

GEPPO

the haiku study-work journal
of the
Yuki Teikei Haiku Society

Volume XIX:6

November-December 1996

Members' Haiku for Study and Appreciation

1974	the bench I made the year she died falls apart	1984	Very silently, the night frost covers prairies with large white carpets.
1975	Dawn: small birds come to seed spread on cold ground	1985	Thin clouds in clear sky. Red sun is setting in west. Autumnal evening.
1976	Evening: cold wind carries the calls of crows flying to their roosts	1986	Don't spoil dinner - child gathering snowflakes on your tongue...
1977	all the bare trees — then one perfectly pink maple	1987	page of haiku and the puppy - nibbling on syllables...
1978	among the fallen gold-brown leaves, one perfect pure-black glossy one	1988	December leaves clinging to the last days of Autumn...
1979	just bloomed a deep-purple dahlia first snowflake falls	1989	Returning book overdue. On the librarian's desk ... first pussy willows
1980	first snow covering the leaves we neglected to rake	1990	Child comes up for air after gulps of hot chocolate. Mustache of whipped cream
1981	morning fog the far bank of the river gone	1991	Just as mother shouts, "Don't slam the screen door!" someone slams it shut
1982	expected this week first snow and the neighbor's new baby	1992	first snow, the baby learns another word
1983	Leaves are falling down, swallows are going away, days are shortening. . .	1993	angels on stage, their teacher hovering in the wings

1994	in fresh snow a drop of blood ... clear blue sky	2006	at the burial service pastor's liturgy ends spring songbirds return
1995	The cat on my lap purrs in utter ecstasy while clawing my legs	2007	granddaughter playing mother, the sting of her hand
1996	On the snowy limb the absent-minded robin sings welcomes to Spring	2008	band concert the tuba player lets a little toot
1997	The windy days of Fall colored leaves dance wildly to unheard music	2009	the surgeon tells me after cutting up my husband "he's just fine"
1998	dark morning. call of the raincrow urgent	2010	turning to water first snowflakes slowly stick tickling my nose
1999	out of season the mallard's safe landing on the duck blind	2011	at stop sign this driver with lipstick sound of horn
2000	solstice sundown in the oak leaves a rattle of winter wind	2012	Boston flurry from miles and years ago scent of Moscow winters
2001	hesitate to swat a winter fly on dining table	2013	buying gifts amid lighted trees and carols - line-up at the Shelter
2002	move a little poinsettia, then spread out a drawing	2014	before trick or treat sweeping all the scarlet leaves and four large dog turds
2003	the young and the old cross the Sacred River in depth of winter	2015	Halloween lizard pale breast plate and shell of an only child
2004	boarded-up cottage trumpet vine's red flowers the only color	2016	sticky blood-red paint and plastic guns — two boys asking for sweetness
2005	sudden breeze bumblebee tightens its grip on the cornflower	2017	the smell of coal smoke: remembering my mother stoking the furnace

2018	autumn afternoon — Cooper's hawk waits in the oak for something to move	2030	long evening shadows an antlered deer gazing from the upper trail
2019	standing by a pond bordered by winter grasses far away honking	2031	Lights dark on the tree Christmas morn was so much more when the kids were here
2020	winter wind postman brings enough junk mail for a small fire	2032	Hopping straight to me that tiny sparrow seems so brave until it sees me
2021	won ton soup from a broken roof tile drip of winter rain	2033	Looking out to sea from the "No Fishing" signpost gulls survey the waves
2022	icy wind an old crow searches the garbage spill	2034	looking straight at the size of the moon misty morning
2023	even in snow plastic flowers on her grave in full bloom	2035	sturdy oak leaves and scratched lottery tickets swirl in the wind
2024	bird house fall cleanup in the old nest a baby sparrow	2036	she goes on and on about her new love - and kisses my unshaven cheek
2025	at the church to vote an eight foot dish antenna aimed at the sky	2037	Children in the dark Catch fireflies as porch-light Moths flicker in flight
2026	her feeble arm gestures toward the window— winter sparrow's song	2038	Falling fast asleep To the chorus of crickets . . . Dreaming soon their song
2027	the moonlit fence— a gate opens to darkness and bangs shut	2039	Tired bicycle, Rusty with age, breathes new life In a spider's web
2028	interlaced fingers— a single mitten bulges each lover's pocket	2040	But for warm snowflakes the crowded slopes are lonely you didn't ski today
2029	a hint of resin in roasted pine nuts-- the candles flicker	2041	Grounded by dry grass snowmobiles welcome first snows freeing them at last

2042 Cleaning the gutters:
I fall off
the broken ladder

2043 Thanksgiving dinner:
brushing against my leg
a cat

2044 First winter rain:
removing the summer clothes
I find a sweater

2045 gazing out the window
the old man looks
 at winter garden

2046 departing autumn
the early sunset brings
unwelcome sadness

2047 woman takes out book
to preserve weed flowers
and forgets both

2048 the mute boy
tells his mom
about the sleighride

2049 at the lighted tree
wide-eyed. . . candies slowly drop
from each slackened fist

2050 a dull sky
fine rain
 . . .streaked watercolors

2051 birds in the garden
five ripe persimmons
far from my reach

2052 silver leaves aglitter
hosting intermittent ravens
olive Christmas tree

2053 with the rain
reaching the surface of the sea
a rainbow

2054 flickering
through the leaves
the full moon

2055 a plover calls
the moon shines brightly
on the mud flats

HOT CHOCOLATE / HOT COCOA

Haiku with the challenge kigo "hot chocolate" or "hot cocoa"

he looks up startled
from a cup of hot cocoa
eyeglasses opaque

Dave Bachelor

just in from bike ride
sipping hot chocolate
as the sun goes down

Sheila Hyland

chilly night
steam from my hot chocolate
in the porchlight

John Sheirer

Cold snow on trees.
Hot chocolate on the table.
Happiness of children.

Ertore José Palmero

winter night -
my cold hands wrapped
around a mug of hot cocoa..

Steve Bertrand

Break for hot cocoa.
We watch as shoppers hurry by
in a slushing rain

Robert Major

another round
of hot chocolate and fluff,
reminiscing

John Stevenson

Challenge Kigo: *HOT CHOCOLATE* (continued)

The old man sits alone
 holding a cup of hot chocolate
 drowsing into sleep
 Richard Bruckart

snowing outside
 the aloneness comforts me
 a cup of hot chocolate
 Naomi Y. Brown

A trace
 after the hot chocolate
 of a mustache
 Laura Bell

below zero -
 Little League teams play hockey
 coaches drink hot cocoa
 Louise Beaven

hot chocolate for two:
 sleet ticking at the window
 the only sound
 Timothy Russell

steaming hot cocoa --
 two cups are nearly enough
 after your phone call
 D. Claire Gallagher

a steady rain ~
 steam from my hot chocolate
 flares on the window
 Ebba Story

from its broken wrapper
 on my car's sun-fried dashboard
 hot chocolate flows
 Zinovy Vayman

3 a.m. hot chocolate
 lulls me back to sleep like a
 Hudson Bay blanket
 Mary E. Ferryman

The living room couch:
 I massage my girlfriend's feet,
 sipping hot cocoa
 Robin Chancefellow

the hot chocolate
 warms our hearts after long walk
 snow drifts with wind
 Eve Jeanette Blohm

under dripping trees
 hot cocoa for the summit
 warming my backpack
 Gae Canfield

hot chocolate
 seeing you through the steam
 on my glasses
 Alex Benedict

hot chocolate -
 on the earthenware mug
 clink of her mood ring
 Alice Benedict

Challenge Kigo for
 January/February

OWL

by
 Alice Benedict

.....
 In early twilight of winter, a sentinel form on a
 fencepost; a silent movement, perhaps caught
 only out of the corner of the eye, through bare
 branches, or into dark rafters of an outbuilding.
 The chatter of small birds around the branch of
 fir or pine where the owl sits close to the trunk,
 its gaze solemn, intense, and calm.

night shadows
 first one owl calls
 then another
 Alex Benedict

silent barn owl
 trails a white arc of flight
 rooftop to treetop
 Alice Benedict

SEASON WORDS for late winter/early spring

selected from the lists in the 1994 Members' Anthology.

Season: winter months: January, early or mid- February; start of winter, depth of winter, short day, winter day, winter morning, winter night. beginning of spring, early spring, lengthening days.

Sky and Elements: Winter: frost/hoarfrost, freeze, hail, ice, icicle, north wind, sleet, snow, winter cloud, winter moon, winter rain, winter wind. Early Spring: melting snow, lingering snow, spring breeze, spring frost, spring moon, spring rain, spring snow, warm(warmth).

Landscape: winter creek or stream, winter mountain, winter sea or ocean, winter seashore, winter garden, withered moor. flooded river/stream/brook, muddy/miry fields, muddy road

Human Affairs: banked fire, bean soup, blanket, brazier, hot chocolate, charcoal fire, cold or flu, cough, foot warmer, gloves/mittens, grog, heater, hunting, falconer, fish trapper, ice hockey, ice skating or skates, ice fishing, overcoat/fur coat, popcorn, quilted clothes, shawl, skiing/skis, winter seclusion, winter desolation, whale watching, Groundhog Day, Martin Luther King Jr. Day, Twelfth Night, Valentines Day.

Animals: bear, hibernation, fox, marten or sable, oyster, owl, perch, rabbit, reindeer, sardine, sea slug, swan, weasel, wild duck, winter birds, winter bee, winter fly, winter sparrow, winter wild geese, wolf, whale. Spring: abalone, bee, cats in love, crane, flying squirrel, frog, horse-fly, lizard, pheasant, robin, mud snail, whitebait (a fish), hummingbird, nightingale, wild birds' return (geese, etc.).

Plants: carrot, celery, dried persimmon, (dried) prunes, early plum blossom, holly, heavenly bamboo(Nandina), pine nuts, poinsettia, radish, scallion, tangerine /mandarin orange, turnip, winter camellia, winter chrysanthemum, winter grass, winter narcissus, winter peony, winter quince, winter tree or grove, withered or frost-nipped plants. Spring: azalea, bracken, camellia, cherry blossoms, cherry tree, crocus, dandelion, daphne, blossoms or leaf buds of trees and shrubs, grass sprouts, mustard, plum blossoms, plum tree, California poppy, seaweed or laver(nori).

New Year

Sky and Elements: first morning, first sunrise, New Years' Day sun.

Human Affairs: first day of the year, first dream of the year, first writing/poem/brush painting, new diary, new calendar, New Years Eve or Day, year of the (Zodiac) animal (Rooster, Rat, Horse, Rabbit, etc.).

Members' Votes: September-October 1996 Issue

Joan Zimmerman - 1897-16 1898-2 1899-8
Richard Bruckart- 1900-0 1901-0 1902-3
Echo Goodmansen-1903-30 1904-9 1905-19
Timothy Russell-1906-2 1907-3 1908-6
Jane Reichhold-1909-4 1910-4 1911-14
Deborah Beachboard-1912-1 1913-10 1914-2
Robert Gibson-1915-15 1916-37 1917-13
Steve Bertrand-1918-0 1919-6 1920-0
Gloria Procsal-1921-10 1922-8 1923-0
Teruo Yamagata-1924-0 1925-0 1926-0
D. Claire Gallagher-1927-4 1928-8 1929-1
George Ralph-1930-1
Robert Major-1931-5 1932-6 1933-0
Naomi Y. Brown- 1934-1 1935-0 1936-6
Ebba Story-1937-5 1938-1
Laura Bell-1939-13 1940-4 1941-2
Louise Beaven-1942-2
Edward Grastorf-1943-3 1944-8 1945-2
Mary E. Ferryman-1946-0 1947-0
Ertore J. Palmero-1948-0 1949-1 1950-0
George Knox-1951-0 1952-1 1953-0
Sheila Hyland-1954-0 1955-16 1956-7
John Stevenson-1957-1 1958-0 1959-16
D.L. Bachelor-1960-1 1961-0 1962-10
Alice Benedict-1963-36 1964-14
Christine D. Michaels-1965-0 1966-1 1967-1
Alex Benedict-1968-3 1969-0 1970-0
Margaret Elliott-1971-2 1972-1 1973-9

--- CORRECTION ---

Please note the following corrections to poems in the September/October issue:

Combing West Wind Beach
sea lettuce wraps blue mussel shell
salal reddening
Christine D. Michaels

silently
he hands her an apple
— early dusk
George Ralph

- Jean M. Hale, Editor

September-October Haiku
Voted as Best by the readers of *Geppo*

autumn afternoon
 old dog follows for a while
 then goes his way

Robert Gibson

late summer heat
 lingers in the wooden bench
 just after sundown

Alice Benedict

full moon
 dark water beneath the curve
 of the tanker's hull

Alice Benedict

listening at night
 no word for wind
 in the trees

Robert Gibson

for a moment
 above the city clatter
 geese calling

Echo Goodmansen

city "wildlife" refuge
 a duck walks
 the foot path

Laura Bell

for just a breath
 the autumn leaves sail free
 on sunlit wind

Echo Goodmansen

at the yard sale
 a ladybug on the bottom
 of the "free" box

Deborah Beachboard

liquid bird song
 as if the green river
 spoke

Joan Zimmerman

the widow's lamp
 slowly burns out...
 autumn drizzle

Gloria Procsal

first day of school
 he runs out of line chasing
 a butterfly

Sheila Hyland

Meditating —
 Sunlight
 Through my eyelids

D. L. Bachelor

lighted walkway
 a leaping shadow lands
 under a toad

John Stevenson

autumn twilight
 watching a drizzle of rain
 mindlessly

Robert Gibson

leaving a path
 for the moon to follow
 a snail

Jane Reichhold

**Submission Guidelines
for GEPP0**

Deadline for the next issue is February 10!

PLEASE NOTE THE EARLIER DEADLINE

- 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, edited by Christopher Herold, is an invited series of articles on haiku writing and awareness.

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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.

**Editor • Jean Hale
Design • Alice Benedict**

Yuki Teikei Haiku Society

1996-97 Officers

*Alex Benedict, President • Roger Abe, Vice President
Kiyoko Tokutomi, Treasurer • Alice Benedict, Secretary
Board Members at Large
June Hymas • Patricia Machmiller*

News and Notes

In Appreciation

This year, several members have made special contributions of time, effort, and funds in support of the society's publications and events: Christopher Herold, as the editor of *The Art of Haiku*, has coordinated and edited a delightful and instructive series for Geppo readers. Roger Abe, Pat Machmiller, and June Hymas helped with the memorable Friendship garden reading. And, the generosity of members who have made contributions in support of publications is greatly appreciated. We wish everyone a splendid new year, and thank you all for your poems and your support.

Upcoming Meetings

The next meeting will be January 11 at the Saratoga Library. Pat Gallagher will lead a discussion of W.J. Higginson's book, *The Haiku Seasons*.

1997 Tokutomi Contest

The annual Kiyoshi Tokutomi Memorial Haiku Contest is coming up: the deadline is April 30, 1997. The contest chair is Roger Abe.

Haiku North America: July 24-27!

At this meeting of haiku folk in Portland, Oregon, the theme of Innovation in haiku will be explored. Being with other poets to write, read and discuss haiku should be memorable! The flyer in this issue gives more details; a final schedule and conference cost will be announced when available.

Asilomar Retreat: October 9, 1997

This year's retreat at Asilomar will be October 9 - 12, 1997 (a month later than usual). Watch for details of the program in future issues.

November Meeting Highlights

At the November 9 Board meeting, special commendations were voted to Jean Hale for her contribution as Geppo editor, and to outgoing contest chair Bun Schofield. At the regular meeting, the following people were nominated to serve as officers and board members of the Society, and were subsequently elected by acclamation. A special welcome to our new Vice President, Roger Abe!

President: Alex Benedict
 Vice President: Roger Abe
 Treasurer: Kiyoko Tokutomi
 Secretary: Alice Benedict
 Board Members-at-large:
 June Hymas; Patricia Machmiller; Pat Shelley.

1996 Members' Anthology In-Hand Deadline April 30, 1997

Please submit haiku for the 1995 Members' Anthology! The editor this year will be Alice Benedict.

- Haiku must have one season word, and be in three lines of close to 5-7-5 syllables. **Haiku without a season word, or with more than one season word will not be published.** A copy of the season word list published in the 1995 Anthology is available upon request, to help you in selecting poems.
- Submit up to five haiku, preferably composed in 1996, typed or neatly written on a single 8.5x11" sheet of paper. Indicate the season word by underlining it.
- Poems must be unpublished and not under consideration elsewhere, except those previously published in *GEPPPO*. Please include the issue in which your poems appeared. Poems that received enough votes to be republished will be noted as such in the Anthology. Send submissions to arrive by April 30, with \$2.00 (for mailing costs) to:
Yuki Teikei Haiku Society
 Members' Anthology

Members who submit haiku will receive one copy of the Anthology. Additional copies can be ordered for \$5.00 each. Also, previous years' Anthologies are still available: *A Shadowed Path*, the 1995 anthology was edited by Patricia Machmiller, and features elegant ink drawings by Pat Shelley.

Into the Wind, the 1994 anthology was edited by Ebba Story, and illustrated by Alice Benedict.

Both include an essay on season words and comprehensive season word lists compiled by various society members over the years.

Copies can be ordered for \$5 each plus \$1 postage. Send requests and payment to Alice Benedict,

Please make check or M.O. payable to the Yuki Teikei Haiku Society.

Pat Shelley

It is with great sadness that I must announce that Pat Shelley died of cancer on December 28, 1996. After a short illness, she passed away quietly in hospital in the presence of friends and family.

Pat thought of herself as a tanka poet. Yet she also wrote superb haiku, haibun, renku, and other longer poetry. Pat Shelley was a dear person who inspired many of us, both in poetry and in living. Her presence is missed; our memory of her spirit will continue to light our lives.

Alex Benedict

I will give you
 the brightest
 flower in my garden
 If you will but come
 and appear to want it

Pat Shelley

The Rice Papers, 1992, p. 15. *Saratoga Trunk*, Publishers, Saratoga, California

Small koi splashing
 among the water lilies
 children's voices

Pat Shelley

A Shadowed Path: 1995 Members' Anthology. The Yuki Teikei Haiku Society, 1996, p. 9.

The Art of Haiku

First Things First: Considering Word Order in Haiku

by Carol Conti Entin

The experience that results in a haiku happens all at once, yet the way we poets communicate each haiku moment is by using a language that is inherently sequential. Word order can be crucial in recreating for the reader the wonder of the original event. Consider these two versions of the same moment:

*deep snow...
a chickadee's thrust scatters
seeds from my palm*

*two-foot snowdrifts...
scattering seeds from my palm
a chickadee's thrust*

Carol Conti Entin ¹

Both haiku contain essentially the same images, yet the left-hand one was (rightly) rejected, the right-hand one accepted for publication. The action in both poems is identical, as is the color scheme: the white, black, and tan of snow and (sunflower) seeds matching the chickadee's plumage. Even the differences between the two first lines appear minor. Both consist of an adjective and a noun. Both achieve a common "first things first" goal of setting the scene, including the season.

But the way in which they differ is significant. One is more peaceful, the other more three-dimensional. Which harmonizes better with what follows? Snowdrifts are the result of the energetic action of the wind—they imply motion. In the second version every line moves, from the more gradual, largely past action of wind upon snow, through the faster, in-progress scattering of seeds, to the chickadee's tightly focused energy that propels the poem into the future. Also consider the way your eyes perceive each scene. In the earlier version, they must jump around until the chickadee's location is known. In the polished version, they rise slowly from ground level to palm level to a still higher level.

Last things last. When we humans read, we remember middle sections least well, beginnings better, endings best. Unless the inherent haiku moment requires a different treatment, it is wise to "save the best for the last"—to help the reader be as surprised as the poet was. The first version was logical in expressing cause, then effect. But the more potent version builds to the key final word "thrust." By so doing, it helps the reader absorb all of lines two and three as a whole, thus more accurately recreating the original wholistic experience. Serendipitously, the better word order has a more effective rhythm as well. The earlier version got into a rhythmic rut, whereas

the later version's slight caesura between the end of line two and the beginning of line three clarifies the scene. Even the vowel sounds are better organized in the second version. Line one places the deepest vowel, and lines two and three the highest vowels, near the middle of each line's motion, thus highlighting the verticality of snowdrifts, falling seeds, and chickadee's uplift. Also, the pattern of stressed and unstressed syllables is more chickadee-like in version two.

Deciding how to order one's words cannot be done by a simple formula. I find I must speak each draft in order to test its rhythmic and melodic appropriateness. To create a haiku that reflects the emotional content of my experience, I relive the original moment over and over, groping for its innermost truth. I was seduced by the earlier version because I longed to retain in my palm that marvelous sensation. But it is the chickadee that embodies the life of this particular moment, not the poet—I am merely the grateful recipient, awed by the forcefulness of such a tiny bird.

In learning how to arrange my words, I have been greatly helped by pondering other poets' haiku, especially those that "hold" me the longest. These tend to be the ones in which the poet has paid careful attention to both word choice and word placement. When appropriate, even the second line can be the most memorable if it has unusual weight, which may be why many effective English-language haiku reverse the normal short-long-short pattern in favor of a super-short but heavy middle line. Again, there is no quick recipe for success. We poets must revise our work until each word and phrase is placed where it can do the most good for the poem as a whole.

¹ *Woodnotes, Number 31 (Winter 1996).*

The Kiyoshi Tokutomi Memorial HAIKU CONTEST

In-hand Deadline APRIL 30, 1997

1st Prize \$100 • 2nd Prize \$50 • 3rd Prize \$25

Honorable Mention-Gifts

- For haiku in English in a seventeen syllable form, arranged in three lines of 5-7-5 syllables.
- Each haiku must contain one kigo, or season word, from the following list. Haiku that use more than one season word, or that do not contain one of the listed kigo will be disqualified. (NOTE: The contest chair will send a list of season words - please accompany your request with an SASE)

Spring: *hyacinth, frog, Easter or Passover, new leaves, spring moon*

Summer: *bare feet, mosquito, baseball, watermelon*

Autumn: *acorn, first day of school, wild geese, Halloween*

Winter: *end of winter, ice skating, muffler or wool scarf, winter rose*

New Year: *first sunrise, new calendar*

- Entry Fee: \$5.00 for one page of three haiku. No limit on entries. Please keep a copy of your entries since entries cannot be returned.
 - Submit 4 copies of each page with your name and address on only one copy, typewritten on 8^{1/2}" x 11" paper.
 - Make check or money order payable to the Yuki Teikei Haiku Society. Overseas entrants please use International Postal Money Order, in US Currency only. For a list of results, include SASE marked "CONTEST WINNERS".
 - Entries must be original, unpublished and not under consideration elsewhere. No previous winning haiku are eligible.
 - The contest is open to anyone., except that current officers of the Society may not enter.
 - Final selection will be made by a distinguished haiku poet. Awards are announced at the Society's Retreat at Asilomar in October, 1997. The Society may print the list of winning poems and commentary in its newsletter and annual anthology.
- Send entries and requests for further information to:

Roger Abe, Contest Chair

Calendar of Events

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Jan 11 Regular Meeting
Saratoga Public Library 1:30 p.m.

Feb 15 Regular Meeting
Saratoga Public Library 2:30 p.m.

Deadlines

Feb. 10 Submissions to January-February
GEPPPO :
PLEASE NOTE EARLIER DATE!!

April 30 Kiyoshi Tokutomi
Memorial Haiku Contest

April 30 1996 Members' Anthology

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