

G E P P O

the haiku study-work journal
of the

Yuki Teikei Haiku Society

Volume XX:4

July-August 1997

Members' Haiku for Study and Appreciation

- | | | | |
|------|--|------|---|
| 2311 | roof off the new jeep
we travel to New Jersey
a burning forehead | 2321 | arching its back
the cat flattens
Cardboard Cutout |
| 2312 | Tim's farewell party
opening up a present
a spider | 2322 | house to distant house
the dogs telegraph the news
STRANGER PASSING THROUGH |
| 2313 | midnight rehearsal
a bass guitarist wanders
into the cool fan | 2323 | new answering machine
finding out how many people
don't call |
| 2314 | The mocking bird sings
something..something else..something
then sings it again. | 2324 | Father's Day . . .
father and son argue
old memories again |
| 2315 | As winter sneaks in
quietly the trees disrobe
God's Consecration | 2325 | dusting shelves . . .
the old woman stops
to wind a music box |
| 2316 | See the falling log
See the sitting frog
Basho | 2326 | sea lion
slips thru the sea
god's chosen. . . |
| 2317 | skipping stone,
first day
of summer school | 2327 | SMACK
of the beaver's tail
brings me back |
| 2318 | a cricket
lending the scarecrow
a voice | 2328 | owl's glide silent
settling on a bough
nothing stirs |
| 2319 | end on, the log pile—
the story of years,
thick and thin | 2329 | Summer evening stroll
conversations drift and fade
as we pass porches |
| 2320 | moonstruck -
a waddling thing
crosses the field | 2330 | Rushing to my car
the cat who refused my call
when I left for work |
-

- | | | | |
|------|--|------|--|
| 2331 | wish to be buried
in my native country
a shooting star | 2343 | overcast afternoon
the clouds in my mind depart
after your gift |
| 2332 | mother and daughter
now mistaken for sisters
the same sun-glasses | 2344 | summer heat wave
girl feeds sparrows and pigeons
cart without business |
| 2333 | Without being noticed
much more far sighted
new sun-glasses | 2345 | this haiku sunset—
trying to count syllables
while a fly buzzes |
| 2334 | long dry scorcher
after shower I step into
her small wet footprints | 2346 | haikuists signing
each other's anthology—
budding leaves of green |
| 2335 | she hoards so much stuff
rewrite the Commandment
"come and steal" | 2347 | Independence Day
I bring home the fireworks—
dog in the closet |
| 2336 | red breast, little black head
Palestine sunbird doesn't move
on Israeli stamp. | 2348 | a cloud of egrets
vanish into mist—
distant sea bells |
| 2337 | mountain air
picking blueberries
empty basket | 2349 | pale gardenias
releasing their scent
& silence |
| 2338 | Tanabata
how many nightlights
for the sleeping earth? | 2350 | in the mid-night spot
where we lay
sand castles |
| 2339 | japanese pear
heavy with fruit
returning its bow | 2351 | birthday party
piñatas and balloons burst
venting joyous noise |
| 2340 | evening shower
she shakes the rain
from a peony | 2352 | starlings explode
from the fig tree, clean their beaks
on the power line |
| 2341 | summer day
when nothing happens
all day long | 2353 | my shrinking cosmos
bird dims in the early sky
gnat on my last grape |
| 2342 | sandy park path
sparrow holds its mouth open
for a popcorn feast | 2354 | sleepless night...
an owl's soft hoot
and the Milky Way |

- | | | | |
|------|---|------|--|
| 2355 | cat's midday nap
stretching into evening...
August heat | 2367 | the old neighborhood,
where I grew up,
has grown up too... |
| 2356 | evening calm...
under the eave, a bee
in honeysuckle | 2368 | summer dream - mountain meadow
she dances naked
amidst wild flowers... |
| 2357 | Portland sun—
in the shade
blue hydrangea | 2369 | The ravens
pecking at the persimmons
of my back garden |
| 2358 | my new honda . . .
is valet parking
tax deductible? | 2370 | A hibernating bear
unaware
the leaves are turning green |
| 2359 | soothing sound of
a windchime
made in New York | 2371 | The island of Sado
surrounded by
a green breeze |
| 2360 | a boy and his dog
take turns
licking the ice cream cone | 2372 | bathed in sunset
Japanese lanterns
a richer glow |
| 2361 | starry night
my son in a tent
with the flashlight on | 2373 | pesky gnat
follows the scent
of my tangerine peel |
| 2362 | at the fair
pink tongue to match
her cotton candy hair | 2374 | at the zoo
a little girl mesmerized
by other kids' antics |
| 2363 | black rags dusting
the blue windy sky:
ravens! | 2375 | chili pickers' song
ebbs and flows
over the chili field |
| 2364 | lucky day
the Arctic white heather
endless | 2376 | coffee on the deck
all at once from the oak tree
cicada's chant |
| 2365 | equally curious
approaching, retreating
the caribou and me | 2377 | playing slot machine
last quarter in my hand
breathing a prayer |
| 2366 | I watch gray clouds,
utter her name -
down pours the rain.... | 2378 | in a meadow
woodpecker's distant rhythm
even the robins listen |

- | | | | |
|------|---|------|---|
| 2379 | at a stoplight
old lady, white dog on her lap,
regard me | 2390 | two boys
hunting beetles
in the dried-out cowpies |
| 2380 | eagerly old lady peers
in pot she planted—
yesterday | 2391 | the cow pasture ~
not mud
gushing between my toes |
| 2381 | Orion hunting
the western sky in winter
star dogs following | 2392 | in the clearing
on the north side in shade
my old cabin |
| 2382 | An average orb
Cloud-veiled in musty gray-
Winter moonrise | 2393 | cemetery
glints of moon through breaks
in the clouds |
| 2383 | ruddy bright planet
gleams merrily-man eyes you-
the moon's your neighbor | 2394 | quick movement
shadows across the bottom
of the pond |
| 2384 | afternoon nap
our watermelon cooling
in the hillside spring | 2395 | shining a flashlight
on the map of the heavens
—Star Festival |
| 2385 | highway rest stop—
above the towels a pot
of wandering jew | 2396 | this night of stars
his letter, on the desk
still unopened |
| 2386 | taking off
across the old airfield
coreopsis | 2397 | hearing again
after the song has ended
voices of crickets |
| 2387 | out from theatre
into the lilac night
an amazing moon! | 2398 | Forsaken attic
plenty old remembrances
from the twenties. |
| 2388 | the one red rose
among hyacinths and violets
my empty basket . | 2399 | Swans swim
in the pool.
Their shadows too. |
| 2389 | thirty-five ~
toybox sand
slipping through my fingers | 2400 | Monotonous
drizzle giving a gloss
to leaves and grasses. |

Water Strider

Haiku with the challenge kigo "water strider"

a water strider,
short skips across Barrel Cove
during lunchtime
Robin Chancefellow

sun below peak
water strider skates on a pool
of silver
David L. Bachelor

The water strider
Nature's water-sports
gold medalist
Richard Bruckart

sudden cloud shadow
water strider changes course
midstream
Yvonne Hardenbrook

a water strider
and i pause,
before moving on
John Stevenson

water strider
each of its feet dipping in
a pool of shadow
Alice Benedict

water striders
gliding/stopping gliding/stopping
in the backyard pond
Alec Kowalczyk

shadow and light
on the pond's surface
—water striders
Alex Benedict

gray cloaked ranger
paddling the Anduin
water strider
Roger Abe

in and out of his
shadow as pond lights flicker
the water strider
Sheila Hyland

a water strider
floats in my coffee cup—
still life
Gloria H. Procsal

idling by the creek
dreaming of lost tensions...
water striders
George Knox

disturbing
a floating leaf...
water strider
Carolyn Thomas

oblivious to
our heated discussion
water striders
Fay Aoyagi

double vision
water striders
blurring my reflection
Carolyne Rohrig

water strider
motionless above
the minnows deep swarm
Mary Fran Meer

water strider almost touched
fleeing from my finger
striding in the ripple
Naomi Y. Brown

**Challenge Kigo for
September/October**

Chestnuts
by
Shiela Hyland

.....
Children go back to school and we feel a little sad realizing summer is over and we will need to be indoors more and more. But, when we think of the autumn harvest, we are cheered again. The chestnut is one of the many gifts of the season for us to enjoy; either by toasting on the fire, as a treat to eat, or hanging on a string to swing, as in the good old game of "conkers." Which ever way you like to use chestnuts, there's still time to go outside and collect a few.

a torrential rain
scattering early chestnuts
see the children run

Sheila Hyland

.....

May-June Haiku
Voted as Best by the readers of Geppo

a delicate sound
 where the stone-colored lizard
 runs across the step

Alice Benedict

after the thunder storm -
 night sky deeper
 with stars

Naomi Y. Brown

at sea
 . . . across the sky
 a river of stars

Alex Benedict

on a gravelled path
 a cloud of dust rises
 behind the small boy

Alice Benedict

the day's heat lingers . . .
 after dusk shuffling the cards
 over and over

Deborah Beachboard

a sparrow
 already dead
 in the hawk's shadow

Alec Kowalczyk

a ring uncovered
 in the harrowed field
 the widowed farmer grieves again

Alec Kowalczyk

time for breakfast
 the cat in his usual place
 between my feet

Yvonne Hardenbrook

black shadows—
 bamboo mixes with
 the stars

Alex Benedict

yellow butterfly
 lost in the glare
 of the sun

Carolyn Rohrig

trimming the hedge
 grasshopper and I
 eye to eye

Yvonne Hardenbrook

his boyhood home—
 in the tangled garden,
 only the wind

Deborah Beachboard

Cast on still waters,
 Kinkakuji's mirror image
 shattered by a raindrop

Mary Ferryman

sultry evening
 she fries our tempura
 just an apron

Robert Gibson

twilight,
 children playing
 with big shadows

John Stevenson

stepping carefully
 after learning the weeds
 botanical name

Laura Bell

The horse's sad eyes,
 reflect the cloudless sky
 and the dry fields.

Ertore José Palmero

Members' Votes:
March-April 1997 Issue

.....
 Alice Benedict - 2244-20 2245-9 2246-8
 Alec Kowalczyk - 2247-9 2248-1 2249-15
 Zinovy Vayman - 2250-6 2251-4 2252-0
 Yvonne Hardenbrook - 2253-14 2254-6 2255-9
 Eric Houck - 2256-1 2257-1
 Teruo Yamagata - 2258-1 2259-6 2260-2
 Sheila Hyland - 2261-1 2262-1 2263-5
 Laura Bell - 2264-11 2265-8 2266-7
 Carolyn Rohrig - 2267-9 2268-1 2269-2
 Ertore José Palmero - 2270-1 2271-0 2272-10
 D.L. Bachelor - 2273-0 2274-1 2275-0
 Richard Bruckart - 2276-8 2277-0 2278-0
 Naomi Y. Brown - 2279-1 2280-8 2281-10
 Edward Grastorf - 2282-6 2283-2 2284-1
 John Stevenson - 2285-13 2286-0 2287-2
 Mary Ferryman - 2288-0 2289-6 2290-14
 Robert Gibson - 2291-14 2292-8 2293-5
 Deborah Beachboard - 2294-18 2295-9
 George Knox - 2296-4 2297-0 2298-0
 Echo Goodmansen - 2299-5 2300-7 2301-7
 Gloria Procsal - 2302-6 2303-2 2304-7
 Fay Aoyagi - 2305-6 2306-1 2307-9
 Alex Benedict - 2308-15 2309-20 2310-0

**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.

**SEASON WORDS
for autumn**

selected from the lists in the 1994 Members' Anthology.

Season: autumn months*: September, October, November; autumn equinox, beginning of autumn, chilly night, long night, lingering summer heat

Sky and Elements: autumn rain, ~ sky, ~wind, long night, moon (the full moon), night of stars, sardine cloud.

Landscape: autumn moor, leaves turning, reaped or harvested fields, vineyards.

Human Affairs: autumn loneliness, end of summer vacation, gleanings, harvest, mushroom gathering, scarecrow, school begins, Tanabata (Star Festival), Obon Festival/dance, Labor Day, Rosh Hashanah, Halloween (jack o' lantern, trick or treating, witch, black cat, ghost, haunted house), Thanksgiving.

Animals: autumn mackerel, bagworm, bird of passage, clear-toned cicada, cricket, deer, dragonfly, red dragonfly, grasshopper or locust, ground beetle, insects' cry, katydid, monarch butterfly, migrating geese/cranes/storks, praying mantis, quail, salmon, shrike (butcher bird), siskin, snipe, wild geese, woodpecker.

Plants: apple, wild aster, autumn leaves, banana plant, buckwheat, bush clover, chamomile, chestnut, chrysanthemum, corn, cranberry, dried grass or plants, fallen or falling leaves (e.g. fallen willow leaves), gourds, grapes (except green grapes), huckleberry, maiden flower, morning glory, mushrooms, nuts, orchid, pampas grass plumes, pear, persimmon, pomegranate, pumpkin, reeds, reed flowers/tassels, rose of sharon, squash, vines, weed flowers.

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 & NOTES

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). Patricia Machmiller and June Hymas will present a performance event of writings, visual images, and music surrounding the travels of Bay Area poets in Japan. Workshops by Ebba Story, Christopher Herold, and Jerry Ball are featured. Transience, and how it is expressed in haiku will be the theme of this year's retreat. See details of the program, and a registration form or where to write for more information on Page 7, and Page 11.

Yuki Teikei South**September 20****First meeting****Southern California Branch****Long Beach branch of Border's Books**

Jerry Ball, who now lives in Seal Beach, will start a Southern California branch of the Yuki Teikei Haiku Society, with the monthly meetings, ginkos, and other haiku activities we in the Bay area have enjoyed for so long. Contact Jerry at

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, accommodations, 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

Art of Haiku returns in Sept-Oct Issue

The Art of Haiku series takes a brief vacation in this issue. It will be resumed in the next issue.

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 in 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

"A Hidden Pond: Anthology of Modern Haiku" edited by Kōko Katō with translations and commentary by Kōko Katō and David Burleigh. published in hardcover by Kadokawa Shoten. For availability, contact From Here Press, P.O. Box 2740, Santa Fe, NM 87504.

"A Hidden Pond" is a new anthology of haiku translated from Japanese. The editor is Kōko Katō, who is the motive force and editor of *Kō*, a magazine of international haiku. David Burleigh's preface on his procedure for translating haiku makes clear his commitment to creating poetry in English that as far as is possible reflects the original poem's impact. And indeed, the haiku rendered in English are of striking clarity and poetic impact.

The book is of groundbreaking importance, since it contains work of many modern (and still living) Japanese haiku masters. The introductory essays, by Dr. Kazuo Satoh, and Dr. Akito Arima, are lucid discussions of attitudes toward haiku in Japan, and towards haiku written in other languages. And because the poems are presented in original orthography, romaji, and word-by-word glosses, it is possible to get some sense of the lyrical power, and of the literary devices these poets use in their work.

In her introduction, Kōko Katō says "When selecting haiku to translate, I always pay attention to the *kigo* or season words included in them, since haiku is a poem of the seasons." The poems she has selected succeed in sparking intense interest in what modern Japanese haiku poets are up to.

Saikoro no ichi no me akashi haru no yama

One eye on the dice

is red —

a mountain in spring

Hatano Soha

Book Review (continued)

She then discusses the relationship of the one on a die and the setting sun (on the Japanese flag). Without telling what the poem is about she places the poem in a context of Japanese life. A brief statement with each poem introduces the poet and identifies where he or she fits in the haiku community. Because poets in Japan typically work within just one group at any one time and are guided by its master, this is of particular interest. For example, Hatano Soha spent formative years in the *Hototogisu* group and subsequently became the leader of the *Ao* haiku group.

The poems themselves are a treasure. In addition to containing beautifully crafted images, the poets' description of nature evokes human emotion, as in this poem

Hadakagi to naritaru sora no fukasa kana

The sky deepening
beyond the branches of a tree —
utterly leafless

Katō Kōko

We find also personal history and references to other literature.

Oboro kana "Oshi" no naka no chichi no koe

A spring haze —
out of *The History of Cherry*
comes my father's voice

Yamada Mizue

There is a wealth of surprising and delightful juxtaposition of images, to the point of straining our perhaps more limited notion of what is acceptable as haiku. Truly a book that makes me want to see more of the output of these Japanese haiku masters.

Katsue Ingalz
August 26, 1997

We are sad to report that Katsue Ingalz, a society member for the last five years, has died in San Jose after an illness. Her lively spirit, sense of humor, and her haiku will be missed by all of us. We extend our deepest sympathy to her husband, Tom and to her family. Memorial services took place September 2, 1997. Donations in her name may be made to

Sharon Miller, Director of Social Ministry
St. Joseph Cathedral Social Ministry Program

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.

Kiyoshi Tokutomi Memorial Haiku Contest - 1997 Winners

Here are the winning poems in this contest for haiku in the Yuki Teikei form: that is, with 17 syllables arranged in 3 lines of 5, 7, and 5 syllables, and having just one season word from an assigned list. This year's judge was Yoko Senda, and her comments are included. Thanks to everyone who participated, and special congratulations to the winners!

First Place

Claire Gallagher

lying in a field
we listen to the sunset—
wild geese migrating

A large scale haiku, orthodox, and with good feeling. Sharpness of senses in "we listen to the sunset", the author fascinated by the sun going down, relizes it fully with the voice of wild geese. The movement of consciousness is written very well.

Second Place

Louise Beaven

at Fisherman's Wharf
tide reaches high-water mark –
magic of spring moon

The last line is very witty: the word 'magic' makes this haiku work well. The mysterious spring moon was evoked very well.

Third Place

Gino Mastascusa

a mosquito drinks
adding to my collection
of itchy tatoos

Someone bitten by a mosquito who can say "my collection of itchy tattoos" is delightful. Good humor!

Honorable Mention (in alphabetical order)

light through the shutters
the mosquito on the wall
casts a long shadow

Jerry Ball

The enlarged mosquito is interesting: a spooky feeling.

reading a novel
about quiet English life
I hear the wild geese

Pat Gallagher

Wild geese and quiet English life match very well: the scene is vivid.

crossing with bare feet
the mountain stream changes course
around our ankles

Helen K. Davie

Good observation, and precise expression!

purple shadows fall
across the Rio Grande--
wild geese streak the sky

Gloria Procsal

Western America's large scale is attractive; use of the place name is effective.

climbing a wood fence
into the whiteness of birch
light of the spring moon

Claire Gallagher

Quiet and mysterious - like Debussy's music, fascinating and impressive.

blustery morning
acorns make it difficult
to practice tai chi

Clark Strand

I was attracted by the acorn, and the contrast with practise of tai chi.

wobbly acorn
floats in the shallow puddle
of afternoon rain

Clark Strand

This is well observed, and clearly sketched.

**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 1998 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**



Notes from Haiku North America

To return to Portland, a city I knew as a young girl, now much changed, with the certainty of seeing old haiku friends and acquaintances, and meeting new people, was something I knew was not to be missed. How right I was! The deep green of the trees and the soft clear air welcomed me to this city by the river. A free afternoon was spent with Emiko Miyashita, a friend met at the HIA-HSA meeting, and who had come from Tokyo for this event. A treat to see the Oriental ceramics and other Japanese art treasures in the Portland Art Museum again in her knowledgeable company, then off in search of a Thai burrito stand (!) that her friend's son knew of and recommended.

At the opening gala, we all had a chance to greet each other and our hosts and to read haiku. Maggie Chula and Chris Herold's zenga resonated with the theme of innovation - haiku in a series of questions and answers, evoking the spirit of zen practice important to many haiku poets..

A first day's keynote speech by Janine Beichman on the life and times of Masaoka Shiki, said to be the first modern haiku poet: her selection of photographs and anecdotes of Shiki's life, personality, and work made him come alive for us.

A panel discussion about translation included representatives from academicians to poet-translators: Janine Beichman, Steven Carter, Sam Hamill, Patricia Donegan, and Bill Higginson. Each of the participants, regardless of the reasons they began translating, spoke of their desire to cast poems in English that retain as much of the impact of the original as possible. Of course this requires immense sensitivity as well as detailed knowledge - often of the sort only available in close collaboration with one or more native Japanese scholars. Everyone reiterated the often-stated

paradox: that translation is impossible, yet immensely enriching and ultimately, somehow worthwhile. And, a memorable remark (or exhortation) from Sam Hamill "...this is music, folks!"

One couldn't attend all the sessions - some were scheduled at overlapping times. Some of my highlights: Maureen Freehill, a butoh dancer, interpreting haiku poems in improvised dance: in her lucid explanation of her dance, I recognize my own feelings about writing. Jerry Ball, reading haiku in English and Italian The renku workshop - people keep coming in, Kris Kondo bobbing from one group to another while we all figure out the procedure and write a 12-link renku together. Powell's Books, vast repository of books old and new: reading for an audience at least half of whom are accomplished haiku poets, all not just willing but ready to read! Celebration of haiku in all its forms. The book fair - a treasure trove of haiku books, a chance to talk with the authors. And to end it all, the Sunday tour of the Japanese garden in Washington Park; in the Japanese-style hall, a reading of forty or so poems on the theme of birch trees by Portland's Lorraine Ellis Harr - Tombo, as she is known in the haiku world.

The HNA conference I attended in Livermore shortly after I began writing haiku was both eye-opening and invigorating. It was not until later that I realized how unusual it is for haiku poets from all groups to gather and talk with one another, and it is the main reason I wanted to go to HNA in Portland. This conference met all expectations and more - truly a milestone in my haiku experience. My deepest appreciation and thanks to the organizers: Maggie Chula, Cherie Huner Day, and Ce Rosenow, who put together such a memorable event.

— Alice Benedict

Calendar of Events

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

Deadlines

- | | |
|------------|--------------------------------|
| October 10 | Submissions to Sept-Oct GEPP0. |
|------------|--------------------------------|

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