

月報俳句ジャーナル

GEPPPO

HAIKU

JOURNAL

J. T. Ball, Editor Humanities Department

Volume 10 Number 3

March - June 1989

Vote for 10 Haiku. Indicate your top three votes by circling the numbers of the haiku. For the next issue send SIX haiku using the kigo given in this issue. Return your votes and haiku by July 10th.

- 95) Ice-cream truck chiming
RAINDROPS KEEP FALLIN' ON MY HEAD
...between April showers
- 96) Barren since Easter:
among the calla lilies
a new spathe unfurls
- 97) Puddle on the tarp
covering the swimming pool
reflecting spring sky
- 98) Balmy day of spring...
As though drunk, a butterfly
staggers through the yard
- 99) Through open window
sparrows chirping merrily...
Going out, they hush!
- 100) Any moment now
street lined with jacarandas
will burst into bloom...
- 101) Sparkling and refreshed
After chatting with a friend
The wet spring grasses...
- 102) In pouring spring rain
A cat sits on neighbor's porch
Pawing a wet leaf
- 103) Dark green velvet night
Thousands of silver moonbeams
Dance on spring river
- 104) Japense swallow
probes up and down a plane stump -
scudding clouds
- 105) Spring seas -
off shore swells roll onward...
roll onward
- 106) After the thaw
clouds of blossoms -
cloudless skies
- 107) Tiger swallowtail
awakens in the sun -
the budding leaves
- 108) This morning
a young bird left the nest
never looking back
- 109) baby is sleeping
quietly in the basket
tea plucking day
- 110) do not know
the area of this park
a butterfly
- 111) Bird conversation
clamorous in one small tree
is it love or war?
- 112) Black widow spiders
back to work on porch again
crude lopsided webs
- 113) By windy back porch
coral aloe blossoms sway
gray mop almost dry
- 114) Bright summer morning
The only sound, a tapping
cane crosses the street.
- 115) Monarch butterfly
lights upon a full blown rose
Dewdrop world shatters
- 116) Pigeons in the park
walk bent shadow of old man
May breezes stir crumbs.
- 117) Cymbidiums
open flower by flower
tall stalks trembling
- 118) Nesting in the elm
tiny new mockingbirds
mocking their elders

- 119) Unrolling
the new Oriental rug
two spiders mating
- 120) Kite caught in a tree
small boy bemoans his problem--
Boy grown--sticks remain
- 121) Breathtaking moments!
Bluebirds wing down for feeding
then on--to the "North"
- 122) Ground white with blossoms
cherry petals in her hair--
the family dog yawns
- 123) turning to leave
cherry petals fall behind
departing guests
- 124) garden waterfall
cherry petals float to earth
on the sound
- 125) pencil poised
all that comes to the paper
are cherry petals
- 126) spring river
flowing
alongside busy freeway
- 127) new leaves
outside the kitchen window
elderly neighbors
- 128) little boy saying
"These are my favorite," sniff
yellow daffodils
- 129) Layers of clouds
shingle
the April sunset
- 130) On the front porch
tulip bulbs I planted -
loam on the dog's nose
- 131) Fanning fresh scars
on the pruned apple tree -
butterfly wings
- 132) bee on a clover
careless feet at the art show -
honey must be made
- 133) such a little road
on super highway cement
toadflax edges it
- 134) evening in summer --
the boss's secretary
walking to her car
- 135) on television
a man we met in London
ending of springtime
- 136) a roomful of flies --
the butcher washes his hands
and praises his knife

KIGO LIST FOR JUNE/JULY

THE SEASON: Spring--Late Spring
SKY AND ELEMENTS: The first spring storm, simmering air, spring rainbow,
spring star
FIELDS AND MOUNTAINS: Muddy road, mirky fields, spring red tide, spring
tide
HUMAN AFFAIRS: Easter eggs, soap bubbles, windmill, May basket,
grafting,
balloon, May day, swing (child's)
TREES AND FLOWERS: Artichoke, lilac, tulip, wisteria blossoms, sweet
pea,
primrose, rawthron, falling cherry blossoms (any type of spring blossom),
peony, rhododendron blooms

Votes for the March - June Geppo Haiku

K. Avila 42-2-1;43*4-2;44-0-0
E. Dunlop 45-3-0;46*5-3;47***6-1
T. Yamagata 48-2-1;49-1-1;50-1-1
M. Elliot 51-5-0;52-0-0;53-0-0;54-1-0;55-3-1
D. Priebe 56*4-0;57-5-0;58-1-0;59**5-2;60-1-0;61-1-0
J. Edwards 62-4-0;63***7-3;64-2-0;65-1-0
P. Truesdell 66-1-0;67***6-1;68*4-2;69-2-1
W. Fitzgerald 70-0-0;71*4-2;72-1-0
T. Arima (Manzen) 73**5-0;74-0-0;75***6-2;76-0-0;77-1-0;78-1-0
D. Greenlee 79-4-1;80-0-0;81-3-1;82-1-0;83-0-0;84*4-1
P. Shelley 85-0-0;86*4-0;87*5-0;88-0-0;89-3-1
J. Ball 90-2-2;91*4-2
K. Ide 92-2-1;93-2-0;94-0-0

Editor's Notes

Here we are once again. Sorry to be late. We'll try again this summer to be more punctual. Please send comments and I'll print them when there is space. Congratulations to Ethel Dunlop for her haiku #47: A te stray kitten/cuddled in a small child's arms -/bundled up as one. Nice use of Kigo. Joan Edwards #63 also has merit: grammar school recess/in the limbs of barren trees/sound of songbirds. The language is natural, and the image clear. Tom Arima's #75 deserves comment: Roving back and forth/Gathering up the sunset/Gull on winter beach. Also we have Paul Truesdell's: Okinawa skies -/the morning star outshines/the winter moon. All these received top votes, and all will be included in our 1989 anthology. (All starred haiku are to be included.) My favorite of the group is Truesdell's because of the simplicity of the scene and the directness of the language. Also, I feel his image is well focused.

Of the haiku that didn't receive lots of votes, I recommend that you look again at Teruo Yamagata's #50: A visitor/accompanied by a girl/in a winter hat. If you think about this more than just casually, you may find some resonance. Some of the great haiku do not have immediate appeal, but when you return to them you find yourself drawn more into their image. Think of Basho's: On a withered branch/a crow has landed/Autumn Evening. At first glance this haiku seems commonplace. Yet if you place yourself into the image, consider yourself as part of the scene, you begin to see the depth of it. This haiku is worth meditation. Note that in a haiku we create an IMAGE but not a judgement. If the image is constructed properly, then the readers will be led inevitably into a judgement arousing an emotional response. It takes at least two things: (1) a clear, simple, well focused image; and (2) an image of something worthwhile. Don't think of a haiku as a story. You can't tell stories in 17 syllables. What you can do is to record an image of something that really opened; present it accurately and without comment. If the image is natural, then it will speak for itself and will need no comment. Getting an image that you want is not as easy as knowing what to want. This is where the Buddhist ideals are helpful. Life is transitory. This is something we all share. Produce an image that illustrates a human reaction or feeling in relation to this. Then you produce haiku.

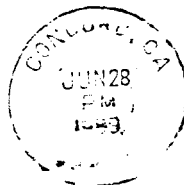
HAIKU RETREAT September 7 - 10 at Asilomar.

The 1989 HAIKU RETREAT begins on Thursday, September 7th and runs through Sunday noon, September 10th at Asilomar in Pacific Grove, California. The retreat includes fellowship, haiku writing, workshops on haiku ideas and techniques, and a special guest. Thanks to Patricia Machmiller, this year we have Yuriko Doi to be with us. She is the Director and Founder of the Theater of Yugen, a group that originates and presents Noh plays in both Japanese and English. Yuriko is truly a pioneer in this. She is dynamic, and truly a transforming person. I urge you to attend. Cost for the three days is \$185. This includes room (double occupancy) AND three meals (very good ones too!); and all conference expense (meeting room, facilities, etc.). As you may know, Asilomar is near to Carmel and there will be time for browsing and shopping. For a complete schedule please write to me: Jerry Ball, Director Haiku Conference,

If you want to call me my home phone is
Please reserve your space by July 25th
best, j.b.

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JUNE HOPPER HUMAS

