

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

*Volume XX:1*

*January-February 1997*

---

**Members' Haiku for Study and Appreciation**

2056	waning snowmelt -- new pond shallows	2066	winter sunrise pacific surf breaks snow white over the beach
2057	spring rain -- blue bleeding from new jeans	2067	winter morning children's voices drifting from the bus stop
2058	a crow soars -- dad's fruited plum trembles	2068	new year's day the cat curls up on the warm car hood
2059	petit golden apples from my leafless bonsai "crab".. for lilliputian tarts	2069	new fallen snow crows flap and frolic in the cedars
2060	soundless snowfall as chickadees flit in dark pines ... contexts of silence	2070	icy storm her body in candlelight
2061	bitter cold evening locating our can of cocoa . . . the bitter kind	2071	the winter seashore the land and ocean become one landscape in gray
2062	cross-county skier races down city street - - the snow-banked cars	2072	winter seclusion we look at the falling snow as we read a book
2063	New Year's Eve street fair fire juggler - - the children's round mouths	2073	winter desolation the trees stripped of their leaves dance in gusting wind
2064	truck jack-knives downhill racing the snow storm home	2074	Feasting on windfalls in an abandoned orchard . . . deer in the twilight
2065	new year's day throwing away one more useless calendar	2075	Burnt-orange sunset flaming behind dark cedars. . . Sensing summer pass

---

- |      |   |      |   |
|------|---|------|---|
| 2076 | Since we are fallen,<br>let us wave our arms; become. . .<br>angels in the snow | 2087 | serving dinner<br>to patients<br>lengthening days   |
| 2077 | spring moon viewing--<br>the cat curled under<br>the jacket's folds             | 2088 | take shortest way<br>to bus stop<br>muddy fields  |
| 2078 | pouring green tea<br>watching a drop<br>roll down the cup                       | 2089 | Though you've stopped<br>bearing fruit, old friend,<br>I still enjoy your plum blossoms.. |
| 2079 | continuous rain...<br>a horse's faint neigh<br>continuous rain...               | 2090 | At 32,000 feet -<br>the earth's wounds<br>appear to have scarred...                       |
| 2080 | on low branches<br>a last few winter leaves...<br>we never talked               | 2091 | Not this trip!<br>Kitten curled<br>in my packed suitcase..                                |
| 2081 | "Is it snowing out?"<br>someone asks a woman<br>with snow on her coat           | 2092 | Heavy winter rains<br>ducks paddling all around<br>my living room                         |
| 2082 | still emptier<br>after a whole box<br>of candy                                  | 2093 | The new year has come<br>with much celebration.<br>I still have a backache.               |
| 2083 | Intrigued, hummingbird<br>and bitch observe each other<br>questioningly.        | 2094 | Rain on the parking lot<br>gushing into the sewer<br>What a waste!                        |
| 2084 | Mountain and village,<br>as if they had never<br>been different.                | 2095 | bright, chill and still<br>honk of geese shattering<br>silence                            |
| 2085 | A young girl whimpers:<br>Her snowman has been stolen<br>by the sun.            | 2096 | frozen mice<br>beneath the snow<br>broken coloured sleighs                                |
| 2086 | home made<br>Japanese cake<br>Valentines Day                                    | 2097 | deep silence<br>of the night<br>cottage stars   |

2098	Christmas trees crisscrossed in heaps await recycling	2109	Brassy trumpets of the daffodils playing "Spring is here."
2099	winterwhite sun this day before surgery cloaked in grey clouds	2110	With the breeze double daffodils nod singles dance.
2100	slice of silver moon morning after surgery curled in our bed	2111	Daffodil show - William and Dorothy never saw blossoms like these.
2101	after the storm my neighbor's windowglass sky blue	2112	the flooded river laps at the bridge railings... an osprey takes wing
2102	hanging from the suspension bridge icicles	2113	dripping cypress-- a promenade of paw marks through the spring mud
2103	nature preserve great scenes of wild life on the bill board	2114	at the waterfront wind-driven snowflakes melt into the sea
2104	flooded out a vacancy sign floats through town	2115	on the treadmill sweating, watching dead leaves blow through parking lot
2105	my old umbrella upside down in the junk heap catching water	2116	running in winter mountains--snow covered pines-- my heart, my teeth hurt
2106	Goodwill salesroom: faded scarves, stocking caps .....these unmatched mittens	2117	among dead weeds dry, crumpled, still red -- winter rose
2107	crisp and brown hydrangea heads still bob above the late snow	2118	Twelfth night stripping tree bare but on the rug glinting one tinsel angel.
2108	the locust bends heavy under new snow ---sudden dusk	2119	early melt nothing left but pawprints on the porchsteps

2120	just beyond the deer crossing sign deer crossing	2131	white blankets chin high winter trees sleep while fish look through thick frosted panes
2121	petting zoo billy-goat's beard in the child's ice cream cone	2132	chrome sun cannot rob trees of sparkling crystal beads strung by winter's hand
2122	under the desert willow petals falling over the unmarked cross without sound	2133	Sprigs of pine dressing Homes of quiet neighborhoods— New Year's in Tokyo
2123	pecan harvest ends - above the Hueco range a new moon	2134	Soggy corduroys Along with chattering teeth Partners in winter
2124	fog moves mourning dove's voice too moving	2135	Smelling the season On Grandpa's breath woke me up From my arm-chair nap
2125	yellow parakeet returning to its brass cage: winter afternoon	2136	1st grade classroom: a student drops a textbook winter rain
2126	today of all days our minister steps outside— his chubby shadow	2137	train to New York a drunk passes out winter sun
2127	January first — brand-new bicycle tracks in the snow	2138	Valentines day: hanging out with Shakespeare
2128	pearls waiting to be restrung her old jewel box	2139	first night, their new home she shouts "Shut the windows, please!" so loud croaks of frogs
2129	first day of the year shifting Christmas to a box in Grandma's attic	2140	Valentine Day ends read last column on first love time to wash hands now
2130	at the grocery store mother and son give away a boxful of pups	2141	northern wind imprints of the truck tire on the frozen manure

- |  |   |  |                     |
|--|---|--|---------------------|
| 2142                                       | in the clover<br>a bicycle upside down<br>its wheel spinning                            | The eyes of an owl,<br>watching, observant, detached.<br>The way of wisdom?                | Robert Major        |
| 2143                                       | new diary -<br>the candle in the window<br>flickering                                   | knowing silence,<br>the museum<br>owl  | John Stevenson      |
| 2144                                       | whistlestop -<br>an owl hoots<br>from the treetops                                      | Owls in fields and woods.<br>Large eyes watching in the night,<br>are prompt to get foods. | Ertore José Palmero |
| 2145                                       | a clump of sorrel<br>between the tractor tracks -<br>gnats flying up                    | The owl and I<br>staring at each other<br>I think I blinked                                | Richard F. Bruckart |
| 2146                                       | streetcorner singers<br>stocking caps pulled down<br>over their ears                    | from balcony<br>looking down on rooftops<br>a large owl flutters                           | Sheila Hyland       |
| 2147                                       | swelling buds -<br>at the cut end of the branch<br>a bead of resin                      | early twilight<br>his own sound recording<br>the owl answers                               | Yvonne Hardenbrook  |
| <b>OWL</b>                                 |   |  |                     |
| <i>Haiku with the challenge kigo "owl"</i> |   |  |                     |
|  | an owl's wise eyes<br>gathering in<br>spring moonlight                                  | running mouse. . .<br>and then just the shadow<br>of the owl                               | George Ralph        |
|  | stealthy night hunter<br>the owl skims fields in silence . . .<br>hungry owlets waiting | Dead elm falling<br>owl whose calls had haunted our dreams<br>flying out.                  | Sydney Bougy        |
|  | owl and pussycat<br>make life horrendous<br>for a little rat                            | laughter crinkles<br>her candle-lit face —<br>the call of an owl                           | Ebba Story          |
|  | night and the forest<br>whose name<br>does the owl call                                 | moonlit thicket<br>scurry of foraging mice<br>eye of the owl                               | Louise Beaven       |

Challenge Kigo: OWL(continued)

Another dead hen  
recall evening hooting  
of owls

D.L. Bachelor

through binoculars  
returning the steady gaze  
of the white owl

Alice Benedict

sunlight  
through the gaps  
striping the barn owl

John Sheirer

looking down  
from a full moon, the owl  
shits

Laura Bell

returning home late  
somewhere in the darkness  
owl hoots

Naomi Y. Brown

from the night beyond  
ammo-dump lights—the screech owl  
alarms the gate-guard

Timothy Russell

wings swoop shadow-like  
duck panics in fruitless flight  
Owl's demonic laughter

Mary E. Ferryman

3 AM  
I stumble over  
the owl's call

Robin Chancefellow

Buttressing the moon  
An owl remains vigilant  
On a sleepless night

Gino Mastascusa

two years ago  
the grey owl sat here up close  
I sit on a stump

Zinovy Vayman

not asleep  
in the tree with chickadees  
an owl

Alex Benedict

Challenge Kigo for  
March/April

Nest  
by  
Alex Benedict

.....  
In spring the cycle of life is renewed and birds find places to build their nest. Each bird species has its own style of nest. The large eyrie a single pair of eagles uses year after year; the floating nest in reeds around a lake the grebes build to raise their young; the sac woven of lichen, moss, and fine grass the bushtit hangs from a cedar branch – each finds the materials and the place, and creates the expression of its particular nature.

ring of pebbles –  
the nest of an oystercatcher  
beside the ocean

Alex Benedict

.....

**November-DecemberHaiku  
Voted as Best by the readers of Geppo**

angels on stage,  
their teacher hovering  
in the wings  
**John Stevenson**

sudden breeze  
bumblebee tightens its grip  
on the cornflower  
**Naomi Y. Brown**

the bench I made  
the year she died  
falls apart  
**D.L. Bachelor**

morning fog  
the far bank of the river  
gone  
**John Sheirer**

won ton soup  
from a broken roof tile  
drip of winter rain  
**Robert Gibson**

even in snow  
plastic flowers on her grave  
in full bloom  
**Echo Goodmansen**

winter wind  
postman brings enough junk mail  
for a small fire  
**Robert Gibson**

Returning book overdue.  
On the librarian's desk ...  
first pussy willows  
**Robert Major**

the mute boy  
tells his mom  
about the sleighride  
**George Ralph**

band concert  
the tuba player  
lets a little toot  
**Laura Bell**

icy wind  
an old crow searches  
the garbage spill  
**Robert Gibson**

bird house  
fall cleanup in the old nest  
a baby sparrow  
**Echo Goodmansen**

in fresh snow  
a drop of blood ...  
clear blue sky  
**John Stevenson**

**----- EDITOR's NOTES -----**

Correction to Poem 2034:  
looking straight  
at the sun size of the moon  
misty morning  
**Zinovy Vayman**

Zinovy sent me two sets of three haiku for November  
December and I mistakenly printed them both. Just  
in case you thought we had changed the rules, a maxi-  
mum of three poems is still the correct number for  
submission

- Jean M. Hale, Editor

**Members' Votes:  
November-December 1996 Issue**

.....

D.L. Bachelor - 1974-23 1975-2 1976-3  
Sheila Hyland - 1977-3 1978-0 1979-0  
John Sheirer - 1980-6 1981-18 1982-3  
Ertore J. Palmero - 1983-0 1984-1 1985-0  
Steve Bertrand - 1986-1 1987-9 1988-5  
Robert Major - 1989-14 1990-6 1991-2  
John Stevenson - 1992-6 1993-39 1994-12  
Richard Bruckart - 1995-2 1996-3 1997-0  
Yvonne Hardenbrook - 1998-3 1999-2 2000-5  
Teruo Yamagata - 2001-2 2002-0 2003-5  
Naomi Y. Brown - 2004-1 2005-26 2006-6  
Laura Bell - 2007-9 2008-13 2009-5  
Zinovy Vayman - 2010-2 2011-2 2012-8  
Louise Beaven - 2013-3  
Joan Zimmerman - 2014-0 2015-2 2016-0  
Timothy Russell - 2017-9 2018-6 2019-3  
Robert Gibson - 2020-15 2021-18 2022-13  
Echo Goodmansen - 2023-16 2024-13 2025-7  
D.Claire Gallagher - 2026-3 2027-4 2028-11  
Ebba Story - 2029-9 2030-5  
Edward Grastorf - 2031-0 2032-6 2033-3  
Zinovy Vayman - 2034-2 2035-1 2036-5  
Gino Mastascusa - 2037-0 2038-6 2039-3  
Mary Ferryman - 2040-0 2041-1  
Robin Chancefellow - 2042-0 2043-4 2044-5  
Eve Jeanette Blohm - 2045-6 2046-11 2047-0  
George Ralph - 2048-14 2049-1  
Gae Canfield - 2050-1 2051-6 2052-0  
Alex Benedict - 2053-6 2054-9 2055-4

## News and Notes

### March Meeting

The next meeting will be March 8 at Kiyoko Tokutomi's house in Ben Lomond at 1:30 p.m. We will be discussing translation. Please call Alex Benedict for directions.

Because of the HIA meeting in Tokyo, there will be no meeting in April.

### HIA/HSA Meeting

A group of poets of the Yuki Teikei Haiku Society will attend the joint HIA/HSA meeting in Tokyo April 19-21 as part of a delegation of the Haiku Society of America. Kiyoko Tokutomi will speak on the origins of the Yuki Teikei Society, and its encouragement of haiku writing in English. Other speakers from the U.S. will be Francine Porad, Bill Higginson, George Swede, and Lee Gurga. Several Japanese haiku poets and publishers will speak on their views of haiku writing in Japan today. In addition to this meeting, seven of us have been invited to write renku with the Milky Way Renku Group on Sado Island. Watch for reports of these wonderful experiences in the next issue of Geppo!!

### Memorial Reading for Pat Shelley

A memorial reading for Pat Shelley will take place at Villa Montalvo in Saratoga from 9:00 to 11:30 on March 29th. Readings from her new book of tanka will be presented, and there will be a display of her art work.

### Workshops at Hakone Gardens

Michael Dylan Welch will be giving a haiku workshop at Hakone Gardens on Saturday, May 4. Call him at

### May 3, Sister City River Walk

San Jose, CA and Okayama, Japan celebrate their sister city relationship with a walk along the Guadalupe River, May 3, 11 a.m. - 2 p.m. We are working on opportunities for reading haiku. Please contact Alex Benedict for further details.

### May 10, Rose Garden Rededication

The Sister City celebrations continue with a ceremony 11 a.m. - 12:30 p.m. at the San Jose Municipal Rose Garden at the intersection of Dana Ave. and Naglee Ave, San Jose. The 40th anniversary of the Rose Garden will be marked. A short reading of haiku in Japanese and English will be presented by Alice Benedict.

### Haiku North America: July 24-27!

Plan to attend this haiku extravaganza in Portland, Oregon, this summer! Early Registration of \$80 is due by May 31; the cost is \$100 thereafter. Hotel accommodations are available for the conference dates. The program includes talks, readings, and workshops - all with delightful people who care deeply about haiku and writing. For more details, please write to:  
Haiku North America

### 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.

### 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 *GEPP0*. 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.



**Submission Guidelines  
for GEPP0**

*Deadline for the next issue is April 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.

**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

**The Kiyoshi Tokutomi Memorial  
HAIKU CONTEST**

*In-hand Deadline APRIL 30, 1997*

**1<sup>st</sup> Prize \$100 • 2<sup>nd</sup> Prize \$50 • 3<sup>rd</sup> 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**

## The Art of Haiku

### The Spirit of Haiku

by H. F. Noyes

This miniature form of Japanese-inspired poetry, known as haiku, is a natural offshoot of present-mindedness — of the “eternal moment” of interrelation with all of life. It is, paradoxically, an expression of the inexpressible. The haiku moment is “unthinkable”; it is beyond discursive thought and the defining of things so dear to Western minds. A bit of the vibrant dance of ongoing life is briefly reflected in the mirror of the human heart. Being “with it” feels just right — even groovy — and the haiku may even write itself.

The readers’ feelings and intuitions play a vital part in turning these brief sketches into satisfaction for “the listening heart.” As with a shell or stone discovered on the beach, it takes time for a haiku’s special look, feel and language to come through to us.

Although the haiku is traditionally a simple expression of the ordinary, it is often profoundly meaningful because it has its roots in the best and most subtle elements of Japanese heritage. We have in it an interfusion of the compassion of Indian Buddhism, the selflessness of Taoism, the human-heartedness of Confucianism, the deep orientation to nature of Chinese painting and poetry, the delicacy of feeling of old Japanese love poetry, and the non-intellectual concreteness of Zen.

Our minds empty of thought, we take part in the interplay of all surrounding life. When there’s no artificial barrier between ourselves and natural things, we feel at one with all being. Whatever comes to our notice speaks in its own voice, through us. The whole process is effortless, as life itself, essentially, is meant to be.

How easily it glows  
How easily it goes out —  
The firefly.

– Chine-jo <sup>1</sup>

In the haiku, it is generally one thing or impression we write about — often things so SMALL and SIMPLE as to seem insignificant to us Westerners:

Looking up  
At a passing cloud,  
A frog shifts its stance.

– Buson <sup>2</sup>

In the best haiku there is an easy ACCEPTANCE of life-as-it-is, and of our relative unimportance in the scheme of things. (The opposite is expressed only with humor.)

Over my legs  
Stretched out at ease  
The billowing clouds

– Issa <sup>3</sup>

WONDER is most effectively expressed with childlike ingenuousness:

The water bird  
Looks heavy —  
But it floats!

– Onitsura <sup>4</sup>

*Yugen* (MYSTERY) is related to our awe before nature:

The skylark —  
 Its voice alone fell,  
 Leaving nothing behind.

– Ampu <sup>5</sup>

The startling CONCURRENCY\* and INTERPENETRATION we observe, accentuate our sense of oneness:

A bird sings  
 Knocking down  
 A red berry.

– Shiki <sup>6</sup>

The winter tempest  
 Hid itself in the bamboo  
 and grew still.

– Basho <sup>7</sup>

ALONENESS-LONELINESS permeates much of the work of the old masters in the form of *sabi* (a veneration for the character of old, used things). In the following, it is an almost palpable presence:

Peeping through  
 The willow, lonely  
 With stars.

– Chora <sup>8</sup>

But most often, the feeling of loneliness is transcended:

What happiness  
 To wake up in this world!  
 Winter rain.

– Shoha <sup>9</sup>

EMPATHIC CONCERN for God's "lesser creatures" is most characteristic of Japanese haiku of the masters. Here the concern of Basho is for his neighbor:

It is deep autumn —  
 My neighbor . . .  
 How does he live, I wonder?

– Basho <sup>10</sup>

IMMEDIACY is an aspect of Zen Mind vital to haiku:

The cry of the *hototogisu*\*\*  
 Goes slanting — ah!  
 Across the water.

– Basho <sup>11</sup>

It is virtually out of SILENCE that "the wordless poem" comes into being:

They spoke no word —  
 The visitor, the host,  
 And the white chrysanthemum.

– Ryota <sup>12</sup>

\* or *Synchronicity*

\*\* similar to our *cuckoo*

*The Spirit of Haiku, by H. F. Noyes: references*

- <sup>1</sup>Based on the Blyth translation, *Haiku - Volume II, Hokuseido Press, Tokyo, p. 810*
- <sup>2</sup>Based on a one line translation by Hiroaki Sato, in *From the Country of Eight Islands, Anchor Books, Doubleday, 1981, p. 340.*
- <sup>3</sup>R. H. Blyth, *Haiku - Volume I, The Hokuseido Press, Tokyo, p. 264*
- <sup>4</sup>R. H. Blyth, *Haiku - Volume IV, Hokuseido Press, Tokyo, p. 1259*
- <sup>5</sup>Based on the Blyth translation, *Haiku - Volume II, Hokuseido Press, p. 501*
- <sup>6</sup>Based on the Blyth translation, *Haiku - Volume II, Hokuseido Press, Tokyo, p. 556*
- <sup>7</sup>R. H. Blyth, *Haiku - Volume IV, Hokuseido Press, Tokyo, p. 1212*
- <sup>8</sup>Based on the Blyth translation, *Haiku - Volume I, Hokuseido Press, Tokyo, p. 340*
- <sup>9</sup>Based on the Blyth translation, *Haiku - Volume IV, Hokuseido Press, Tokyo, p. 1174*
- <sup>10</sup>R. H. Blyth, *Haiku - Volume I, Hokuseido Press, Tokyo, p. 158*
- <sup>11</sup>R. H. Blyth, *Haiku - Volume III, Hokuseido Press, Tokyo, p. 771*
- <sup>12</sup>Based on the Blyth translation, *Haiku - Volume IV, Hokuseido Press, Tokyo, p. 1120*

**Season Words for Early Spring**

**Season:** spring months: late February, March, April beginning of spring, early spring, dengthening days, spring dream, spring dusk, spring evening, spring melancholy, tranquility, vernal equinox.

**Sky and Elements:** bright, haze or thin mist, first spring storm, hazy moon, March wind, melting snow, lingering snow, spring breeze, spring cloud, spring frost, spring moon, spring rain, spring rainbow, spring sunbeam, spring snow, slush, warm(warmth).

**Landscape:** flooded river/stream/brook, muddy/miry fields, muddy road, spring fields, spring hills, spring mountain, spring river, spring sea, spring tide.

**Human Affairs:** plowing or tilling fields, sleeping Buddha, spring cleaning, windmill, April Fools Day/April fool, Ash Wednesday, Lent, Palm Sunday, Easter (~ bonnet/clothes, ~ eggs, coloring/hiding ~ eggs, ~lily, ~ parade, ~ rabbit/chicken/duckling), Passover, Saint Patrick's Day, Valentines Day.

**Animals:** abalone, bee, baby animals (nestlings, fledglings, calf, colt, kitten, puppy, fawn, lamb, etc.), bush warbler, cats in love, crane, flying squirrel, frog, izard, pheasant, robin, mud snail, soaring skylark, stork, swallow, tadpole, whitebait (a fish), nightingale, wild birds' return (geese, etc.).

**Plants:** asparagus sprouts, bracken, bramble, camellia, cherry blossoms, cherry tree, crocus, daphne, blossoms or leaf buds of trees and shrubs (almond, apple, apricot, maple, oak, pear, peach, pine, wisteria, etc.), forget-me-not, grass sprouts, hyacinth, mustard, parsley, plum blossoms, plum tree, California poppy, primrose, seaweed or laver(nori), shepherd's-purse, violet, pussy willows or willow catkins.

*Calendar of Events*

- March 8**     **Regular Meeting**  
Ben Lomond, CA 1:30 p.m.
- April 12**    **Regular Meeting**  
Canceled due to HIA/HSA meeting  
in Tokyo, Japan.
- May 3**        **Sister City River Walk**  
San Jose, CA 11 a.m. - 2 p.m.
- May 10**      **Rose Garden Rededication**  
San Jose, CA 11 a.m. - 12:30 p.m.

*Deadlines*

- April 10**    Submissions to March-April GEPP0.  
PLEASE NOTE EARLIER DATE!!
- April 30**    **Kiyoshi Tokutomi**  
**Memorial Haiku Contest**
- April 30**    **1996 Members' Anthology**

**IN THIS ISSUE**

<b>Challenge Kigo</b>	<b>6</b>
<b>Haiku -</b>	
<b>Challenge Kigo Haiku</b>	<b>5</b>
<b>Members' Haiku</b>	<b>1</b>
<b>Top-Voted Haiku</b>	<b>7</b>
<b>News and Events</b>	<b>8</b>
<b>Season Word List</b>	<b>12</b>
<b>Submission Guidelines</b>	<b>8</b>
<b>The Art of Haiku -</b>	<b>10</b>
<u><i>The Spirit of Haiku by</i></u>	
<u><i>H.F. Noyes</i></u>	