

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

Volume XX:2

March-April 1997

Members' Haiku for Study and Appreciation

- | | | | |
|------|---|------|--|
| 2148 | ninety-first birthday ~
demands her
Jeopardy | 2158 | hyacinths everywhere
on table & chair
& in her hair! |
| 2149 | grandpa's chair ~
half-cigar smoking
in ashtray | 2159 | long night of lusting;
the tabby asleep
in granddad's old chair |
| 2150 | library's computer ~
she slowly empties the last
card catalogue | 2160 | spring snow
silenced
assassin's footsteps |
| 2151 | again and again
wind playing at the shutters
now open now closed | 2161 | awakened by
wet dream
hazy moon |
| 2152 | broken compass
pointing east in all directions
under noonday sun | 2162 | empty
hospice bed
sleeping Buddha on the wall |
| 2153 | in bed and asleep
clothing strewn across the floor
toilet still running | 2163 | Tardy spring snowflakes.
When they lay down on my skin,
I did not feel them. |
| 2154 | receding waters
the china we saved for good
gone forever | 2164 | Near the rivulet,
evening moment is a time
for silent dreaming. |
| 2155 | road widening
ditch full of willow catkins
uprooted | 2165 | Silent quiet dawn
in the orchard. Sound of drops
of dew dripping down. |
| 2156 | almost spring
cable workmen planting
another wire | 2166 | crow settles heavily
on limb of tree -
plummeting plums... |
| 2157 | song of the river
transmuting
an old composition | 2167 | beyond the pub
an Irishman ambles
crooked roads-hums whiskey songs |
-

- | | | | |
|------|--|------|--|
| 2168 | bashful moon -
I see you hiding
behind a patch of cloud ... | 2179 | baby sparrow
big as mother
still begging food |
| 2169 | I jog past
holly bushes —
memories of red berries | 2180 | billboard
changed advertisement
but has same pigeon |
| 2170 | totem pole moves,
croaks, rising from fence post
the crow | 2181 | country fair
boy's balloon lost
he too |
| 2171 | after a margarita
grandma drags her middle-aged son
to the dance floor | 2182 | walking on new grass
its sweet scent
everywhere |
| 2172 | heat shimmers from the sidewalk -
unfamiliar faces
in a lost wallet | 2183 | first spring clean up
bright-eyed robin swoops as
I pick up a worm |
| 2173 | etiquette teacher's picnic—
a can of iced tea
pressed to her forehead | 2184 | Snowbanks quickly shrink -
Robins decorate the air
with their happy songs. |
| 2174 | distant surf —
sirius mirrored
in the reed-fringed lagoon | 2185 | On the TV screen
Ice encased maple buds
reflect camera lens |
| 2175 | drying in the sun
the city shines after
last night's steady rain | 2186 | Netsukes stand small
captured ivory moments
linger silently |
| 2176 | university lawn
slanted eyes of the young girl
on her lost ID | 2187 | creek noise spills
into the quiet river
the morning after |
| 2177 | 5 year old says
I love Bible much, because
we kiss it, kiss it | 2188 | first purple iris
out in the early drizzle ...
the smell of coffee |
| 2178 | ad: "Montana Ranch
Ride off into the sunset!
twenty nine thousand." | 2189 | monarch butterfly
on the painted iris stem
in the waiting room |

- | | | | |
|------|--|------|--|
| 2190 | homeless bitch
in the litter box
nine new puppies | 2201 | Spiraling upward
two tiger swallowtails
maintain their distance |
| 2191 | nuclear power plant
nearby, a windmill
still turns | 2202 | ninetieth spring
my neighbor lady digs
her winter parsnips |
| 2192 | desert campsite
the running tracks
of a five toed something | 2203 | slim spring moon
coyly slips
behind a cloud |
| 2193 | spring fever
empty ice skating rink
and closed carousel | 2204 | warm afternoon
the window glass
befuddles the fly |
| 2194 | empty beach
filled with sea birds
August mist | 2205 | spring morning
why does this pretty girl
hold the door for me |
| 2195 | season change
squirrels run fast
as men sit on rocks | 2206 | warm breeze
flat bottomed clouds
slide down the sky |
| 2196 | beginning of spring
the click of the dominoes
on a stone table | 2207 | nesting blue jays
every cat on the block
under cover |
| 2197 | the tiniest branch
ever so little it bobs
with its hummingbird | 2208 | children making me
crazy, as crazy as
this March wind |
| 2198 | shaking out her hair
she lets the blackness dangle
in the spring moonlight | 2209 | endless rain
endless gray horizon
. . . . her red umbrella |
| 2199 | Good years, bad years
all recorded on its stump
the newly-felled tree | 2210 | from the feeder
a redwing blackbird calls
. . . the avocado tree blossoms |
| 2200 | Day's end at the beach
two figures in silhouette
framed within the sun | 2211 | "open-house" sunset . . .
glistening spider webs lace my
newly-leafed bonsai |

- | | |
|---|---|
| <p>2212 bumble bees fumbling
 last of the Red-bud blossoms...
 mini petal-showers</p> | <p>2223 The bulldozer wrecked the old homestead
 Some call it, "Progress"
 But, the house is dead.</p> |
| <p>2213 hanging their feeder ...
 same old humming bird ways and
 my daily miracles</p> | <p>2224 Friend Death, come softly
 to the old, the blind, the ill -
 lead tenderly on</p> |
| <p>2214 frogs have stopped their songs
 the pond is sleeping soundly
 a distant boom box</p> | <p>2225 Migrating geese honk
 Welcome to spring, at last
 Frogs croak a welcome.</p> |
| <p>2215 Spring rains on my lawn
 among the sparkling diamonds
 earthworms are crawling</p> | <p>2226 Daffodilled graduates
 Enjoying a pint,
 Oxford, early spring</p> |
| <p>2216 the crash of thunder
 jagged lightning in the clouds
 flashing lightning bugs</p> | <p>2227 Lingering snow
 A brittle mitt
 "Play ball!"</p> |
| <p>2217 racing creek
 backing up at the bridge
 a stream of cars</p> | <p>2228 Posing —
 A solitary pheasant
 Shimmers in the sun</p> |
| <p>2218 red and grey
 the March wind
 parts her hair</p> | <p>2229 unfolded for flight
 the Great Blue Heron
 is lifted off</p> |
| <p>2219 dripping
 from the shower ...
 winter trees</p> | <p>2230 The fog rolling in
 draws the silence around us
 closer and closer</p> |
| <p>2220 post script is longer
 the body of a letter
 April Fools Day</p> | <p>2231 Indian summer —
 I search my Cherokee roots
 among diary leaves</p> |
| <p>2221 old schoolmates
 over average life span
 forget-me-not</p> | <p>2232 a flitting butterfly
 a hedge in bloom
 along the path</p> |
| <p>2222 ships coming in
 without whistle
 hazy harbor</p> | <p>2233 summer sunset -
 little girl skipping
 in the surf</p> |



Nest

Haiku with the challenge kigo "nest"

- | | | | |
|------|--|--|----------------------------------|
| 2234 | a waiting squirrel
an apple falls
under the tree | every day
the hornet's nest I destroyed | |
| 2235 | a grove of tree trunks
sprouting from thermal craters
in the crust of snow | begun again | Yvonne Hardenbrook |
| 2236 | A paper airplane
gliding lazily out of
a schoolhouse window | a ragged nest falls
from the barn loft
cerulean blue | one egg

Gloria H. Procsal |
| 2237 | Retired grassland
numerous salt blocks awry
solitary co | their nest
on the fault
for sale |

Fay Aoyagi |
| 2238 | whisper of the wind
crossing across grassy hills
crickets quiet | A new nest with squabs
is on a scarecrow. Peace
in the vacant ground |

Ertore José Palmero |
| 2239 | pale mackerel sky
rising above the horizon
mountain peaks | recall last summer
a lark built her nest
beneath this cholla |

Dave Bachelor |
| 2240 | baby's stroller
on a bench two men reflect
on the good ol'days | the empty nest
passed from hand to hand
—our whispering |

Michael Dylan Welch |
| 2241 | seeming to have gone
where the sound of his shell horn
floats through the blossoms | nest-building gannets -
father-to-be airlifting
a billful of seagrass |

Louise Beaven |
| 2242 | for just a moment
the evening sky matches
the cherry blossoms | southern windstar
crow's nest on the tree top
hidden no more |

Zinovy Vayman |
| 2243 | the sound of laughter
under the crisscross branches
of budding maples | hummingbird nest
in Italian cypress
empty |

Naomi Y. Brown |
| | | last snow disappears
in the horse chestnut tree
large tatty black nest |

Sheila Hyland |

Challenge Kigo:NEST(continued)

the spring night swallows
the killdeer's repeated cries . . .
her nest on the ground
Timothy Russell

new grass
eggs in the quail's nest
Easter morning
Laura Bell

from the fallen egg
up the trunk to the branches
with the empty nest
Jerry Ball

dive bombing robins
give their plum tree nest
away
Echo Goodmansen

crows winter in town
return to farm country
to nest
Robert Gibson

outside our bedroom
jays' twiggy nest deep inside
an old Jade tree
George Knox

the abandoned nest
feathers drifting in the air
one blue egg remains
Richard F. Bruckart

tall timber,
and a modest nest
also fallen
John Stevenson

rush of water
down the upper Skagit
—a nest of gravel
Alex Benedict

soft curls of lichen
woven into the outside
of this tiny nest
Alice Benedict

Challenge Kigo for May/June

Rose
by
Sheila Hyland

.....
Roses will soon be blooming! Roses are among the "most favoured" flowers, and numerous people grow them in one form or another, from the wild variety to the cultivated hybrid prize winning bloom. The rose is associated with love and many of us give or receive roses on anniversaries or special occasions. Many prominent world figures are honoured by having a rose named after them. Two such people, both explorers are John Cabot and Martin Frobisher. The John Cabot rose is a fragrant, mid-red bloom, while the Martin Frobisher variety has delicate soft-scented, pale-pink petals. Appropriately, both are hardy shrub roses. If you do not receive a bouquet or grow your own, you're sure to find a rose-garden in a park close by to enjoy.

the blind young lovers
remembering each other
..... scent of roses

Sheila Hyland

--- ERRATA and APOLOGIES ---

In the issue before last, the hyphen was left out of Carol Conti-Entin's name, and the spacing on the poem she discussed in the article should have been:

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

Carol Conti-Entin

Also, I apologize for the delay of this issue of GEPP0. Jean Hale had her part of the GEPP0 completed when we returned from Japan. It took me much longer than expected to catch up after being away.

Alex Benedict

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

icy storm
 her body
 in candlelight
Robert Gibson

at the waterfront
 wind-driven snowflakes
 melt into the sea
Louise Beaven

new diary -
 the candle in the window
 flickering
Alex Benedict

spring rain —
 blue bleeding
 from new jeans
Gloria Procsal

hanging
 from the suspension bridge
 icicles
Yvonne Hardenbrook

winter morning
 children's voices drifting
 from the bus stop
Echo Goodmansen

continuous rain. . .
 a horse's faint neigh
 continuous rain. . .
Carolyn Thomas

Feasting on windfalls
 in an abandoned orchard. . .
 deer in the twilight
Robert Major

on low branches
 a last few winter leaves...
 we never talked
John Stevenson

just beyond
 the deer crossing sign
 deer crossing
John Sheirer

winter sunrise
 pacific surf breaks snow white
 over the beach
Echo Goodmansen

flooded out
 a vacancy sign
 floats through town
Laura Bell

streetcorner singers
 stocking caps pulled down
 over their ears
Alice Benedict

bitter cold evening
 locating our can of cocoa
 . . . the bitter kind
George Knox

A young girl whimpers:
 Her snowman has been stolen
 by the sun.
Ertore José Palmero

Twelfth night stripping tree
 bare but on the rug glinting
 one tinsel angel.
Christine Doreian Michaels

- Members' Votes:**
January-February 1997 Issue
-
- Gloria H. Procsal - 2056-2 2057-17 2058-8
 - George Knox - 2059-5 2060-1 2061-10
 - Joan Zimmerman - 2062-2 2063-8 2064-0
 - Echo Goodmansen - 2065-8 2066-11 2067-14
 - Robert Gibson - 2068-7 2069-7 2070-20
 - Eve Jeanette Blohm - 2071-7 2072-1 2073-0
 - Robert Major - 2074-12 2075-0 2076-5
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Seven (Plus) Poets: Travels in Japan

Going to Japan in April, at the height of the cherry blossom season, to meet poets, to write haiku and renku, and to experience the land itself, was the trip of a lifetime! Everything we did during the three weeks of travel before the Second Joint HIA/HSA International Meeting energized us and prepared us further to appreciate this gathering of leading Japanese poets. And all of us were overwhelmed by the hospitality of the Japanese haiku and renku poets we met. Impressions of our journeys and what it has meant to our understanding and practice of haiku and renku will continue to appear in the next issues of Geppo. What follows are highlights of the trip organized for seven poets (plus several others) from the Bay Area who decided to travel together: Alex and Alice Benedict, June Hymas, Lynne Leach, Patricia Machmüller, and Kiyoko Tokutomi. Other Bay Area poets who joined from time to time were Jerry Ball, Jocelyn Conway, Pat and Claire Gallagher, and Garry Gay.

Matsuyama, on the island of Shikoku, is the birthplace of Masaoka Shiki. The Shiki Museum's displays of the history of Japanese poetry from the earliest times gave a clear impression of the central importance of poetry in Japanese life and culture - to a degree almost unimaginable to us in North America. A tour of the museum, visits to Matsuyama Castle, and in outlying towns, to a paper making factory, kabuki stage, and other fascinating places, was also a chance to get to know the haiku poets who were our guides. Mrs. Yoshiko Yoshino, leader of the "Star" haiku salon welcomed us with extraordinary warmth and generosity.

In Kyoto, a package of books from Kohjin Sakamoto inscribed with each of our names was waiting when we checked into the ryokan. We sat in one of our rooms, reading his haiku to each other. Later, we were able to meet Edith Shiffert, whose translations of haiku of Buson has an honored place in many of our haiku libraries. Getting acquainted with Edith and her husband Minoru over lunch was followed by a moving and delightful visit to Konpuku-ji, where the graves of Buson and later haiku masters, and a hut commemorating Basho overlook the city from a perch on the slopes of Mt. Hiei. Day trips to Nara and to Mt. Yoshino, including a visit to a hermitage of the poet Saigyō, deep in the woods, was followed by the perfect end to our stay in Kyoto: stunning performances of Noh and kyogen plays by the Kongo Noh School (which included a play based on a tanka by Saigyō), and a delightful afternoon in which masks, costumes, and the stage were shown and explained by the Noh master.

By train north to Niigata, the Japan Sea, and by ferry, to Sado Island: sixty poets of the Milky Way Renku Group would be there to write renku! We had partici-

pated in renku exchanges by fax and mail with this lively group, and were very excited to meet everyone in person at last. Prof. Fukuda, who had invited us, and the entire Milky Way Group gave us a heartwarming welcome. Other North American poets present were Dee Evetts, Jim Kacian, Marshall Hyrciuk, and Karen Sohne. From our base in a hotel overlooking the sea, we toured Sado Island, and were feted with genuine enthusiasm (and an amazing array of Sado Island's specialties in food, drink, and entertainment). Best of all were the renku writing sessions with these fine poets, which spontaneously carried on long into the night!

We were welcomed to Tokyo by long-time YTHS member Mr. Teruo Yamagata and his delightful family in their home. The evening of wonderful food, conversation, and even writing, reading, and translating haiku was a special pleasure.

The HIA/HSA meeting was arranged to give Japanese and English-speaking haiku poets a glimpse into each other's haiku worlds. Talks by haiku masters, chief of whom was Mr. Yatsuka Ishihara, head of the 'Aki' haiku group, and above all, examples of haiku, showed very clearly the possibility of deepening haiku expressiveness while retaining its traditional form and character. Tours of the Museum of Haiku Literature, the Basho Museum, and the Edo Museum further centered our thoughts on haiku and its history. A ginko and kukai (haiku judging) gave a hint of what various modern-day judges feel makes a successful haiku. In the breaks between talks and during our tours we were able to meet wonderful new haiku friends, and to renew old acquaintances. The meeting ended with a grand reception and dinner at the American Embassy Residence, arranged and hosted by Kristen Deming.

In the final two days in Japan, some of us went with our HIA hosts by bus to Nikko to visit the splendid temples and tomb, set among towering cedars, of the first Tokugawa shogun. An unexpected treat was a visit to the Nikko Botanic Gardens - many plants of early spring, labeled in Japanese, and Latin! Then, on to the pottery center at Mashiko, where the crafting of stoneware has reached a high level of artistry.

Others visited with Ms. Emi Goto. Some will recall hearing her piano improvisations to haiku read by Ebba Story and Christopher Herold several years ago at the Asilomar Retreat.

Kiyoko Tokutomi and Fay Aoyagi were tireless as volunteer guides and translators throughout; they helped surmount barriers to understanding with patience and good humor. Their presence made our experience of Japan much more complete, and we are immensely grateful.

Next Meeting: June 14

At Hakone Gardens in Saratoga at 1:30 p.m. We will discuss what was learned about haiku in Japan. As always, there will be time to write and read haiku. Call Alex Benedict for directions:

Tanabata Celebration: July 12

Saturday, at Mary Hill's house in Palo Alto, at 4:00 p.m. We'll share a pot luck supper, view the stars, write haiku for the occasion, and enjoy each others' company. Please call Alex Benedict (see above).

Haiku North America: July 24-27

This haiku extravaganza is coming soon: if you haven't registered yet, the cost is \$100. The program includes readings, workshops - and special tours of the Japanese garden in Portland. To register, contact

Asilomar Retreat: October 9-12

This year's retreat at Asilomar will be a month later than usual. Ebba Story and Jerry Ball will present workshops on haiku. Pat Machmiller and June Hymas will creating a multimedia presentation on our contact with haiku and renku life in Japan. And, as always, time to relax and write with haiku friends.

Okayama-San Jose Sister City Celebration

On May 10, about 100 visitors from Okayama, Japan were guests at a 40th anniversary rededication of the San Jose Rose Garden sponsored by Pacific Neighbors, San Jose's sister city organization, and the City of San Jose. Speakers included the mayors of San Jose, the president of Pacific Neighbors, and others. Kiyoko Tokutomi and Alice Benedict read haiku in Japanese and English by YTHS members. Everyone received a copy of *The Open Sky*, our bilingual chapbook, and a special brochure with poems composed in Japan. Many thanks to Roger Abe and Taeko D'Andrea of Pacific Neighbors for arranging this!

**Submission Guidelines
for GEPP0**

Deadline for the next issue is June 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 Art of Haiku

Punctuation in Haiku

by Michael Dylan Welch

One of the more practical but sometimes elusive disciplines of haiku composition is the use of punctuation. Oscar Wilde once said, "All morning I worked on one of my poems, and I took out a comma; in the afternoon I put it back." He wasn't revising haiku, but he might as well have been. Many poets rework their haiku extensively, laboring over the punctuation as much as the words. Because of haiku's brevity, each punctuation mark can indeed be as important as each word. Punctuating haiku may be a chore for neophyte and seasoned haiku writers alike, but by understanding the varieties of punctuation marks and observing their application, perhaps we can better communicate our haiku moments. The use of punctuation is one of many differences between Japanese and English-language haiku. Japanese essentially has no punctuation. The closest equivalents are *kireji*, or cutting words, such as *kana*, *keri*, or *ya*, that generally express tone. English, however, is fortified with punctuation marks (rather than words) that indicate pauses, relationships, and form, in addition to tone. I'll briefly review each of these classifications of punctuation.

The first type of punctuation is pause punctuation, which includes the comma, semicolon, and period. The following poems by Margaret Molarsky, Garry Gay, and Patricia Donegan each use one of the three marks of pause punctuation:

Old Indian trail we too, pause for the view	Indian summer; a red-tail hawk's solemn flight through burial grounds	Summer twilight-- a woman's song mingles with the bath water.
---	---	---

In Margaret's poem, the comma pauses for us. In Garry's poem, the semicolon arrests us in a way different from a comma, dash, or colon (a comma here wouldn't be grammatically correct). And in Patricia's haiku, the poet chooses to end the poem definitively with a period.

A second type of punctuation shows relationships as well as providing a pause. These marks include the colon, the dash, and the ellipsis. These pauses are also endowed with specific qualities of relationship. The colon, for example, marks expectation or addition. In haiku, both the colon and the dash show some sort of spatial relationship between the actuality of what precedes and follows the punctuation mark. The ellipsis, though, typically suggests the passing of time (however quickly) in a haiku. Here's an example of each mark in poems by David Wright, Gary Hotham, and Margaret Molarsky:

Moving to the sounds of the shrine river: two women practicing a dance	the library book overdue-- slow falling snow	From a granite cliff letting wind take his ashes . . . some blow back to me
--	--	---

The ellipsis can also indicate contemplation rather than passing time, as in Jerry Kilbride's fog poem that follows, or can "delay" the last line, like a pregnant pause setting up a punch line, as in Garry Gay's bald tire poem:

fog . . .	Bald tire
just the tree and I	still getting good mileage . . .
at the bus stop	as a tree swing

Another type of punctuation indicates tone or voice. These marks include the exclamation mark, indicating surprise or emphasis, and the question mark, indicating questioning or doubt. Both are relatively rare in haiku, but sometimes effective, as in the following examples by Ebba Story and John Thompson:

jazz clarinet!	which is the way?
the tassels of one loafer	the fallen pine needles point
bouncing	in all directions

Certain punctuation marks show the form of given text. For example, quotation marks often indicate that words are spoken or quoted, and apostrophes usually show possession or omission. These are actually nonpunctuational symbols, yet they are worth considering. Form punctuation marks include hyphens, single and double quotation marks, and apostrophes. Here are two relevant haiku examples by Raymond Roseliep and Ty Hadman:

smoke leafy air,	The cold wind at dusk;
the boy drop-	A coatless beggar asks me,
kicks the ball	"Hey, how's it going?"

Note Raymond's creative use of the hyphen, whereby the punctuation itself emphasizes what is happening. Also, as Ty's poem shows, a lot of punctuation is sometimes necessary. This strikes me as fine when it looks natural and is not overdone.

On the other hand, you don't have to use any punctuation at all. If the meaning is clear, an alternative is to leave off punctuation altogether, or use indents to suggest the relationships or pauses usually indicated with punctuation. Consider the following examples, by Jack Cain, LeRoy Gorman, and then Elizabeth Searle Lamb:

an empty elevator	her long paper legs	far back under a ledge
opens	smell	the ancient petroglyph faintly
closes	of the river	water sound

I hope these examples prove helpful in illustrating the powerful effects punctuation can produce in haiku. Whatever you do with your haiku, put punctuation (or the lack of it) to work for you.

[Poems quoted from *The San Francisco Haiku Anthology* (Smythe-Waithe Press, 1992), *The Haiku Anthology* (Touchstone, 1986), *Summer River* (Two Autumns Press, 1992), and *A Haiku Path* (Haiku Society of America, 1994).]

Memorial Reading for Pat Shelley

On the morning of March 29th about 80 people met at Villa Montalvo in Saratoga to honor the memory of Pat Shelley with readings of her work. The event was sponsored by the many literary and artistic organizations she had supported and guided: The San Jose Center for Poetry and Art, The Montalvo Association, Haiku Poets of Northern California, and, of course, the Yuki Teikei Haiku Society. A cooperative reading introduced her new book of tanka, 'Turning My Chair', in the voices of Claire Gallagher, Pat Gallagher, June Hymas, Stephanie Pressman, Mary Lou Taylor, and Michael Welch. Many friends spoke eloquently of her impact on their lives.

Pat Shelley's spirit was truly present. It was the center about which we who were fortunate enough to know her and count her a treasured presence in our lives could celebrate her life and her work.

Each person who attended received a commemorative copy of 'Turning My Chair' - a gift from her family. The book should be available now from Press Here: details to follow.

SEASON WORDS for early summer

selected from the lists in the 1994 Members' Anthology.

Season: *summer months: June; beginning of summer, summer evening/morning, summer solstice, long day, slow day, short night.*

Sky and Elements: *summer dew/fog/rain/sky/sun/wind, south wind, scented breeze, scorching/blazing sun, calm morning/evening, cumulus/billowing cloud, cloud peaks, ocean fog, thunder, lightning, sudden shower, rainbow, heat, drought, coolness.*

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

Human Affairs: *awning, fan, beach umbrella, parasol, perfume, fly swatter, summer hat, ice water, iced tea, nakedness, bare feet, mosquito net, midday nap, swimming, swimming pool, sunburn, sweat, sunglasses, sundress, rattan chair, wind chimes, mowing grass, weeding, Fathers' day,*

Animals: *ant, bat, caterpillar, cicada, crab, cormorant, firefly, flea, louse, house fly, goldfish, 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: *summer bracken, bamboo sprouts, carnation, summer chrysanthemum, cactus flower, dahlia, foxglove, fuchsia, gardenia, geranium, honeysuckle, hydrangea, iris, daylily, lotus, marguerite, marigold, mold (mildew), moss grown (mossy), oxalis, peony, rose, leafy willow, summer fruits/vegetables (banana, blackberry, cucumber, cherry, eggplant, green grapes, green(unripe) apple, green walnut, apricot, melon, pineapple, potato, raspberry, strawberry, tomato, green peas)*

Calendar of Events

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- June 14** **Regular Meeting**
Saratoga, CA 1:30 p.m.
- July 12** **Tanabata Pot Luck**
Palo Alto, CA 4:00 p.m.
- July 24 - 27** **Haiku North America**
Portland, OR.
- Oct 9 - 12** **Asilomar Retreat**
Pacific Grove, CA

Deadlines

- June 10** Submissions to May-June GEPP0.
PLEASE NOTE EARLIER DATE!!

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