

GEPPO

the haiku study-work journal
of the

Yuki Teikei Haiku Society

Volume XX:3

May-June 1997

Members' Haiku for Study and Appreciation

- | | | | |
|------|---|------|---|
| 2244 | a delicate sound
where the stone-colored lizard
runs across the step | 2254 | dark of the moon—
from somewhere the mellow trill
of a screech owl |
| 2245 | on a gravelled path
a cloud of dust rises
behind the small boy | 2255 | time for breakfast
the cat in his usual place
between my feet |
| 2246 | tiny green inchworm
step by step, climbing up
a strand of my hair | 2256 | barefoot in the meadow
Queen Anne's lace
tickling my toes |
| 2247 | a sparrow
already dead
in the hawk's shadow | 2257 | black-eyed susans
kissing
the barbed wire |
| 2248 | in shimmering heat
a yellow jacket hovers
fanning lead glass wings | 2258 | coming out
without finishing homework
festival music |
| 2249 | a ring uncovered
in the harrowed field
the widowed farmer grieves again | 2259 | change position
then counting again
morning glories |
| 2250 | "Ebony Visions" show
black angel with raised arms
his wings snow white | 2260 | sandy path
to ruined fortress
wild strawberries |
| 2251 | my red address book
falling apart - many pages
are still blank | 2261 | walking to the lodge
the whole hillside covered in
tiny blue flowers |
| 2252 | after quick rain
déjà vu - sharp scent
of the road dust | 2262 | third week of June
picking strawberries
remembering you |
| 2253 | trimming the hedge
grasshopper and I
eye to eye | 2263 | next doors cherry-tree
embellishing his lawn with
pretty pink flowers |
-

- | | |
|---|---|
| <p>2264 stepping carefully
after learning the weeds
botanical name</p> | <p>2276 A cool spring day
coffee on the patio
The Sunday paper</p> |
| <p>2265 high trail
getting a clear view
of where I've been</p> | <p>2277 Ambulance wails
fade into the distance
The sick old woman smiles</p> |
| <p>2266 summer vacation
the road map creased
in the same old place</p> | <p>2278 Dahlias near the church
Joyful singing within
seeking light</p> |
| <p>2267 yellow butterfly
lost in the glare
of the sun</p> | <p>2279 off of the page -
my eyes rest on
the emerald feather ferns</p> |
| <p>2268 lover's bonfire
evening waves
coming closer</p> | <p>2280 Queen Anne's lace
along the rail fence
thunderhead gathering</p> |
| <p>2269 against the wall
a lily peering through
the bougainvillea</p> | <p>2281 after the thunder storm -
night sky deeper
with stars</p> |
| <p>2270 Whisper of the leaves
rolling, and into the pond
the clouds are rowing.</p> | <p>2282 Unhappy indoors,
the bumblebee buzzes and bumps,
bumps and bumps the screen</p> |
| <p>2271 Dark night with new moon.
Shower of meteors fills
the sky suddenly.</p> | <p>2283 Sunset from the train
far-off windows resonate
flashing spots of red</p> |
| <p>2272 The horse's sad eyes,
reflect the cloudless sky
and the dry fields.</p> | <p>2284 Hillside poppies
bob about in gusting wind
orange in the sun</p> |
| <p>2273 full moon
owl calls
hunt begins</p> | <p>2285 twilight,
children playing
with big shadows</p> |
| <p>2274 storm last night
distant mountains frosted —
my heart</p> | <p>2286 a convertible blows by
the driver's long hair
parted in back</p> |
| <p>2275 dawn
shadow moves
crow flies</p> | <p>2287 lovers
just long enough
to show their scars</p> |

2288	Baby Robin puzzled. What to do? When fat worm rolls into a ball		sun universe
2289	Out of the night fog wavering lantern crosses the bridge toward my cottage	2300	cat sits on the porch rail the sea wind ruffles her coat
2290	Cast on still waters, Kinkakuji's mirror image shattered by a raindrop	2301	white gull a hundred million years to fly like that
2291	sultry evening she fries our tempura just an apron	2302	sun moving higher— a faint reflection in the cat's slitted eyes
2292	the sky after the spring storm the sky ah	2303	riding the pinto from crest to crest... two summer sunsets
2293	spielberg dinosaurs are us	2304	summer moonlight— drunk with it I touch a stranger's hand
2294	the day's heat lingers . . . after dusk shuffling the cards over and over	2305	new crop of tea leaves arrived from home no letter
2295	his boyhood home— in the tangled garden, only the wind	2306	munching cucumber sandwiches we discuss the fate of Hong Kong
2296	warm afternoon gusts pale undersides of leaves and flowered skirts	2307	following a scented fan narrow valley
2297	with pail and shovel toddler sloshed by an icy wave a gull's shrill cry	2308	black shadows— bamboo mixes with the stars
2298	sleepless June night a mockingbird's repertoire takes me to morning	2309	at sea . . . across the sky a river of stars
2299	shadow of the pine earth	2310	an obsidian mirror — in the pond water lillies

Rose

Haiku with the challenge kigo "rose"

roses on a grave
scattered by wind
to other graves
Alec Kowalczyk

abandoned garden
someone's Peace rose
gone wild
Yvonne Hardenbrook

a single rose
twelve dollars!
and still it has thorns
Eric L. Houck, Jr.

red rose
the curve of her cheek
flamenco dancer
Carolyne Rohrig

yellow rose
I spread it
on my toast
Dave Bachelor

Throbbing green life
slowly opens rose petals
from tightly packed buds
Richard F. Bruckart

the last rose
withered in the garden
stone bench empty
Naomi Y. Brown

not dead roses
she corrects me
.....dried
John Stevenson

He traveled this way
Love, white-rose pure he took -
how sharp the thorns
Mary Ferryman

Roses
are gaudy
and thorny
Robert Gibson

our favorite rose
choked by a blackberry vine
spared one more season
George A. Knox

waving grass
more beautiful
than a rose
Echo Goodmansen

where she walked
up the stairs a sprinkling
of dried rose petals
Gloria Procsal

her code name
to win the war
Tokyo Rose
Fay Aoyagi

in my hand
one petal remains
—a rose
Alex Benedict

**Challenge Kigo for
July/August**

Water Strider
by
Alex Benedict

.....
Hiking in the summer, sometimes our trail
crosses a small creek. Often there is a small pool
with stones. And in the sunlight, water striders
dash across the surface above their shadows.

in my cupped hands
water — a water strider
with his shadow

Alex Benedict

water spider's ripple
widening slowly
like a rumor

Yoshiko Yoshino
in "Haiku Sakura", 1993
(translated by Jack Stamm)

.....

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

beginning of spring
the click of the dominoes
on a stone table
Jerry Ball

nesting blue jays
every cat on the block
under cover
Robert Gibson

spring morning
why does this pretty girl
hold the door for me
Robert Gibson

for just a moment
the evening sky matches
the cherry blossoms
Alice Benedict

the sound of laughter
under the crisscross branches
of budding maples
Alice Benedict

almost spring
cable workmen planting
another wire
Yvonne Hardenbrook

A paper airplane
gliding lazily out of
a schoolhouse window
Alec Kowalczyk

endless rain
endless gray horizon
.....her red umbrella
Deborah Beachboard

red and grey
the March wind
parts her hair
John Stevenson

Members' Votes:
March-April 1997 Issue

- Eric L. Houck, Jr. - 2148-0 2149-1 2150-1
Jean Paul Jenack - 2151-5 2152-0 2153-1
Yvonne Hardenbrook - 2154-7 2155-5 2156-11
Gloria Procsal - 2157-6 2158-2 2159-0
Fay Aoyagi - 2160-5 2161-7 2162-1
Ertore José Palmero - 2163-0 2164-0 2165-0
Steve Bertrand - 2166-2 2167-0 2168-2
Dave Bachelor - 2169-1 2170-0 2171-6
Michael Dylan Welch - 2172-1 2173-0 2174-1
Louise Beaven - 2175-2
Zinovy Vayman - 2176-0 2177-0 2178-0
Naomi Y. Brown - 2179-6 2180-1 2181-0
Sheila Hyland - 2182-6 2183-0
John Tabberah - 2184-0 2185-0 2186-0
Timothy Russell - 2187-1 2188-4 2189-1
Laura Bell - 2190-0 2191-2 2192-9
Eve Jeanette Blohm - 2193-0 2194-4 2195-0
Jerry Ball - 2196-31 2197-8 2198-8
Edward Grastorf - 2199-1 2200-0 2201-1
Echo Goodmansen - 2202-6 2203-7 2204-6
Robert Gibson - 2205-17 2206-8 2207-21
Deborah Beachboard - 2208-5 2209-10 2210-2
George Knox - 2211-1 2212-0 2213-0
Richard Bruckart - 2214-0 2215-0 2216-0
John Stevenson - 2217-2 2218-10 2219-7
Teruo Yamagata - 2220-5 2221-1 2222-1
Margaret Elliott - 2223-1 2224-0 2225-0
Gino Mastascusa - 2226-0 2227-5 2228-1
Cherie Garvin-Jameison - 2229-0 2230-6 2231-6
Carolyne Rohrig - 2232-1 2233-6 2234-1
Alec Kowalczyk - 2235-0 2236-11 2237-5
Alex Benedict - 2238-2 2239-0 2240-2
Alice Benedict - 2241-1 2242-14 2243-13

--- ERRATA ---

The seven poets traveling together in Japan included Fay Aoyagi. My apologies to Fay for the omission of her name from the list in last month's article on our travels in Japan.

Alec Kowalczyk's poem # 2237 should have read:
Retired grassland
numerous saltblocks awry
solitary cow

Alex H. Benedict

SEASON WORDS for summer

selected from the lists in the 1994 Members' Anthology.

Season: June, July, August: *beginning of summer, mid-summer, 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)*



NEWS & NOTES

June Meeting

The June meeting was at Hakone Gardens in Saratoga. After a short introduction we took a ginko through the gardens, where the last wisteria blossoms were finally fading away. The heat of summer made us especially appreciate deep shade under the trees and the cool sounds of water trickling among stones. Discussion included plans for a presentation on experiences in Japan at the Asilomar retreat, to be coordinated by Patricia Machmiller and June Hymas.

Tanabata Celebration

Mary Hill graciously hosted Tanabata at her home in Palo Alto on July 12. Before dark, when we would be gazing at the Weaver Star and the Herdsman on either side of the Milky Way, there was ample time for lively conversation, writing poetry, and sharing photo albums. Clear skies afforded excellent star and moon viewing in Mary's garden. The assembled poets took brushed poems on strips of paper, and hung them on fronds of bamboo. As the evening cooled, we moved inside for rounds of reading until the hour grew late, and the drive home beckoned.

adding extra salt
to the pan of risotto—
night of stars

Alice Benedict

COMING EVENTS

September 13 - Moon Viewing Party

The September Meeting will be a moon-viewing party at Kiyoko Tokutomi's house in Ben Lomond, on Saturday, September 13. We will meet at 6:00 p.m. for a potluck supper, and evening writing session, as we view the moon through redwoods that surround her home. Please call Alex Benedict for details and driving directions:

Asilomar Retreat: October 9, 1997

This year's retreat at Asilomar will be October 9 - 12, 1997 (a month later than usual). Workshops by Ebba Story, Christopher Herold, and Jerry Ball are featured, surrounding the idea of transience, and how it is expressed in our haiku. See details of the program, a registration form, and where to write for more information on Page 7.

**Yuki Teikei South
Southern California Branch**

Jerry Ball, who now lives in Seal Beach, plans to start a Southern California branch of Yuki Teikei, with the monthly meetings, ginkos, and other haiku activities we in the Bay area have enjoyed for so long. Contact for details about time and place of the first meeting .

Haiku Retreat at Jikoji

Christopher Herold will be facilitating a haiku consciousness weekend at Jikoji Zen Retreat Center, October 18 and 19. The activities will include meditation, ginko walks, and the writing and sharing of haiku. For information regarding the schedule of activities, accomodations, cost, and directions, please call Christopher at before July 24 or after August 10. You can reach him between those dates, by e-mail at .

The Open Sky now available

Copies of "The Open Sky," the chapbook prepared for our travels in Japan, are available again. The cost is \$4.00 per copy, plus \$1 mailing. This is a book of haiku by Yuki Teikei Society members, translated into Japanese by Kiyoko Tokutomi and Fay Aoyagi, and brushed in Kiyoko's elegant calligraphy. It is now it a third printing, having been distributed to the Japanese haiku and renku poets, and to a delegation from San Jose's sister city of Okayama.

BOOK REVIEW

"Red Fuji: Selected Haiku of Yatsuka Ishihara" translations by Tadashi Kondo and William J. Higginson.

Haiku is continuing to evolve in Japan. Fortunately some of the works of the current masters are being translated into English. A new book published this year is "Red Fuji: Selected Haiku of Yatsuka Ishihara" translations by Tadashi Kondo and William J. Higginson. Mr. Ishihara is a master who leads the Autumn group, a major school of progressive haiku. His work is very dynamic and as *sensei* (teacher and leader) he has a great deal of influence in the style of writing Japanese poets

use for haiku. Although very modern and surprising in its use of metaphor, most of his haiku are written in seventeen syllables in the original language and have a season word. For example:

pulling light
from the other world ...
the Milky Way

kano yo yori hikari o hiite amanaogawa

The season word is amanaogawa (Milky Way) an early autumn according to the translators. Each haiku in the book has the season word identified which makes this book useful for seeing how the Japanese use season words.

For me, the use of "...the other world" has a spiritual feeling to it. However, the reference is open enough so that the poem does not seem artificial. There is room for the reader to interpret the image in a manner appropriate to their own belief system.

"Red Fuji" is organized to illustrate the development of Mr. Ishihara's haiku style and includes a biography written by Kristen Deming. I find the book very interesting because it makes accessible the life and haiku of one of Japan's current masters to the English language haiku community.

I enjoy "Red Fuji" because it gives me new ideas to try in my own haiku and helps me understand some of the directions that haiku is currently taking in it's original language. "Red Fuji" is available for \$12.00 from From Here Press, P.O. Box 2740, Santa Fe, NM 87504.

Alex Benedict

**Registration Form
1997 Annual Retreat**

Name: _____

Address: _____

City, State, ZIP: _____

Day Phone: _____ **Evening Phone:** _____

I would like to room with: _____

Check here if you would like vegetarian meals

Check here if you need disability accommodations (Please describe):

**Retreat, lodging, and meals: \$250 for Yuki Teikei Haiku Society members
: \$265 for non members (includes 1997 membership)**

Payment in full enclosed:
Please make checks payable to the **Yuki Teikei Haiku Society.**

Deposit of \$100 per participant enclosed
Registration is on a first-come basis.
Remainder of the fee is due at check-in.
Please register early, as space is limited

Please return this form with payment to:

**Yuki Teikei Haiku Society Retreat
ATTN: Patricia Machmiller**



**Submission Guidelines
for GEPP0**

Deadline for the next issue is August 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 Yuki Teikei Haiku Society's

Annual Retreat at Asilomar

October 9-12, 1997

1997 Schedule of Events

Thursday, October 9

- Afternoon check-in, Writing, Welcome and Participants' Reading

Friday, October 10

Ebba Story

- Workshop: Transience and the Haiku Moment: the concept and experience of change.
- Ginko: Guided observation and focused writing

Christopher Herold

- Workshop: Individual Voices of Poets Within Common Themes

Patricia Machmiller and June Hopper Hymas

- Cherry Blossoms and By-the-Wind Sailors: Poets and Poetry in Japan

Saturday, October 11

Jerry Ball

- Workshop: The Experience of Experience itself, and the Kigo (season word) as symbol in the process

Jerry Ball and Patricia Machmiller

- *Sekidai*: Traditional session for Reading, Critique, and Appreciation of Participants' haiku.

Other Activities

- Haiku Posters: supplies (paper, ink, etc.) will be available to create haiku posters for display.
- Reading, Discussion, and Appreciation of Participants' Haiku
- The Renku Party - writing collaborative linked verse in the *omote-awase* form.

Sunday, October 12

- Final Reading and Appreciation of Participants' Haiku

The Art of Haiku

Capturing the Image: More Than Just Word Pictures

Helen K. Davie

Putting words and pictures together is my job; I illustrate children's books. When I start an assignment, I read the manuscript through several times and let the images begin to form in my mind. But before I can begin drawing the pencil sketches, I need to collect visual reference materials. Photography is an important part of this work. It lets me make a record of an object, a model or a scene so that I can study it and draw from it. I also collect photographs from magazines to put in my "scrap file"; file drawers filled with photos arranged by subject. Most of these photos are rather mundane, but some of them I find quite moving. They might be as diverse as a portrait, a close-up of a leaf, or a panorama of the Grand Canyon at sunset. As I look at the image and it connects with experiences I have had before, I respond with a thought, an emotion, or a sense of wonder. No words are needed.

But when I write haiku, I must use words to evoke feelings. How can I write poems that are more like those evocative photographs? How can I write poems with images that speak for themselves?

Can writing haiku be like taking a meaningful photograph? I would need to let my mind become like a camera... (although most cameras usually record only light, my "camera" would also record smell, touch, sound and taste!). So where to start?

Taking off the lens cap: Seems obvious, but the first thing I have to do is to be ready take the picture.

Choosing my scene and taking aim: there it is- the image I want to capture. As I write, I ask myself: What is it that I am responding to? Is it the angle of the light, the temperature, the color of the leaves, the smell of the soil, the sounds of the forest, the way someone walks, or the tilt of their head?

Cropping: what's the most important part of this scene? what should I include? what can I leave out? Brevity is an essential part haiku. This applies not only to the word or syllable count, but to the images as well. I try to remember that when reading haiku, much of the enjoyment of the poem comes from discovering what is implied. If I make the poem too explicit it will lose much of its strength.

Checking the light: am I using any adjectives that imply judgments? Words like: "perfect", "lovely", "terrific", and "ugly" give my opinion. Words that describe emotions like: "happy", "sad", "lonely", or "angry" tell my readers what I think they should feel. I need to honor my readers by showing them the clearest picture and letting them have their own responses.

Bringing the image into focus: can I rearrange the words to clarify the picture? What happens when I move the lines around? Can I be more specific? What if I substitute "oak" or "willow" or "redwood" for "tree"? Or when "turning" becomes "pirouetting" or "spinning" or "reeling"?

Checking the composition: can I add more impact by using comparison, as Ebba Story* has here:

pine sap rising
grandpa sips a dipperful
of spring tonic

or by using contrast as Mark Arvid White** has here:

the deep hole
the smallness
of her coffin

Rewinding: This is when I take time to read poems by other haiku poets. I look for the ways they have found to show, rather than tell.

Developing: I let my poems "breathe" for awhile. If a poem still doesn't seem right, I ask other poets to read my work and comment on it. Here's a poem I needed help with:

first day of spring...
the freelance artist gives herself
the day off

I showed this poem to Claire Gallagher. She pointed out the problem right away- "first day of spring." There wasn't much of a picture there. I was just telling the reader what time of year it was, and even that wasn't very helpful; often the first day of spring by the calendar can be cold and wintry. But what was happening in the garden in spring that would show spring? What could have enticed me outside so that I ignored my deadline? Daffodils!

Daffodils!
the freelance artist gives herself
the day off***

Daffodils- now the picture is cropped and in focus! Lists of season words are a useful resource when I need a "showing" word.

Printing: how does my poem look on the page? It's fun to try out different spacing, line arrangements, punctuation, and even different fonts using the computer.

Just as photography is a valuable tool in my illustration work, I have found that writing haiku has made me a keener observer-more alert, more aware.

Now if I can just remember to keep that lens cap off!

.....

*Geppo, May-June 1996

**Woodnotes #28, Spring 1996

***A Path to the Sea, Two Autumns Press 1996

Calendar of Events

-
- August 9 No Regular Meeting
Summer break
- Sept 13 Moon Viewing Party
Ben Lommond, CA 6 p.m.
- Oct 9 - 12 Annual Retreat at Asilomar

Deadlines

- August 10 Submissions to July-August GEPP0.

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