretary and
Membership Chairman: Mary L. Hill

月報俳句ジャーナル
GEPPU HAIKU JOURNAL

J. T. Ball, Editor Humanities Department



Ms. Patricia Machmiller 3/84