

# Geppo

## A Haiku Study Work Journal 月報俳句ジャーナル

Yuki Teikei Haiku Society of United States & Canada

Volume XIII:1

March-April 1991

To vote, write the numbers of the ten haiku you find best. Three of those may be circled indicating they receive five points each. The other seven are given one point each. On this sheet write your haiku—up to six—using kigo for March and April. Send to: GEPP0, Jane Reichhold, Editor, so it arrives before April 15.

N1

THIS YEAR OF THE RAM  
BUTTS AND BATTERS HIS WAY IN -  
PROUD HORSE PRANCES OUT

N2

IN THE SUGAR BUSH  
SNOW MELTS BENEATH THE MAPLES  
BUTTERFLIES APPEAR

N3

SOOT ON MELTING SNOW  
PRISTINE BLANKET GOES AWAY  
SPRINGTAILS - SNOW INSECTS

N4

SUN THAWS THE SNOWDRIFTS  
MAIDS OF FEBRUARY BLOOM  
ROBIN CALLING SPRING

N5

old pond . . .  
eyes of the toad  
in the watersnake's mouth

N6

spring darkness . . .  
up into a cornfield  
a horsetail sprouts

N7

evening haze . . .  
in the dead oak a bluebird  
brooding her eggs

N8

clear and cold —  
under darkening leaves  
a spotted newt

N9

in the "o"  
of the hospital sign  
baby sparrows

N10

treefrogs calling . . .  
a rope of semen into  
the ancient pond

N11

Good! New calendar  
again covers wallpaper —  
Forgotten bad spots!

N12

Dead, curled up grass bits  
cling to my wet garden shoes —  
Delayed winter rain.

N13

Heavy frost last night!  
I hug tight my heavy coat —  
top button missing.

N14

sketch of Mt. Fuji  
with colored pencil  
waiting for spring

N15  
same seat  
in the conference room  
days getting longer

N16  
whistle for dog  
blown away again  
freezing wind

N17  
his tail wagging  
he sniffs out the car window  
the autumn wind

N18  
beside the dry creek  
sniffing the browning grass  
the dog lifts his leg

N19  
two fawns and a doe  
grazing in the dry grass  
choose the greener sprouts

N20  
the apple falls  
rolls down the hill  
slightly

N21  
after they fly  
dandelion stars  
hug the ground

N22  
lying on the summer sand  
wet and shiny  
a red rock

N23  
Morning sun rises  
as bird silhouettes hop past  
the closed window shade.

N24  
My last candle makes  
shadow show upon the wall  
this winter blackout.

N25  
I walk summer sand  
with you again. There we leave  
one set of footprints.

N26  
Bright summer morning  
the only sound, a tapping  
cane crosses the street.

N27  
An April shower  
as rain stops, from bushes hang  
tiny drops of sun.

N28  
Winter's night black sky.  
The form of the cedar tree  
Emerging at dawn.

N29  
A clear winter's day.  
The birds fluffed against the cold,  
Seem much larger now.

N30  
Freeway in fall rain.  
Only a piece of truck tire.  
Driving on again.

N31  
Violent spring storm  
Sandpipers feed at the reach  
Of the breaking waves.

N32  
Crows hopping, flapping  
In the snow filled red cedar.  
The white clumps falling.

N33  
Almost beyond sight,  
On the sagebrush covered plain,  
A turning windmill.

N34  
brown winter weeds screen  
radar ears scanning the hikers  
two deer

N35  
sunset's blaze  
across the pine ridges  
a quiet fire

N36  
blue calm  
of winter's ocean blown  
a whale's spout!

N37

fogbank rides  
the ocean's blue horizon  
southbound express

N38

blazing scar  
between gray rain clouds  
a winter sur

N39

winter moonlight  
split by the killdeer's call  
garden path's whiteness

N40

Fourth of July Fair  
Balloons slip from small fingers  
distress cries soaring

N41

Strong wind whips palm trees  
sky boiling with sandy clouds  
dust devil in yard

N42

Fancy goldfish whirl  
swishing long gossamer tails  
we call out, "Encore!"

N43

I touch a gecko  
flattened on sun heated bricks  
startled we both jump

N44

Splashes stir the pond  
ruffled goldfish tails swirling  
dance of the seven veils

N45

Rain dots on sidewalk  
spreading into big circles  
Goodbye, new hairdo

N46

above the two gulls  
morning's crescent moon rising:  
one cries, one circles

N47

strings of summer light  
along the pine tree thicket..  
I can't recall home

N48

Death Valley spring  
kaleidoscopic carpet  
colour fragrances

N49

a swirl of dust  
chasing the dust devil  
and the roadrunner

N50

hairpin curve  
red car plowed into snowbank  
anyone inside?

N51

hush spring breeze darkens  
nightbird's note dwindles  
my heart hammers

N52

old persimmon tree  
dangling bough  
the last rosy lantern

N53

flat water—  
a kayak splits the stars  
to the left and right

N54

pick-up truck—  
the smell of the farm  
in the back

N55

summer wind—  
the sheen of the tall grass  
when it bends

N56

mushroom hair  
grows from the scarecrow's straw  
head

N57

the wind swept the path  
and when it had got it clean  
littered it with leaves

N58

candy bar wrapper  
sails along the drainage ditch  
sparrows just beyond

N59

curving the "s"  
of the dead tree trunk:  
child's kite lifts

N60

hillside  
patches of icy snow  
warm to the sun

N61

bug breaks the stillness  
darting through heat shimmers  
above the asphalt

N62

early tulip buds  
arch toward the light as they die:  
late March snowstorm

N63

a butterfly  
stops to inspect my parked car  
then continues on

N64

The vast grey sky  
The color of a windy day ...  
The sound of traffic

N65

The cleansing sound of  
the fresh wind among trees ...  
Sitting in the shade

N66

Trapped upon a leaf  
Wind from a grey misty sky ...  
Another rain drop

N67

Veiled these outlined trees  
through lazy window curtains ...  
early summer sleep

N68

Where does the pain go?  
Saddened as I look away ...  
Dead cat on the road

N69

bluebird in flight  
weaving ...  
among the trees

N70

walking  
a pigeon nears  
not even shadows meet

N71

TV off  
a blank screen  
just sitting

N72

in silence  
at day's end  
hurting

N73

the pebble plunges  
rings glistening  
in the sun

N74

grey slate path  
slab after slab  
going nowhere

N75

peanuts  
crumbling sounds  
between my ears

N76

Gypsy cemetery -  
they travel for miles  
to settle here...

N77

old man  
in shadow of Chinese temple -  
practices tai chi

N78

wind -  
washes tree shadow  
against curtain windows

N79

midnight -  
a withered oak tree  
claws at the full moon

N80

moonlit valley  
slow flowing river  
through a forest of fir...

N81  
Indian tongue -  
in the way waves lap beach  
and wind whistles through fir...

N82  
A white plastic bag  
the shape of the madonna  
among withered weeds

N83  
Wind ruffled crow:  
sitting on the birch  
an ice blue moon.

N84  
surrounded  
their center the mountain pool  
fishermen and fish.

N85  
One morning  
we wake to first rain  
smell of wet pavements

N86  
Winter sunlight  
on the Hawthorne the weight  
of red berries

N87  
Outside my window  
small buds on the mulberry  
waiting to open

N88  
silhouette season  
bonsai rootage, trunk, branches...  
bare fundamentals

N89  
threadbare street people  
bivouacked on cold concrete  
reck not "Desert Storm"

N90  
February chill  
snow-cone vendor in business still...  
shiv'ring child waiting

N91  
fierce Santa Anas  
swing the feeder in wild arcs...  
hummer rides it out

N92  
winter's largesse from  
autumn's pomegranate mess...  
garnet grenadine

N93  
palling onshore fogs  
unseen swimmer's cry muffled  
in the booming surf

\* \* \*

### Votes for December

Margaret Elliott: 338-10\*, 339-1, 340-6, 341, 342  
Lee Gurga: 343-5, 344-12\*, 345, 346-1, 347-6, 348  
Dorothy Greenlee: 349, 350-6, 351-6, 352-3, 353-2, 354-5  
Tom Arima: 355, 356, 357, 358-6, 359-16\*, 360-2  
Joan Edwards: 361, 362, 363-5, 364-1, 365-12\*, 366  
Lequita Vance: 367-3, 368, 369-1, 370, 371-1, 372-1  
Ethel Dunlop: 373, 374-1, 375-5,  
Winnie Fitzpatrick: 376, 377, 378-5, 379-5, 380-11\*, 381-7\*  
Russell Gonzaga: 382-1, 383, 384-2, 385, 386-8\*, 387-3  
Pat Shelley: 388, 389-1, 390-1, 391-1  
Mary Ann Henn: 392-2, 393, 394-7\*, 395, 396, 397-1  
David LeCount: 398-1, 399, 400-1, 401-9\*, 402-1, 403-1  
Ian Wolfe: 404, 405, 406, 407, 408-1, 409  
Teruno Yamagata: 410, 411-1, 412, 413-5, 414-5, 415-1  
Bob Bussinger: 416-1, 417, 418-11\*, 419

\* *Haiku will be in the Members' Anthology*

## March-April Kigo

*Season:* clear and cold, warm, bright, tranquil, long day, day is long, slow day, spring noon, spring dream.

*Sky and Elements:* forgotten frost, hazy moon, hazy moon lit night, halo of moon, mist/to mist, thin mist, evening mist, heat shimmer, heat waves, wind is bright, east wind, fragrant breeze, balmy breeze, water warms up, waters of spring, mountains/hills smile (with flowers), flooded river/stream/brook, spring rains, Vernal Equinox, rainbow, sunbeams, slush, melting snow.

*Human Affairs:* Saint Patrick's Day, wearing of the green, Easter, Good Friday, Passover, Passion Week, toy rabbits, chickens, ducks, Easter eggs, coloring/hiding/gathering eggs, closing the fireplace, flying kites, balloon, swing, April Fool, Ash Wednesday, Lent, sleeping Buddha.

*Field and Mountains:* to plow/till/hoe the fields, seedlings, seeds, low tide, gather shells, meadow, pastures, grafting, soap bubbles, windmill, miry fields, muddy road, red tide.

*Animals and Birds:* cats in love, kitten, flying squirrel, nest of mice/rats, or other baby animals, nightingale, bush warbler, soaring skylark, pheasant, robin, swallows, wild geese or other migrating birds' return, crane, stork, sparrows, ten thousand birds, bird voices, eagle's nest, white fish / whitebait, abalone, tadpoles, frogs, lizard, butterfly, horse-fly, snails, bees.

### Letter From a very New Editor

Greetings!

I hope you find your way among the changes the *Geppo* has gone through in these weeks. Please let me know if you have suggestions, or needs that aren't being met, or changes you would like to see.

To calm the thoughts of members of the Yuki Teikei Haiku Society who know my work and may have fears that I want to change everything—even your most honored aspects, let me assure you that I personally revere the history and the traditional methods of writing haiku. I sincerely feel that no poet can honestly "make changes" in the form until having thoroughly understood and written many haiku within the confines of time-honored rules.

I believe in making the rules known, and I intend to continue printing the *kigo* lists. I feel knowing *kigo* points our awareness to certain aspects of a season we might otherwise overlook. I also feel the writer has a responsibility to seek out new indications of the seasons as they appear in their own environment and to use these in their haiku.

To write haiku without rules nullifies its effectiveness; as does playing tennis without a net. Still, I feel each author must make their own set of rules and abide by them until personally ready to change them. I would hesitate to put forth a set of haiku rules that everyone should be following, though I can accept that others may feel differently, and I want the *Geppo* to remain a forum for these members, also.

As a relatively new member of Yuki Teikei Haiku Society (two years), I have been most impressed by the spirit of comradeship, the gentle caring between members, and the longevity of relationships to and within the group. Within this framework I hope to continue that sharing.

(Continued from the preceding column)

My thanks to Jerry Ball, Dave Wright, Kiyoko Tokutomi, and Marilyn Zaklan for making the "change-over" so smooth. Suddenly I realize how much work Jerry Ball has done over the years he was editor of the *Geppo*. I appreciate very much your cards and notes of welcome to the new job!



### Notes from the January 26th Meeting

Under the discussion of *kigo*, it was again clear that there is no equivalent of a *saijiki* in English. A *saijiki* is at once a listing of *kigo* words and an anthology of haiku as each word as it is explained is accompanied by two or three exemplar haiku. In a speech at one of Haiku Retreats at Asilomar, Seicho Hayashi said: "The first thing we should do before going for a *ginko* [a walk with fellow haikuists for the purpose of studying nature and writing haiku] is to open the *saijiki* and study the meaning and feeling of all the *kigo* for a three month period. For instance, if we are going for a *ginko* some day in March, we must read and study all the *kigo* from February through April. If we do so, we will find that we have many more insights than others and can compose much better haiku than the people who come with little forethought."

Through the years, the *Geppo* has acquired the beginning of a list of *kigo* and from the Members' Anthology, there is a good beginning for the haiku to be included. What is needed is someone (with a computer?) to organize what we have and to collect submissions for our own regional *saijiki*. Is anyone out there interested in taking on this job? Contact Dave Wright.

# Geppo Guidelines

## Policies

The *Geppo* is a worksheet published bimonthly for members of the Yuki Teikei Haiku Society of U.S.A. and Canada. Founded upon the traditional aspects of haiku by Kiyoshi and Yiyoko Tokutomi, the Yuki Teikei Haiku Society, though open to change, wishes to offer an outlet and proving ground to students of haiku who are interested in discipline, in exploring the historical Japanese methods of writing haiku, in seeking a new understanding of the uses of *kigo* [season words/references]. By bringing, unedited, the members' haiku to be studied, discussed, and voted upon, it is hoped that not only will individual insight and appreciation of haiku be expanded, but that through working together we can explore all facets of the genre. A system of voting encourages readers to examine each work more closely and serves as feedback to the authors as to whether their haiku are effective and understood.

The *Geppo* seeks articles, information, and opinions on or about haiku. Accepted, these will be printed as space permits.

## Submitting Haiku

1. Members of the Yuki Teikei Haiku Society may submit up to six haiku for each issue. Haiku may be written in 5-7-5 or in short-long-short lines. The haiku are not edited; all attempts will be made to publish the work exactly as submitted.

2. Haiku must contain a seasonal word or a seasonal reference that coincides with that issue of *Geppo*. This word should be underlined.

3. Haiku are to be sent to Jane Reichhold, . . . and to be in hand by Feb. 15; April 15; June 15; Aug. 15; Oct. 15; Dec. 15.

4. Published haiku will be identified only by letter (n= 14th volume) and number so the voting may be done anonymously.

## Voting

5. Members vote for the best three haiku by writing these numbers and circling them. Each of these haiku receives five points.

6. An additional seven haiku (which will each receive one vote) may be chosen by writing those numbers on the sheet with your entries for the next issue.

7. These points (five for circled numbers, one for each selected number) will be tallied by the editor and published with the authors' names in the next issue of *Geppo*. The ten haiku receiving the highest vote-count will be starred for publication in the Members' Anthology.

## Members' Anthology

8. Normally the Members' Anthology is published yearly, however, in order to allow for a fuller publication, we will combine 1990-1991 voting results in one volume.

9. The Anthology will appear shortly after the final voting for this year is complete. Prices in the past for the anthology have been \$3.00 for members; \$4.00 for non-members and we plan to continue this.

10. Previous anthologies are still available from the treasurer, Kiyoko Tokutomi,

## Dues

11. Dues are \$15 per year. They are renewable by November 1. Send your check made out to the YUKI TEIKEI HAIKU SOCIETY to the treasurer, Kiyoko Tokutomi,

Questions about membership, requests for membership forms can be sent to the corresponding secretary Marilyn Zaklan,

Yuki Teikei Haiku Society  
Calendar of Meetings  
January 1991 — December 1991

All meetings will be held at 1:30 PM in the Sumitomo Bank, 1st Street, San Jose, unless otherwise noted

Jan. 26 The 12-haiku review. Bring 3 of your own haiku for each of the four seasons (12 haiku in all). Let's share these and discuss kigo as a way of starting the new year.

Feb. 23 Haiku writing and a discussion of this year's publications: *The Geppo, Journal*, chapbooks? contest?

Mar. 23 Spring Bring-a-friend Meeting: Haiku writing

Apr. 20 Haiku writing

May 18 Ginko for Cherry Blossom Time, Friendship Garden, San Jose (information to follow)

June 22 Ginko, Japanese Tea Garden, San Francisco (information to follow)

July 20 Evening gathering for haiku writing (home to be announced)

August NO MEETING—VACATION

Sept. 21 Ginko for Autumn Haiku Writing: Hakone Gardens, Saratoga (information to follow)

Oct. 19 Haiku writing: Annual Meeting

Nov. 21-24 HAIKU RETREAT AT ASILOMAR CONFERENCE CENTER, PACIFIC GROVE, CA.  
Featured speaker: Pat Donegan, haiku poet and translator.

Dec. Date and place of Christmas Party to be decided.

For additional information:

Dave Wright

or write:

Dave Wright

