

**GE P P O**  
*the haiku study-work journal*  
of the  
**Yuki Teikei Haiku Society**

Volume XIX:2

March-April, 1996

---

**Members' Haiku for Study and Appreciation**

- |      |                                                                                      |      |                                                                                    |
|------|--------------------------------------------------------------------------------------|------|------------------------------------------------------------------------------------|
| 1649 | Moisture has polished<br>leaves of my orchard trees<br>during the spring dawn.       | 1658 | sun after rain<br>a wet world gleams and<br>robins ravish worms                    |
| 1650 | The curious sunflower<br>folds its neck<br>to observe us.                            | 1659 | walnut tree<br>through the new leaves<br>the drifting clouds                       |
| 1651 | Many fine cranes<br>are drawing on the smooth snow<br>their graceful dances.         | 1660 | spring morning<br>even the garbage cans<br>are beautiful                           |
| 1652 | clear to the bottom,<br>yet rain puddle shivers...<br>skating water strider          | 1661 | oak leaves<br>and spring rain<br>plotting a forest                                 |
| 1653 | white moves in the mist<br>in and out between the vines ...<br>the long-necked egret | 1662 | New Year's Day forest --<br>turning over one leaf<br>after another                 |
| 1654 | sudden sunshine<br>the dripping plum twigs flash<br>countless prisms!                | 1663 | a flurry of rain<br>on the chimney --<br>I drop my pen                             |
| 1655 | small birds<br>in the spring sky one tumbles<br>tumbles down                         | 1664 | in the rain, the gate<br>slowly opens then closes...<br>my prize iris gone!        |
| 1656 | spring rain<br>hurts long past<br>hurting again                                      | 1665 | what was it that caused<br>the child to flee the garden-<br>leaving his red shoes? |
| 1657 | once again<br>starlings return once again<br>the hoop unbroken                       | 1666 | skimming deep dark pools<br>in quiet elegance, ice boats<br>glide smooth as swans. |
-

1667	lazy afternoon rain outside the window in and out of focus	1677	Late snow storm In a naked tree three crows droop Among the buds
1668	lunar eclipse watching it through bare branches	1678	Frost begins to melt ailing seagull approaches Montauk Point lighthouse
1669	after the storm neighbors' wind chimes blown away	1679	Days start to lengthen a cardinal perches still on a bare maple
1670	homeless-- yet standing in snow feeding birds	1680	shopping for groceries I buy a potful of Spring purple hyacinth
1671	woolen coat -- warm body and mind frozen heart	1681	After the fire one charred chimney the new grass
1672	Dog Star - barking down in the dusk of evening...	1682	The night nurse fluffing his pillow a pigeon coos
1673	midnight - high atop a pine the old crow caws...	1683	Thinking of her lover's new bionic knees the cold moon
1674	snowfall and the neighbor boy with a snowball - waiting...	1684	My cherished dahlia in the hanging basket now a dove's nest
1675	Wind -- Pushing at my window Like a thief	1685	With advancing age shadows are lengthening The setting sun
1676	Wind -- Drying out everything -- And my heart	1686	Like a frolicking idiot strewing flowers April has arrived

1687	from the thawing ice black mud forms, tree roots and buds emerge	1697	sing to myself song of youthful days departing spring
1688	after the thaw rain all day, budding hedges laced with silver drops	1698	place of origin close to Mt. Fuji new green tea
1689	late April amongst blue day flowers a fat robin hops	1699	plum blossoms unfolding in rain... the pale new moon
1690	after the big flood all the colorful carpets piled in the sun	1700	distant chimes, all their music in the mute's eyes
1691	multi-colored primroses in Grandma's windowbox warming the sun	1701	campers all gone, a row of gulls settling on the jetty
1692	Hyakutake Ten thousand years from tonight What eye will see you?	1702	Kitten in my lap curled-up ball of fur, asleep cat-sure contentment
1693	how swift the log where a careful turtle walks the swollen stream	1703	His arms outstretched leaning toward his mother's smile Baby's first step
1694	vacating pilings pelicans dip under the dock harsh March wind	1704	thunderclap - at once finches disappear only ripples in the birdbath
1695	excursion balloon the ocean's blue and the sky's meet at the freighter	1705	in the herb garden stirring mint's scent the puppies
1696	postscript is longer than body of letter April Fool's Day	1706	shower stops red ants cross driveway with headless grasshopper
		1707	Tea with a good friend His wit gentle and teasing dark Spring days lighten

- |      |                                                                                   |      |                                                                                     |
|------|-----------------------------------------------------------------------------------|------|-------------------------------------------------------------------------------------|
| 1708 | On the horizon<br>tractors cross Spring fields<br>yellow dust rising              | 1718 | late snowmelt<br>the dark maples stretching<br>from their roots                     |
| 1709 | Outside my door<br>loud blundering bumblebees<br>house arrest                     | 1719 | first spring rain<br>through the barren branches<br>without a sound                 |
| 1710 | Through the thin mist<br>a boy kisses the still lake<br>with a skipping stone.    | 1720 | first signs of spring . . .<br>the old stone birdbath<br>with its cracked algae     |
| 1711 | Rain soaked hill,<br>everything trickles down<br>but me.                          | 1721 | Through the ancient church<br>a glimpse of the summer Alps —<br>empty bell tower    |
| 1712 | sunlight warms the rain slick path,<br>too late<br>the worms realize their folly. | 1722 | After my illness<br>I walk through the greening woods<br>to the vista point         |
| 1713 | abandoned homestead<br>young tree in the doorway<br>leafing out                   | 1723 | My New Year's Day hike —<br>the prospect from this switchback<br>another switchback |
| 1714 | daylong rain<br>how bright the slice of sunset<br>between the shutters            | 1724 | picking up<br>my feet on the path<br>cherry blossoms                                |
| 1715 | from a low buzz<br>the bumblebee lifts<br>into view                               | 1725 | under fallen leaves<br>cheep of baby bird<br>last night's big blow                  |
| 1716 | first green tips<br>in the asparagus bed<br>distant wind chimes                   | 1726 | genista fluff<br>drifting down from the hills<br>I keep sneezing                    |
| 1717 | pine sap rising<br>grandpa sips a dipperful<br>of spring tonic                    | 1727 | climbing on the roof<br>to watch the comet - dazzled<br>by the city lights          |

- 1728 her baseball cap  
blown off by the March wind  
catching it she smiles
- 1729 Greek islands  
disappearing in ultramarine  
back to the future
- 1730 with his chin  
pushing his scarf down  
friend's funeral
- 1731 sifting sand  
through her fingers  
their dead son
- 1732 hand in chilly hand  
black lace trees and slow sunsets  
fade into twilight
- 1733 Jack-in-the pulpit  
Rooted in the rising stream  
Without a prayer
- 1734 dancing with a gull  
up and down in unison  
the sun's reflection
- 1735 from under the barn  
the wild kittens tumble  
into the warming light
- 1736 a hummingbird sips  
from the forsythia bud  
through melting snow
- 1737 spring rain  
camellia blossoms fall  
into a pool of petals

## SWALLOW

*Haiku with the challenge kigo "swallow"*

evening settles . . .  
a pair of swallows skimming  
the dimpled lake

**Ebba Story**

traffic jam  
swallows on the power line  
perfectly still

**Yvonne Hardenbrook**

Here on the desert  
cactus wrens and mourning doves  
I miss swallows

**Dorothy Greenlee**

Spring is gone  
the swallow's nest  
still empty

**Naomi Y. Brown**

scented breeze,  
the rhythmic dip  
of swallows' wings

**Gloria Procsal**

a swallow's forked tail  
just that and the gnarled branch  
gram's jewelry box

**Larry Gross**

Challenge Kigo: SWALLOW (continued)

a misty-rain day  
swallows swarming and swooping  
all over the pond  
Sheila Hyland

through eyelids and sleep  
the sunlight and swift shadows  
of morning swallows  
Zinovy Wayman

The dying old man  
looks out the window and waves  
as swallows rush by  
Richard Bruckart

old stone church belfry  
busy with other business  
the barn swallows' nest  
Louise Beaven

Winter afternoon  
a swallow decides to rest  
upon the old love seat  
Robin Chancefellow

by the shallow creek  
swallows gather beaks of mud --  
nests under my eaves  
Elizabeth Allbright

Swallows of passage:  
I perceive my home only  
a lodging for nights.  
Ertore José Palmero

Cliff swallows arcing  
over a twisted cypress --  
the child points skyward  
D. Claire Gallagher

On adobe wall  
a procession of black wings  
nine swallows return  
Frances Roberts

Challenge Kigo for May/June

.....

BUTTERFLY

by Sheila Hyland

Butterflies--like tiny angels among the flowers! In spring when butterflies first come, we too spend our time outdoors. We feel carefree in the fresh air and sunshine. Some people, overwhelmed by the beauty of the butterfly, capture them and keep them under glass to admire the intricate design of their coloring and the delicacy of their wings. But most of us are happy to watch the butterflies fluttering freely in the air, stopping where the slightest whim takes them.

the garden butterfly  
the baby creeps, it flies  
she creeps, it flies  
Kobayashi Issa

fluttering field  
white with clover and  
butterfly wings  
Sheila Hyland

.....

**Submission Guidelines  
for GEPP0**

*Deadline for the next issue is June 15!*

- Print your name, address and all poems and votes on a single, full size sheet of paper. You can include:
- **Haiku** - send up to three haiku appropriate to the season. Poems must be in three lines; they will be printed as submitted.
- **Challenge Kigo Haiku** - send one 3-line haiku with the current issue's Challenge Kigo. Try to use just the one season word. This poem will be printed with your name.
- **Votes** - Write the numbers of up to ten poems from the current issue you especially appreciate. Circle or otherwise indicate up to three poems to receive 5 points each; the others will receive 1 point each. Poems with the top number of votes are reprinted with the author's name in the subsequent issue.

Send to:  
Jean Hale

.....

**Challenge Kigo Challenge!** Members are encouraged to submit candidate Challenge Kigo essays, to include a season word for your area, a 1-paragraph description, and 1 to 3 haiku (at least one of which should be your own) using the word. Send your Challenge Kigo essay to:  
**Alex Benedict**

.....

*The Art of Haiku* is an invited series of articles by accomplished haiku poets, edited by Christopher Herold. If you have an idea for an article, please contact him directly:

.....

**GEPP0**

.....

is the bimonthly study-work journal of the Yuki Teikei Haiku Society. Haiku are published as submitted, and members may cast votes for haiku from the preceding issue. In this way we learn by studying the work of others, and by the response to our own work. Subscription is \$15.00 per year, which includes membership in the Society.

**Yuki Teikei Haiku Society**

1995-96 Officers

- Alex Benedict, *President* • Patricia Machmiller, *Vice President*  
Kiyoko Tokutomi, *Treasurer* • Alice Benedict, *Secretary*
- .....

**SEASON WORDS**

**for late spring & early summer**

*selected from the lists in the 1994 Members' Anthology.*

Season: *May; mid-spring, late spring, departing spring, spring dusk, spring evening, spring melancholy, spring dream, tranquility. June; beginning of summer, calm morning/evening, summer dew, summer fog, summer rain, summer sky, summer wind, south wind, scented breeze, cumulus/billowing cloud, cloud peaks, sea of clouds, ocean fog thunder, lightning, sudden shower, rainbow, coolness.*

Sky and Elements: *warm(warmth), bright, haze, thin mist, spring cloud, spring breeze, balmy breeze, spring rain, spring rainbow, spring moon, hazy moon.*

Landscape: *spring hills, spring mountain, spring sea, spring tide, red tide. summer sea, waterfall, clear water.*

Human Affairs: *(Spring) spring cleaning, shell gathering, grafting, planting, tilling fields, balloon, kite, windmill, soap bubbles (blown from a pipe or wand), (childs')swing. May Day, Mothers' Day, Memorial Day. (Summer) awning, fan, beach umbrella, parasol, perfume, camp, fly swatter, fountain, summer hat, summer house, ice water, iced tea, nakedness, bare feet, mosquito net, midday nap, swimming, sunburn, sweat, sunglasses, sundress, rattan chair, wind chimes, cooling oneself, mowing grass, weeding, Fathers' day.*

Animals: *(Spring) butterfly, cats in love, mud snail, abalone, horse-fly, bee, tadpole, frog, lizard, swallow, hummingbird, nightingale, bush warbler, soaring skylark, robin, pheasant, wild birds' return (geese, etc.), crane, stork, flying squirrel. (Summer) ant, bat, caterpillar, cicada, crab, cormorant, housefly, goldfish, blue/white/grey heron, kingfisher, moor hen or coot, mosquito, moth, slug, (garden) snail, snake, spider, summer butterfly, toad, tree frog, trout, silkworm, water beetle.*

Plants: *(Spring) anemone, flowers or leaf buds of trees and shrubs, willow, azalea, camellia, bramble, daphne, hawthorne, lilac, lily of the valley, hyacinth, forget-me-not, thistle, tulip, pansy, California poppy, primrose, sweet pea, violet, dandelion, artichoke, mustard, parsley, seaweed. (Summer) amaryllis, bamboo sprouts, carnation, (blue) cornflower, cactus flower, dahlia, dill flower, foxglove, fuchsia, gardenia, geranium, gerbera, gladiolus, summer or rank grasses, summer weeds, hibiscus, hollyhock, honeysuckle, hydrangea, iris, calla lily, daylily, lotus, marguerite, marigold, mold (mildew), moss grown (mossy), peony, phlox, evening primrose, rose, salvia, snapdragon, sunflower, summer thistle, leafy willow, yucca, strawberry, green peas)*



## News and Notes

### May Meeting

The next meeting will be at Hakone Gardens, Saratoga on Saturday, May 11. Meet at 11:00 to walk through the garden and view the spring blooms and foliage. The meeting will begin at 1:30, in the outdoor picnic area (bring a sack lunch if you like). We'll read poems we've written and talk about focusing observation.

### Asilomar Retreat Sept 5-8

Plans are underway for the Annual Retreat at Asilomar - reserve your space now! This year's program will include workshops on writing haiku, traditions in modern haiku, haiku in translation, and the delightful nature walks and Friday night renku party. The full program and details will be available in early May, and a separate announcement will be sent out, but you can reserve your space now by sending a \$50 deposit to Alice Benedict, Conference Registrar. Full cost is \$250 for the long weekend, which includes retreat events, accommodations, and meals.

### March Meeting

A ginko to see the birds of spring at the Palo Alto Baylands was a most appropriate opening for a discussion of writing about specific places in haiku. In the afternoon a small but intrepid band of local haikuists met at the Campbell Library. Haiku that mention place directly were discussed: the danger of being incomprehensible to a wider audience was pointed out. The various other ways a particular place finds its way into a haiku, such as the mention of unique plants or animals, sounds, or landmarks (both natural and man-made), were brought up as well. Examples from our own and others' work quoted. Time to write and rounds of reading ended the meeting. A haiku from the Baylands by June Hymas:

below the trail  
willows bud, above the slough  
terns wheel

### Haiku Workshops at Hakone Gardens

Haiku workshops will be led by Michael Welch at Hakone Gardens, Saratoga on May 5 and July 21. For more information, contact Michael at

### Geppo Feedback

The new Geppo seems to be well received (many thanks for all your comments) Your thoughts on ways to make the Geppo even more useful to your haiku practice are always welcome.

## Calendar of Events

- May 11 Regular Meeting, Hakone Gardens, 1:30pm  
May 5 Haiku Workshop at Hakone Gardens  
June 8 Regular Meeting, Hakone Gardens, 1:30pm  
July 21 Haiku Workshop at Hakone Gardens

## Deadlines

- April 30 1995 Members' Anthology  
June 15 Submissions to May-June GEPPO  
July 31 1996 HSA Haiku and Senryu Contests

## Members' Votes: January-February 1996 Issue

Joan Zimmerman - 1557-15 1558-24 1559-6  
Teruo Yamagata - 1560-2 1561-3 1562-10  
Laura Bell - 1563-3 1564-1 1565-3  
Yvonne Hardenbrook - 1566-5 1567-5 1568-7  
Louise Beaven - 1569-0  
Eve Jeanette Blohm - 1570-1 1571-6 1572-0  
Gloria Procsal - 1573-11 1574-11 1575-2  
Richard Bruckart - 1576-0 1577-0 1578-18  
Dorothy Greenlee - 1579-0 1580-0 1581-9  
George Knox - 1582-9 1583-7 1584-23  
Steve Bertrand - 1585-15 1586-0 1587-5  
Lesley Einer - 1588-2 1589-0 1590-0  
Dan Campbell - 1591-2 1592-9 1593-8  
Robert Gibson - 1594-14 1595-6 1596-11  
Echo Goodmansen - 1597-11 1598-17 1599-6  
Pat Shelley - 1600-1 1601-0 1602-6  
Irina Kolodnoya - 1603-5  
Zinovy Wayman - 1604-5 1605-1 1606-3  
Ebba Story - 1607-5 1608-6  
S.B. Friedman - 1609-7  
Deborah Beachboard - 1610-5 1611-0 1612-2  
Anthony Dietz - 1613-5 1614-6 1615-1  
D.L. Bachelor - 1616-2 1617-2 1618-3  
Elizabeth Allbright - 1619-0 1620-3 1621-1  
Edward Grastorf - 1622-0 1623-1 1624-0  
Ertore José Palmero - 1625-1 1626-1 1627-16  
Naomi Brown - 1628-13 1629-4 1630-7  
George Ralph - 1631-1 1632-6 1633-3  
Christine Michaels - 1634-0 1635-0 1636-0  
Sheila Hyland - 1637-0 1638-4 1639-9  
D. Claire Gallagher - 1640-1 1641-4 1642-1  
Alice Benedict - 1643-2 1644-8 1645-2  
Alex Benedict - 1646-6 1647-2 1648-24



**January-February Haiku  
Voted as Best by the readers of *Geppo***

waiting for moonrise  
the man on the yellow cart  
whistles puccini  
**Joan Zimmerman**

icy storm  
her body in  
the candlelight  
**Robert Gibson**

in her hand  
the sound of the whole ocean  
from a spiral shell  
**Alex Benedict**

he picks winter violets  
for the breakfast table  
our anniversary  
**Naomi Brown**

winding, unwinding  
tattered tinsel in the wind ...  
cast out Christmas tree  
**George Knox**

mother dances  
wild lilacs in her hair...  
clouds across the moon  
**Gloria Procsal**

My frisky young cat  
admires the visiting tom  
as he eats her food  
**Richard Bruckart**

lifting off,  
dad's faded bandanna  
caught in the wire  
**Gloria Procsal**

morning sunshine  
after winter rain even  
the crows gleam  
**Echo Goodmansen**

the crow  
perched on a frozen limb  
scratches his chin  
**Robert Gibson**

I watch the quiet dragonfly,  
but I cannot know  
if it watches me.  
**Ertore José Palmero**

frozen field  
frightened crows rise as a flock  
return one by one  
**Echo Goodmansen**

spray soaked love soaked  
we pull on our jeans  
at the waterfall  
**Joan Zimmerman**

slipped off  
just as we exchanged greetings  
spring shawl  
**Teruo Yamagata**

Christmas . . .  
kitten in the window  
raises a paw to falling snowflakes...  
**Steve Bertrand**

## The Art of Haiku

### Responding to Traditional Haiku

by  
*Alex Benedict*

Innovation in haiku, which comes out of the process of creating a single poem, can occur within a particular tradition, or outside of it. The traditions of haiku filter what poems may be about, and what kind of language can be used to express the topic. In this sense, traditions act as a framework for evaluating the quality of poems. Although tradition resists change, it is never static. It is constantly altered by new poetry being added to the body of haiku literature.

a gentle breeze  
the weight of cherry blossoms  
shapes the tree

Ebba Story <sup>1</sup>

In writing my own haiku, traditions are a guide to presenting my experiences, and these same traditions guide those who read or hear my poems so they too can share the same experiences I've had. In this way traditions are a tool, a means to make ourselves understood more thoroughly. The traditions I respond to in haiku include: seasonal reference; juxtaposition of images; an expression about a moment in time; communication by implication rather than telling; simple language; and the poem's length, expressed as syllable count.

*goku chikaku umi o tataete usugōri*

a thin sheet of ice  
and, not very far away,  
the spreading ocean.

Seishi Yamaguchi <sup>2</sup>

In this poem, all the traditional elements are present. The use of the spring season word "thin ice" resonates throughout the poem. Juxtaposing "thin ice" with "the spreading ocean" focuses on a moment when the contrast between fixed water and moving water is perceived. An underlying unity of the two different forms of water is implied, and change is implied in the thinness of the ice. The language of the poem is familiar and in both Japanese and English, the syllable count is 5-7-5. (In the Japanese word 'usugōri', 'gō' includes two syllables: 'go' plus an extending syllable which lengthens the 'o' sound).

on a swaying branch  
each cherry blossom is held  
until it is free

My sense of a haiku's effectiveness is based on a balance between what haiku means to me, and those meanings that my audience has adopted. To write a good haiku, I can imitate the methods of other writers, or I can compose in my own way. In either case, I respond to haiku traditions as they are presently understood.

countless tombstones –  
                   no living relatives  
                   to place flowers

For me, traditions are a collection of memories associated with past events. Innovation, on the other hand, arises as a response to inspiration. It comes from the need to communicate, to share an experience that has inspired me. The resulting poem is a balance of my desire to give the best possible expression of a particular experience, in my own unique way, and to make this experience as accessible as possible, by adhering to established traditions.

*Matsushima ya tsuru no mi o kare hototogisu*

To the Pine Tree Isles  
 You would need a crane's wings to fly,  
 Little cuckoo bird!

Sora <sup>3</sup>

This haiku was written by Sora while he was traveling with Basho on an extended trip to visit places that were important to their literary heritage. The view across the bay at Matsushima had been written of many times. In the above poem, the expansiveness of this view is presented in a fresh way, measured by the flight of birds.

a single rose  
 blooming in the sunlight  
 and in my eyes

Kenneth Tanemura <sup>4</sup>

By reading the poetry of others, I begin to understand what I enjoy in a poem, which ideas and techniques excite me, and perhaps most important, I discover new ways to express the haiku experience so it can be more readily understood.

---

(1) Geppo July/August, 1994

(2) The essence of modern haiku. Translated by Takashi Kodaira and Alfred H. Marks; p. 96

(3) A haiku journey. Basho's Narrow road to a far province. Translated by Dorothy Britton; p. 54

(4) Haiku Moment. Edited by Bruce Ross; p. 261

## *Calendar of Events*

- May 11** Regular Meeting , Hakone Gardens , 1:30pm  
**May 5** Haiku Workshop at Hakone Gardens  
**June 8** Regular Meeting , Hakone Gardens , 1:30pm  
**September 6-8** - Annual Retreat at Asilomar

## *Deadlines*

- April 30** 1995 Members' Anthology  
**June 15** Submissions to May-June GEPP0  
**July 31** 1996 HSA Haiku and Senryu Contests

## IN THIS ISSUE

<i>The Art of Haiku - Responding to Traditional Haiku by Alex Benedict</i>	10
<i>Challenge Kigo Haiku - Challenge Kigo Haiku</i>	6
<i>Members' Haiku for Study and Appreciation Top-Voted Haiku</i>	5
<i>News and Events</i>	1
<i>Season Word List</i>	9
<i>Submission Guidelines</i>	8
	7
	7