

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

Volume XIX:3

May-June, 1996

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**Members' Haiku for Study and Appreciation**

- |      |   |      |  |
|------|---|------|--|
| 1738 | Pere David's deer -<br>tones of their home in China<br>in their lowing.                 | 1747 | another misery;<br>LoPi and I could drink<br>this moonwine             |
| 1739 | Plaza at dusk -<br>women drawing their shawls<br>about their shoulders.                 | 1748 | tossing a stone<br>into the pond. . .<br>scattering stars              |
| 1740 | Telephone ringing<br>in the neighbor's empty house<br>off and on all day.               | 1749 | warm courtyard mist<br>thinning the curve<br>of a Buddha's belly       |
| 1741 | Dark, dreary, dank day<br>white cane remains in hallway<br>robin chirps, cheer up       | 1750 | lenticular clouds<br>drifting over Lake Tahoe -<br>a reverent eye      |
| 1742 | Fragrance of lilacs<br>and lilies of the valley<br>Memorial Day                         | 1751 | planted near the porch<br>a bed of deep red tulips -<br>Are they real? |
| 1743 | Three gray days of rain<br>the lawn greening and dappled<br>puffballs and elfcaps.      | 1752 | the lilac<br>in full bloom<br>How will I prune it?                     |
| 1744 | cattle grazing<br>in the newly green field<br>behind Midway Meats Inc                   | 1753 | toward evening<br>green leaves sink into darkness<br>white lilacs      |
| 1745 | one bullfrog croaking<br>and croaking and croaking<br>. . . . only the hillside answers | 1754 | tail straight up<br>little cat follows<br>little girl                  |
| 1746 | another morning<br>and from the kitchen window<br>hoya's fragrant bloom                 | 1755 | sky clouds hills<br>many hued hollyhocks<br>swaying in the wind        |
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- |      |  |      |   |
|------|--|------|---|
| 1756 | old men sigh<br>as a butterfly<br>flutters by  | 1766 | two owls calling<br>hillside houses one by one<br>go dark                         |
| 1757 | the crows<br>in the shopping mall seem<br>perfectly at home                            | 1767 | after the storm<br>daddy longlegs highstepping<br>from the snapdragons            |
| 1758 | crow<br>pecking an applecore<br>keeps an eye on me                                     | 1768 | On the lotus leaf,<br>a drop of dew is shining<br>a ray from far sun.             |
| 1759 | Hot summer sidewalk<br>hot enough to fry an egg<br>. . . how fast the ants run         | 1769 | Sound of waterfall<br>in the night. I don't see it,<br>but feel its freshness.    |
| 1760 | Mewing. . .mewing sounds<br>rise from under the stairway<br>Maude, our cat, gave birth | 1770 | Undisturbed but watchful,<br>the lizard resembles<br>goldsmith's masterpiece.     |
| 1761 | Tireless towhee<br>kicking leaves with backward thrusts<br>downs those startled bugs   | 1771 | Hummingbird hovers<br>in the lavender plant, there -<br>only an instant.          |
| 1762 | In the fragrant air<br>bees pollinate orange blossoms<br>even as we watch              | 1772 | He sits on the porch -<br>where his dad and he once sat...<br>before Fathers Day. |
| 1763 | The dancing moth's<br>magnificent obsession<br>flirting with the flame                 | 1773 | O'Keefe calendar -<br>her Oriental Poppies —<br>brighter each June day.           |
| 1764 | The field of poppies<br>nodding in the gusting wind<br>a cardinal blows by             | 1774 | drenched with rain I wait<br>for you at the library .<br>with two stone lions     |
| 1765 | rivershine<br>sundown repeating itself...<br>a mockingbird                             | 1775 | Shady river bends,<br>Lined with Cardinal flowers<br>Drift by our canoe.          |

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|------|---|------|---|
| 1776 | Adrift on the lake<br>Hearing gentle rain falling<br>Singing wind-chime songs.      | 1786 | night talk about death<br>the sun wakes him up early<br>49th birthday                     |
| 1777 | Leaves drifting upstream -<br>pause at the fullness of tide,<br>then seaward again. | 1787 | she talks to him<br>pretending he's still here<br>he never answers                        |
| 1778 | The start of summer:<br>a lawnmower cooling down<br>an hour early                   | 1788 | chasing trash<br>mangy cats<br>young wind   |
| 1779 | Echo lake boat ramp:<br>hidden in the dock's shadow<br>a sunfish's nest             | 1789 | Five new kittens<br>paws and tails and fat bellies<br>one squirming ball                  |
| 1780 | Echo lake cabin:<br>ringing the doorbell<br>a loon's midnight call                  | 1790 | a swarm of stars<br>breakdancing on lake ripples<br>full moon                             |
| 1781 | I ask for cold water<br>she brings hot soup<br>I check my phrase book               | 1791 | Twisted tree<br>small branches for harp strings<br>eerie tunes on breeze                  |
| 1782 | the baby monk<br>hides the toy dog<br>in his robe                                   | 1792 | My old umbrella<br>attacked by tiny arrows<br>how brave the pansy                         |
| 1783 | in the hospital ward<br>twenty white-haired grannies<br>snore gently                | 1793 | Wind from the Rockies<br>combs the prairie's long grasses<br>braids them with May flowers |
| 1784 | road in heavy smoke<br>pink bougainvillea blossoms<br>and you, my dead cousin       | 1794 | Spring showers patter<br>while shy May-apples peek out<br>from green umbrellas            |
| 1785 | "They are pretty, though"<br>small Mayan children selling<br>hankies with blossoms  | 1795 | windblown cypress<br>the cat avoiding<br>moon shadows                                     |

- |      |  |      |   |
|------|--|------|---|
| 1796 | bright spring sun —<br>a robin in the birdbath<br>shakes water onto ants   | 1806 | doctor's office<br>leaf shadows lengthening<br>on the wall                        |
| 1797 | distant conversation—<br>a pile of daisies<br>beside the back porch        | 1807 | orange garage<br>in a shower of white ...<br>black locust petals                  |
| 1798 | fog moving -<br>morning dove's hollow voice<br>farther and farther away    | 1808 | the pair of mallards<br>coasting beneath the willow<br>remember this hour         |
| 1799 | long drought -<br>first rain brings<br>the smell of parched earth          | 1809 | seventh inning stretch:<br>swallows feeding in the dusk<br>high above the lights  |
| 1800 | after the rain<br>she picks fresh new parsley<br>strews in the canned soup | 1810 | crest of the dunes<br>the taut string of the sun hat<br>under my chin             |
| 1801 | fallen between<br>staked rows of vines —<br>hawk tail feather              | 1811 | deepening mist -<br>a pink azalea alights<br>on the stone steps                   |
| 1802 | pink flowering<br>mistaken for a bush<br>wild radish                       | 1812 | spider's perfect web<br>I water the hanging plant<br>from the other side          |
| 1803 | once green,<br>now piled and sere—<br>mouse shack                          | 1813 | summer shower stops ..<br>sparrows' <u>a cappella</u> din<br>in the jasmine hedge |
| 1804 | the bagger<br>natural food store<br>"paper or plastic?"                    | 1814 | child's cry in July —<br>"You ate all our Easter eggs..."<br>mid-summer nightmare |
| 1805 | redwoods<br>through the tourists<br>a glimpse of the stream                | 1815 | Yakima canyon<br>searching for basalt view stones ...<br>early dark descends      |

- 1816 three sprigs of blue  
and one red geranium  
in grandma's bouquet
- 1817 oh, ant  
carrying away your dead friend  
you have stayed my hand
- 1818 city of my birth  
after all these years  
the same old pigeons!

**BUTTERFLY**

*Haiku with the challenge kigo "butterfly"*

from the yard sale  
he brings the butterfly  
encased in fiberglass  
Deborah Beachboard

a butterfly lights  
on the old hippie's tattoo—  
morning solitude  
Gloria Procsal

naughty child  
not listening to mommy  
'til a butterfly  
Joan Edwards

standin' on the corner  
watchin' all the butterflies  
fly by  
Echo Goodmansen

*Challenge Kigo: BUTTERFLY(continued)*

Little green gecko  
a butterfly lands nearby  
Little gecko with wings  
Richard Bruckart

A lost butterfly  
in middle a big city  
is like poor shipwrecked.  
Ertore José Palmero

Monarch butterfly  
flash of bright orange wings, warning -  
away predators.  
Margaret C. Watts

wildflower meadow  
yellow butterflies play tag  
caught by my camera  
Louise Beaven

The start of summer:  
driving past the stop sign, a  
monarch butterfly  
Robin Chancefellow

path in tall grasses  
chasing the white butterfly  
twelve years ago  
Zinovy Vayman

a butterfly lands  
stays on my sweaty nose  
tasting tasting  
Dorothy Greenlee

Yellow aeroplane  
stunt flying over the lake—  
silly butterfly  
Mary E. Ferryman

Challenge Kigo: BUTTERFLY(continued)

sultry night—  
 a red admiral butterfly  
 bumps the sentry's chest  
 Michael Dylan Welch

cotton field -  
 lost in the heat haze  
 a white butterfly  
 Naomi Y. Brown

first rain drop  
 on delicate wings  
 the butterfly hurries  
 Laura Bell

slowly opening  
 on the poppy without petals  
 a butterfly  
 Timothy Russell

shop key in hand -  
 a butterfly's shadow flits  
 across the sidewalk  
 Ebba Story

hand on the lampswitch  
 in the motel room . . .  
 a white butterfly  
 George Ralph

a rare butterfly  
 fluttering in my stomach . . .  
 post picnic malaise  
 George Knox

Challenge Kigo for July/August

COOLNESS

by

Kiyoko Tokutomi and Alice Benedict

.....  
 Morning coolness, or the evening cool after  
 summer's midday heat brings such a feeling  
 of pleasure and relief! Express the happiness!

I sit here  
 making the coolness  
 my dwelling place

*suzushisa wo - waga yado ni shite - namarunari*  
 - Basho

with the coolness  
 making a pillow  
 of the account book

*suzushisa ni - daifukucho wo - makura kana*  
 - Issa

the voice of the bell  
 as it leaves the bell  
 the coolness

*suzushisa ya - kane wo hanaruru - kane no koe*  
 - Buson

the coolness  
 through the window of the stone lantern  
 the sea

*suzushisa ya - ishidoro no - ana no umi*  
 - Shiki

Poems are from R.H. Blyth, *Haiku, Vol 2. Summer*  
 .....

**Submission Guidelines  
for GEPP0**

*Deadline for the next issue is August 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

**SEASON WORDS  
for summer**

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

**Season:** *June, July, August: beginning of summer, midsummer, end of summer, summer solstice, long day, slow day, short night.*

**Sky and Elements:** *summer dew, summer fog, summer rain, summer sky, summer sun, summer wind, south wind, scented breeze, scorching/blazing sun, Milky Way (also autumn), calm morning/evening, cumulus/billowing cloud, cloud peaks, sea of clouds, ocean fog, thunder, lightning, sudden shower, rainbow, heat, hot, drought, coolness.*

**Landscape:** *summer hills, summer lake, summer moor, summer mountains, summer sea, summer river, waterfall, clear water, summer grove, deep tree shade.*

**Human Affairs:** *awning, fan, beach umbrella, parasol, perfume, camp, fly swatter, fireworks, fountain, summer hat, summer house, summer vacation, summer concert/opera, ice house, ice water, iced tea, nakedness, bare feet, mosquito net, midday nap, swimming, swimming pool, sunburn, sweat, sunglasses, sundress, rattan chair, reed, wind chimes, prayers for rain, cooling oneself, mowing grass, weeding, Fathers' day, Fourth of July (Independence Day), Armed Forces Day, Tanabata (Festival of the Weaver, or Star festival - traditionally, an autumn kigo).*

**Animals:** *ant, bat, caterpillar, cicada, crab, cormorant, firefly, flea, louse, house fly, goldfish, blue/white/grey heron, kingfisher, moor hen or coot, mosquito, mosquito larvae, moth, silverfish, slug, (garden) snail, snake, spider, summer butterfly, termite, toad, tree frog, trout, silkworm, water beetle.*

**Plants:** *amaryllis, barley, summer bracken, bamboo sprouts, carnation, cactus flower, dahlia, dill flower, foxglove, fuchsia, gardenia, geranium, gladiolus, summer or rank grasses, summer weeds, hibiscus, hollyhock, honeysuckle, hydrangea, iris, calla lily, daylily, lotus, marguerite, marigold, mold (mildew), moss grown (mossy), oxalis, peony, phlox, pinks, rose, salvia, silk tree (mimosa), snapdragon, sunflower, summer thistle, leafy willow, yucca, zinnia, summer fruits / vegetables (banana, blackberry, cucumber, cherry, eggplant, green grapes, green(unripe) apple, green walnut, apricot, melon (honeydew, cantaloupe, watermelon, etc), pineapple, potato, raspberry, strawberry, tomato, green peas)*



**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*

## News and Notes

### May and June Meetings

Our last two meetings were held at Hakone Gardens, a Japanese-style garden on a wooded hillside overlooking Silicon Valley. From the higher slopes of the hill, one sees the ponds, the koi swimming among stone islands, and in the distance, the open grassy ridges on the other side of the valley. In May, the topic was observation: we talked of the ways perception is translated into words. Each experience involves all the senses; choosing words that engage more than one sense (e.g., visual and tactile) can deepen the impact of a haiku.

between the lilies  
a turtle swims slowly  
with his shadow

Alex Benedict

In June, on a warm, breezy afternoon, the wisteria blossoms of late spring had fallen. People preparing a wedding bustled about the garden's entrances. But once on the paths, the sounds of people and their activity blended with the sound of falling water and rustling leaves.

how lightly the fly  
courses across a gray stone  
half-sunk in the pond!

Alice Benedict

ripples slowly spread  
behind the swimming koi tails  
the moss-bottomed pond

Patricia Machmiller

### Haiku City Reading

There will be an open reading of haiku and related poetry on Saturday, July 13 at 8:00 p.m. at Borders Books, 400 Post St in San Francisco ( the NE corner of Union Square). Local haiku poets and visiting members of the Haiku Society of America, including Elizabeth Searle Lamb will be featured. The reading will be on the third floor, and there will be time to socialize at Borders Books Cafe afterwards.

### Haiku Workshop at Hakone Gardens

A haiku workshop will be led by Michael Welch at Hakone Gardens, Saratoga on July 21. For more information, contact Michael at

## Calendar of Events

- July 7 Tanabata potluck  
Mrs. Tokutomi's, Ben Lomond, 4:00p.m.
- July 12 American Haiku Archive Inauguration  
at the California State Library,  
Sacramento, 11:00 a.m.
- July 13 Haiku City Reading  
Borders Books third floor, 8:00p.m.
- July 21 Haiku Workshop with Michael D. Welch  
at Hakone Gardens, Saratoga.
- Sept. 6-8 RETREAT AT ASILOMAR

## Deadlines

- July 31 HSA Haiku and Senryu Contests
- July 31 1997 Timepieces Haiku Calendar Contest
- Aug.15 Submissions to July-August GEPP0

## Members' Votes: March-April 1996 Issue

Ertore Jose Palmero- 1649-1 1650-1 1651-1  
Elizabeth Allbright- 1652-2 1653-9 1654-0  
Robert Gibson- 1655-10 1656-16 1657-7  
Echo Goodmansen- 1658-5 1659-6 1660-18  
Joan Zimmerman- 1661-5 1662-1 1663-6  
Mary Ferryman- 1664-7 1665-5 1666-0  
John Sheirer- 1667-10 1668-2 1669-2  
Dan Campbell- 1670-10 1671-1  
Steve Bertrand- 1672-2 1673-0 1674-7  
D.L. Bachelor- 1675-1 1676-2 1677-2  
Robin Chancefellow- 1678-0 1679-2  
Louise Beaven- 1680-6  
Laura Bell- 1681-8 1682-20 1683-1  
Richard Bruckart- 1684-1 1685-1 1686-1  
Sheila Hyland- 1687-0 1688-7 1689-0  
Deborah Beachboard- 1690-7 1691-9 1692-14  
Larry Gross- 1693-1 1694-3 1695-0  
Teruo Yamagata- 1696-1 1697-3 1698-0  
Gloria Procsal- 1699-9 1700-8 1701-5  
Edward Grastorf- 1702-1 1703-7  
Naomi Brown- 1704-5 1705-5 1706-2  
Dorothy Greenlee- 1707-1 1708-1 1709-2  
Anthony Dietz- 1710-4 1711-1 1712-0  
Yvonne Hardenbrook- 1713-12 1714-11 1715-8  
Ebba Story- 1716-16 1717-15  
George Ralph- 1718-10 1719-13 1720-0  
D.Claire Gallagher- 1721-8 1722-6 1723-3  
Pat Shelley- 1724-13 1725-3 1726-0  
Zinoviy Vayman- 1727-13 1728-2 1729-0  
Naum Vaiman- 1730-12  
Marian Blum- 1731-18  
John Tabberah- 1732-0 1733-6 1734-7  
Mary Fran Meer- 1735-2 1736-3 1737-11



**March-April Haiku**  
**Voted as Best by the readers of *Geppo***

The night nurse  
 fluffing his pillow  
 a pigeon coos

Laura Bell

picking up  
 my feet on the path  
 cherry blossoms

Pat Shelley

spring morning  
 even the garbage cans  
 are beautiful

Echo Goodmansen

climbing on the roof  
 to watch the comet - dazzled  
 by the city lights

Zinovy Vayman

sifting sand  
 through her fingers  
 their dead son

Marian Blum

abandoned homestead  
 young tree in the doorway  
 leafing out  
 Yvonne Hardenbrook

spring rain  
 hurts long past  
 hurting again

Robert Gibson

with his chin  
 pushing his scarf down  
 friend's funeral

Naum Vaiman

first green tips  
 in the asparagus bed  
 distant wind chimes

Ebba Story

daylong rain  
 how bright the slice of sunset  
 between the shutters  
 Yvonne Hardenbrook

pine sap rising  
 grandpa sips a dipperful  
 of spring tonic

Ebba Story

spring rain  
 camellia blossoms fall  
 into a pool of petals  
 Mary Fran Meer

Hyakutake  
 Ten thousand years from tonight  
 What eye will see you?

Deborah Beachboard

small birds  
 in the spring sky one tumbles  
 tumbles down

Robert Gibson

first spring rain  
 through the barren branches  
 without a sound

George Ralph

lazy afternoon  
 rain outside the window  
 in and out of focus

John Sheirer

late snowmelt  
 the dark maples stretching  
 from their roots

George Ralph

homeless—  
 yet standing in snow  
 feeding birds

Dan Campbell

## The Art of Haiku

### Linkage - a Tool for Haiku

by

*Jane Reichhold*

Just one of the delights of haiku is the fact that there is no absolutely right way to write one. It is popular to explain the magic of haiku with "awareness", "Zen", and the "haiku moment". Certainly these concepts are all necessary to prepare the writer for the impetus for a haiku. But, let us face the fact that writing haiku is writing. Writing means putting thought and images from one brain into another through the use of words. Use means there are techniques. And haiku writing uses a wide range of techniques, some of which we have learned only from Japanese poetry.

There is always the danger of the frog dying while dissecting the poem. Perhaps this is why most people hesitate to speak openly of haiku techniques. The truth is that haiku writing depends on several different methods to present haiku inspiration.

One of the fundamental methods is linkage. Even in the earliest Japanese tanka, emotional states were linked to natural phenomena. When the tanka author cried, it rained. Then she'd ask, "How can the flowers bloom (be alive) when my beloved is dead?" And when the moon came to her porch, her lover should be there, too.

The above tanka links, and our links in haiku, use the same three most basic methods: comparison, contrast, association. When images are compared and found to be alike (as above with crying tears / raining raindrops), it is at this point where Japanese poetry comes the closest to using what we call metaphor. In fact, the metaphor principle is commonly used in Japanese poetry, only it is stated differently than in Western literature. Where we might have written: When a crow lands on a bare branch it is just the same way that dusk in autumn falls; it is just as dark and heavy, foreboding and frightening. Instead, Basho puts down only the most necessary facts, letting the reader figure out the rest of the metaphor.

*"on a bare branch / a crow settles down / autumn dusk"*

Notice how much work you as reader are asked to do! A poet's job is to talk about things for which we have no words. How to describe in concrete images (pictures for the mind) how evening comes? Try it. Basho did, and he "saw" (poetic vision) evening coming down like a big black crow. How does our fog come in? On pussy toes! But we cannot say that. It is a cliché and too Western. But let your white cat creep over the field and the fog comes with it. Put that in three lines and you have a practice-desk haiku. When writing haiku we have to learn to write our metaphors in the Japanese method—by simple juxtaposition of the images as they are in reality. And be very sure to toss out

the "like", "as", and "seems". Look at the poems you admire and see how often two of the images are used because in some way, shape, or form, they share a similarity. Or just the opposite—they contrast. This technique is used less often in haiku. The contrast is often between young and old, rich and poor, or wise and unwise. Perhaps one reason why people avoid using contrast is it is too easy to be judgmental (an attitude to avoid). There are still lots of ideas in the contrasts between light and dark; high and low; what is here, what is there; near and far; up and down.

The third method of linkage is by establishing associations between two of the haiku images. Associations can be clear (blue, white and silver are associated with coolness), or dependent on literary history (when on a journey everyone uses a grass pillow), or evoke states of emotion with the seasons: spring—love, hope; summer—fullness, abundance; fall—loss, death, grieving; winter—solitude, contemplation, joy in snow. The employment of season words is an associative technique with which you are already acquainted.

One more technique that is useful in creating linkage between images is to find the "perfect" verb, one that accurately describes or activates the paired or poled images. Basho did this with "settles down", which shows what the crow did, and can describe how the evening comes. The fog / cat linkage would use "creep", not run, leap or gallop. Find the one verb, the only one that makes your bridge between images accurate and interesting for the reader.

These are but a few of the many ways to establish linkage. When reading haiku selected for special notice ask "What makes these haiku successful?" Use your answers to this question to express the wordless vision you wish to communicate to the reader.

marathon winners  
warming the sun  
with upturned palms

Jane Reichhold

## Tanabata!

The July meeting will be a Tanabata potluck and star viewing at Kiyoko Tokutomi's house in Ben Lomond on **Sunday, July 7, at 4:00 p.m.** We'll view the stars, write haiku for the occasion, and enjoy each others' company. (Note the change from our regular meeting date).

Call Alex Benedict at \_\_\_\_\_ 'or driving directions and so we know how many people to expect.

## Asilomar Retreat Sept 5-8

The Annual Retreat at Asilomar features Ebba Story, who will lead participants in haiku workshops and ginkos that focus on Layers of Perception. Also, there will be a haiku workshop with Christopher Herold, and Jerry Ball will present new translations of the haiku of Onitsura. The process and art of translation will be discussed in an evening presentation. Kiyoko Tokutomi has graciously agreed to give a demonstration of Japanese calligraphy, and will also give participants a chance to try this demanding art. A brochure with further details and a registration form are included with this month's Geppo. Reserve your space soon, as space is limited!

## Calendar of Events

- July 7 **TANABATA** Potluck and Celebration Mrs. Tokutomi's, **SUNDAY, 4:00p.m.**
- July 12 American Haiku Archive Inauguration at the California State Library, Sacramento, 11:00 a.m.
- July 13 Haiku City Reading Borders Books third floor, 8:00p.m.
- July 21 Haiku Workshop with Michael D. Welch at Hakone Gardens, Saratoga.
- NO MEETING IN AUGUST**
- Sept. 6-8 **RETREAT AT ASILOMAR**

## Deadlines

- July 31 Haiku Society of America Haiku and Senryu Contests
- July 31 1997 Timepieces Haiku Calendar Contest
- Aug.15 Submissions to July-August GEPP0

## American Haiku Archive Inaugural Celebration in Sacramento

The California State Library invites all haiku poets and the general public to the inauguration of the American Haiku Archive, which will be held at the **California State Library in Sacramento on Friday, July 12, 1996, at 11:00 a.m.** The Archive is dedicated to the collection, preservation, and promotion of all haiku and related poetry as a vital component of literature in the English language.

The program begins with a short talk on the history of haiku in Japan and the English language: those present will include Elizabeth Searle Lamb, U.S. poet Laureate Robert Hass and representatives from the Japanese Consulate, the Japan Society of Northern California, the Haiku Society of America, and other national and international haiku organizations. The program will also include traditional shakuhachi music by Barry Weiss, and a brush-painting performance entitled "The Four Seasons" by noted artist Kazuaki Tanahashi.

A reception hosted by Dr. Kevin Starr, the California State Librarian, and the California State Library follows, and after the reception there will be tours of the state capitol, sponsored by the California State Historic Commission. For more information, contact Michael Welch at \_\_\_\_\_

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