

# 月報俳句ジャーナル

GEPPPO

HAIKU

JOURNAL

J. I. Ball, Editor Humanities Department

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February 1985

MEMBER'S HAIKU FOR FEBRUARY 1985. Vote for 10. Circle your top three choices. This month submit three haiku for the March Geppo.

82. Against cement wall  
dead stems of asparagus  
wintered and wind-stripped
83. Beautiful woman  
hill across the wash from me,  
wake from winter sleep
84. Your flower basket...  
more than a thank-you...softens  
January gloom.
85. without hesitation  
gives orders to the others  
a man by the fire
86. until the sun set  
just watching a passer-by  
sitter in the sun
87. my regular place  
has been already occupied  
sitter in the sun
88. tight against the branch  
aphids and pussywillows  
in upward spirals
89. early morning sun -  
floating with the plum petals  
a green warbler's song
90. the deaf child claps twice -  
peony-petal snowflakes  
heaped in Buddha's hands
91. wagon tracks measure  
the depth of new-fallen snow  
one wheel is wobbly
92. A lost umbrella  
just another passer-by  
in the winter storm
93. Sound of winter rain  
all night coming and going  
up and down the street
94. From the train window  
each scene but for a moment  
in the winter fog
95. Gray, lagging winter  
sparks shoot high from trash fires  
at the city dump
96. Through the quiet house  
sudden loud chimes at midnight  
my first dream cut short
97. Black silhouetted  
branches against winter sky  
popcorn bedtime snack
98. great white migration  
churning the choppy ocean  
four left on the beach
99. unzipped sleeping bag  
bodies melting slushy snow  
frozen memories
100. late evening knocking  
bear hugs by a welcome guest  
bare hugs by fireplace
101. From freezing night air  
black poodle hurries indoors  
with woodsmoke odor
102. Freezing night stillness;  
Again, old dog coughs dryly,  
the matron sneezes
103. Valentine's Day dusk  
Pink alternates with blue-gray  
above scattered lights
104. at the garbage dump  
thousands of hungry seagulls-  
lakes solid, icebound
105. shabby winter coat  
pockets a cozy mouse nest  
babies are naked
106. snow flurries all day  
blowing wind builds drifts fence high  
lone song sparrow sings

107. Early plum blossoms  
already the wind sends down  
a rain of petals
108. The sparrow's birdbath  
stands as icy pedestal  
without the splasers
109. A lagging winter  
festoons the dill tops into  
frosty ghost fingers
110. Through the snow flurry  
raspberry umbrella  
atop bile green slacks
111. On the brown table  
with large bowls of steaming soup -  
pink camellias
112. In her drafty house  
her sole companion wears the ...  
purring winter coat
113. Iced-up arteries!  
Pulling off my winter shirt  
mere top sunburning
114. Plum blossoms early  
How to tell them as they fall  
thick on the white ground
115. My frayed winter coat  
almost through at the elbows  
soon time to discard
116. Caught in the rainbow,  
a flock of high flying birds  
glitter in cloud ice.
117. The laggard winter  
leaves the stubble on the corn,  
Scare-crow stands straight-tall.
118. Going whale-watching  
I drink hot tea to stay warm ...  
Too sea-sick to watch!
119. New Year's Day again:  
the canary is molting  
I straighten my room
120. Beyond this thin wall  
the sound of someone's shower  
warms the winter rain
121. Day after New Year's:  
fairy-lights stripped from the tree  
a few snowflakes shine
122. Golden eyes find me  
head rubbing against my leg  
I wish I could purr
123. Brilliant winter sky  
standing in a dark window  
someone turns on lights
124. Outside my window  
the trumpet vines are silent  
chirps of sparrows
125. Telling her story  
in lagging winter storm time  
the yawns get bigger
126. Watching snow flurry  
fly about then settling  
on doves flying too
127. Early morning watch  
fog rises forms frost on pines  
lone sea gull soaring
128. whales spouting, sounding  
off the Koko Head Highway  
traffic jam ashore
129. Dad shoveling snow  
glances at the deep-packed roof -  
sun coming out strong
130. the hold filled at last  
the fishing boat turns homeward  
seagulls don't give up
131. two ginger tabbies  
on a patch of winter sun;  
paws folded under
132. first flurry of snow:  
children running home from school  
drag out dusty sleds
133. in Nagasaki  
softening the winter landscape  
the apricot rain
134. outside my window  
pussy willows show grey heads  
welcoming the sun

135. Early spring morning  
cardinal's call from feeder  
a flash of scarlet
136. green sheaths breaking soil  
open white in melting snow  
the brightening day
137. The sunshine has come.  
A bee stops and eats pollen  
From the plum blossoms.
138. The lagging winter  
Hits hard and makes us shiver  
As we step outside.
139. Cars collide, after  
skidding on the ice at dusk,  
Making a pile-up.
139. her spring cleaning day --  
a bottle of aspirin  
on the kitchen sink
140. a gust of March wind --  
my friend apologizes  
for leaving early
141. a tuft of new grass  
disappears into the goat  
bit-by-bit-by-bit
142. flicking of a tail --  
a squirrel is upside-down  
in the plum blossoms.
143. white cat splashed with red  
swerving, I pass her new death  
on the night roadway
144. thin neck in the wind,  
a single poppy trembling,  
in the winter dunes
145. kicking a white ball  
five children run down the beach:  
sea, sand, for these few

MEMBER'S VOTES FOR JANUARY HAIKU: Name-Haiku Number-Votes-Circled  
Votes. Members' Names are listed in order of haiku printed. Only  
haiku receiving votes are mentioned. "\*\*\*\*", "\*\*\*", and "\*" indicate  
top votes. Starred haiku are automatically printed in the yearly  
MEMBERS' ANTHOLOGY. Present issue now available from J. T. Ball at  
\$4 each or 3 for \$10 postpaid.

M L Hill 1*5-2;2*6-2;3***11-2	E Schmidt 4-2-0;5-1-0;6-3-0
E Dunlop 7-2-1;8-2-2;9-2-1	H Evans 10-1-1;
P Shelley 13-1-0;14-2-0;15*6-1	T Arima 16-3-0;17-3-0;18-2-1
T Arima 19*6-2;20*8-2;21*6-3	OR Houston 22-2-2;24*5-2
C Nabors 25-2-1;26-1-0	B McCoy 28-2-0;29-1-0;30-1-0
P Truesdell 31-3-0;32-1-0;33**10-1	S Youngdahl 35-2-0
I Wolfe 38-1-0;39-2-0	V Golden 41-1-0
K Hale 43-1-0;44-1-0;45*4-0	D Greenlee 46-1-0
J Roberts 49-1-0;50-1-0;51-1-0	D Lewis 52-1-0;53-1-0;54-1-0
T Yamagata 55-1-1;56-1-1;57-1-1	JS Spain 58-1-0;59-2-1
H Dalton 61-3-0;62*5-2;63*4-0	P Machmiller 64*5-0;65-1-1
R Haas 66*5-3;67-3-1;68-3-0	D B Dickson 69*5-3;70*5-3;71-1-0
D Lewis 72-2-1	D Wright 73-1-0
H Noyes 76*-8-4	JT Ball 79*5-3;81-1-0

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Yamagata Sensei's Votes: (1) 3 5 7 18 (21) 46 50 68 (70)  
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Note: Our annual HAIKU RETREAT is scheduled for 29 - 31 August in  
Asilomar, California. Out featured guests have agreed to come: Edith  
Shiffert and her new husband Minoru Sawano, and also Professor Kazuo  
Sato of Waseda University, Tokyo, Japan. Edith is author of the  
excellent book: HAIKU MASTER BUSON, recommended reading for all  
haikujin. Watch for the coming announcements! Plan now to attend.  
This is a specatular location for a unique haiku experience. Write  
for further information. jb

## CHIRPING

by Teruo Yamagata and Kiyoshi Tokutomi  
During the winter time, birds make only simple, short sounds. Yet when spring approaches they then begin to chirp in higher tones and one then hears the longer, more intricate songs associated with the coming of spring. This is called "chirping" in haiku and "chirping" is a spring kigo. Chirping is often associated with male birds and is a love song for the mating season.

Perhaps the most impressive singer is the Japanese nightingale. It is said to come to the plumtree when spring arrives. Further, it is sad to see a bird singing in a cage.

The old tree holds  
all the chirping of the birds  
so, it catches all of them. TATSUKO

Its first chirp  
the bush warbler  
is upside-down KIKAKU

UGUISU NO MI WO SAKASAMA NI HATSUNE KANA

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## NOTES FROM/ABOUT MEMBERS

From Opie Houston: Am a little concerned that the "Smiling Mountains" ... in the January issue might give the impression that GEPPD is advocating intentional personification in haiku. ... I realize that the blurb addressed Chinese poetry but the implication in the examples is that personification is acceptable in traditional haiku.

Thanks for the comment, Opie, I agree. These examples do illustrate a tradition related to Chinese poetry. While it appears that on rare occasions even Basho used personification, the traditional approach espoused by YUKI TEIKEI is to avoid technical tricks such as simile, metaphor, rhyme, etc. ed.

Louise Somers Winder says that her health problems have improved. Good news! Best wishes to a long time member! Also, our friend Selma Youngdahl has said farewell to Yuki Teikei. She lists her dates of membership as: 2-23-78 through 2-9-85. Best wishes to both!!! jb.

Thanks to Ethel Dunlop for the followings:

Perhaps our membership would like to study the following from THE WAY OF ZEN by Alan Watts: "...stop making an effort. For the art cannot be learned unless the arrow 'shoots itself,' unless the string is released wu-hsin and wu-nien, without ming ..."

"... in Dogen's view of za-zen one must be sitting 'just to sit' and there must not be any intention to have satori."

"The sudden visions of nature which form the substance of haiku arise in the same way, for they are never there when one looks for them. The artificial haiku always feels like a piece of life which has been deliberately broken off or wrenched away from the universe, whereas the genuine haiku has dropped off all by itself, and has the whole universe inside it."

Margaret Drake Elliott has sent the dust jacket of her book A NUMBER OF THINGS. The book is not haiku but may have interest to those interested in nature. \$15 available from Margaret Drake Elliott,

You editor was just notified that one of his haiku received honorable mention in MAINICHI DAILY NEWS, published in Tokyo. Each year MAINICHI DAILY NEWS publishes over 1,000 haiku in English under the editorship of Professor Kazuo Sato of Waseda University, Tokyo. At the end of the year awards are given to 20 of the haiku, ten in 5-7-5 form and 10 'free style.' The haiku was: As the shrine doors close/mosquitoes join the tourists/outside Nikko gate. Notice it's in 5-7-5 form. Members interested in publishing may write to Prof. Kazuo Sato, c/o MAINICHI DAILY NEWS, 1-1 Hitotsubashi, 1-chome, Chiyoda-ku, Tokyo, JAPAN. ed.