

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

Volume XX:6

November-December 1997

Members' Haiku for Study and Appreciation

2481	Thanksgiving's coming knowing naught of holidays the turkey still struts	2493	cold wind restless neighbors wandering clouds
2482	Rolled against our door a tumbleweed for Christmas bring the lights and foil	2494	eating honey to end winter cough empty hive
2483	After the snowstorm the night becomes transparent never brighter stars	2495	snowy night a book in bed folding itself
2484	the long-haired dog's trembling flanks— winter in his eyes	2496	truly grateful, wiping the counter clean after Thanksgiving
2485	twisted pine— my arms open to the stars	2497	winter driving ice between us
2486	brown leaves dropping to a seeded lawn hungry sparrows	2498	evening chill the tallest cedar trembling with sparrows
2487	litter in the Autumn wind thoughts of old age	2499	cloudless winter sky sound of the plane after the plane
2488	wild, reckless, striving for freedom - laundry in wind	2500	cold morning a curl of cat in the square of sun
2489	fragrant white ginger winter blossoms lure the hummer from his feeder	2501	no breath of air in the backyard of a church a winter violet
2490	odd el niño forecasts I smile skeptically white rose petals fall	2502	another breeze when I lean over a daffodil
2491	a driving rain darkens the bark of oaks and my morning mood	2503	still allowed visit friend in hospital days getting longer
2492	winter wind bad news drifts as snow and rain fall	2504	walking out of church — one perfect snow flake touches the christening shawl

- | | | | |
|------|--|------|---|
| 2505 | fingering a thorn
of the Christmas cactus —
the old janitor | 2519 | across the porch roof
squirrel carries his cache of nuts
blue jay knows hideout |
| 2506 | looking up
to the cry of wild geese —
looking higher | 2520 | snow sprinkles the field
goldenrod stands brown and dried
monarch drifts slowly south |
| 2507 | birdbath empty -
mourning dove flying in
makes motion of splashing | 2521 | thru the wooded field
broken arrow trails fresh blood
vultures fly above |
| 2508 | cold day in St. Augustine
all tourists walking
on the sunny side | 2522 | balancing teaspoon
on the empty bowl's edge
why was I born? |
| 2509 | raven alights on bare tree
black feathers glowing
in the sunset | 2523 | the middle of the box
already emptied of wafers
I take a fringe one |
| 2510 | a Florida hotel lobby
monotone
of snowbirds | 2524 | getting out of bed:
sunny morning - how quickly
evening will come |
| 2511 | on the snow-covered street
marks of wooden clogs
towards the river | 2525 | From barren branches
idle swings await the return
of children's laughter |
| 2512 | to a dorm-mate
from the tropical island
a tale of snow maiden | 2527 | Atop old snowdrifts,
without "by your leave," rabbits
prune my French lilacs |
| 2513 | beside the mountain road,
snarling the weekend traffic. . .
naked snow woman | 2528 | fetching the puppy
barefoot in the predawn hour
icy blades of grass |
| 2514 | the steep arroyos
fill with deepening shadows. . .
November nightfall | 2529 | early winter —
at the housing project
caretaker mowing grass |
| 2515 | on the wood fencepost
upside down and right side up
red-shafted flicker | 2530 | the nine year old reads
about Pearl Harbor as if
it were yesterday |
| 2516 | Visitors gone now
I peel persimmon from yard
Lonely afternoon | 2531 | The heavy boot cleats
cross-crossing the wildlife tracks
over crusted snow |
| 2517 | Mt. Ishiguchi
Road is filled with morning mist
Red salvia in bloom | 2532 | Hot Christmas chestnuts
bouncing in the children's hands
Grandfather... waiting |
| 2518 | At the sunny beach
A crab rolls his eyeballs up
when tide becomes low | 2533 | Under the street light
snowflakes dancing off his smile-
our bus comes quickly |

- | | | | |
|------|--|------|---|
| 2534 | Weight Watchers
across the street
a doll museum | 2548 | old woman sitting
next to the heater
knitted booties |
| 2535 | she scolds
silent he nods
distant dog barks | 2549 | Thanksgiving day
passing through the window
cats' appetites |
| 2536 | single bed
old man undresses
leaves radio on | 2550 | sewer backed-up
I drive over
first December rain |
| 2537 | harbor halloween
ducks quacking
like they know | 2551 | December morning
my eyes rise with
the espresso sun |
| 2538 | winter sky
endless shifting patterns
of gray on gray | 2552 | as early snow melts
the winter garden reveals
a collage of leaves |
| 2539 | winter surf
crashes on the beach trickles
over sandpiper toes | 2553 | winter wind
brushing the snow across
icy sidewalks |
| 2540 | winter morning
three finches sit quietly
in the snowball tree | 2554 | watching hockey game
my blue-vinyl raincoat grows
stiffer and stiffer |
| 2541 | even in snow
plastic flowers on her grave
in full bloom | 2555 | Winter dresses mounts
with white garments,
but the sky remains blue. |
| 2542 | winter wind
getting enough junk mail
for a small fire | 2556 | Poor children playing
under the rain while washing
dirty happy faces. |
| 2543 | white winds
white ° wail
white world | 2557 | By the mother,
dreaded ducklings begin
to learn swim |
| 2544 | A floating windowpane
in the falling snow
The firelight behind it | 2558 | The warm morning sun
peeping out behind the clouds
caught me yawning |
| 2545 | wind down the fireplace
))))))))) all night long
pale plumes of wood smoke | 2559 | Rainy, gloomy days
Yellow roses in my garden
keep on shining |
| 2546 | library entrance-
winter rain dripping
from the lions' mouths | 2560 | The men's barber shop
Smells more fragrant than roses
Women's magazines |
| 2547 | snow storm-
she tucks the blanket
around her poodle | 2561 | Winter storm
The freed bird
caught in the wind |

- 2562 last season's
empty tree lot
a scent of pine
- 2563 old dog's owner
greets me with a wag
of his cane
- 2564 frozen heron
thinking I won't see him
shrouded in mist
- 2565 winter rain;
the cold silence
of crows
- 2566 on the dark socks
clipped to the clothesline
frost glitters
- 2567 edge of the orchard
deer have nibbled the branches
of apple saplings
- 2568 All Souls' day—
a red glow reflected
between skyscrapers
- 2569 December morning
dirty dishes
wait in the sink
- 2570 walking with cows
lone white egret
tends herd
- 2571 holding her hand
our wedding bands
connect
- 2572 bitter cold
one nickel shining
in her cup
- 2573 winter surf
a harbor seal peers
at the surfer
- 2574 last night's rain
a trickle of water
beneath the snow
- 2575 drifting down
with first snowflakes
last gold maple leaves
- 2576 rituals for the dead
upturning grandmother's
pewter hourglass
- 2577 sardine cloud floats by
fish for salting lie in boat
others swim away
- 2578 tender greens walnuts
grace wedding china sprinkled
pomegranate seeds
- 2579 King and Queen of Spades
card reading on winter's day
my dead parents

Challenge Kigo for January/February

FOX

by

Alex Benedict

.....
The sky is gray, and in the half-light we see a fox
crossing a field lightly dusted with snow. He trots
along, stops, and looks back over his shoulder.
For a moment he watches us. Then he continues
on and disappears.

last night in my dreams
the fox in the woods told me
the storm was over

Alex Benedict

first light . . .
a fox track deepens
with shadow

Ebba Story*

*p. 245 in *Haiku Moment*, C.E. Tuttle, 1993
.....

Cold Wind

Haiku with the challenge kigo 'cold wind'

a cold wind ripples
the hooker's tight skirt
her neon-blue legs

Gloria Procsal

cold wind through a crack
beneath the cabin doorway
——honed to a keen edge

Alec Kowalczyk

the cold wind. . .
bare grasses, empty flowers,
seminal thoughts

Maureen Sanders

winter moon-
a cold wind
wraps around me

Carolyn Rohrig

dreaded in winter
cold winds called santa anas
blowing from the deserts

George Knox

cool wind
what the hell happened
to the warm wind

Robin Chancefellow

the cold wind
brings prolonged colds
prolonged absence

Eve Jeanette Blohm

Wintry cold wind puts
a frozen forgetfulness
on the empty hut.

Ertore José Palmero

a scarecrow
with loose limbs
praising the cold wind

John Stevenson

Bamboos clicking
in the cold wind
Snowflakes swirling

Richard F. Bruckart

cold wind
at the stoplight the jogger
runs in place

Yvonne Hardenbrook

cold wind
driving the rain
against my face

Carolyn Thomas

cold winds
blowing down Mt. Franklin
Chinese gong

Naomi Y. Brown

Cold wind
Bristling the cat's fur
She comes back indoors

Sheila Hyland

the cold wind—
they stand in line
without talking

Fay Aoyagi

among dry pebbles
the whitened fish vertebrae
—cold wind off the sea

Alice Benedict

chimney pipe rattles
as the cold wind frenziedly
sweeps smoke into clouds

Anne M. Homan

cold wind
an otter asleep
in the kelp

Alex Benedict

a cold wind whips waves
white caps like ermine edging
on Judge's black gown

Christine Doreian Michaels

where grandpa walked
erased by the winter
cold wind

Eric L. Houck, Jr.

How cold this wind is
I kick the forgotten ball
Sound of sealed air

Zinovy Y. Vayman

cold wind
whistling through the cabin
smell of wood smoke

Laura Bell

cold wind blows out
the candle flame as you sweep in
with dawn at your heels

Mary E. Ferryman

whipping up from the sea
a cold wind
wraps the moon in cloud

Louise Beaven

creak of wood floor
rattle of coffee pot
cold wind

Dave Bachelor

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

- | | |
|--|---|
| light rain
here and there a bamboo leaf
gives a little jump
Robert Gibson | still august
and gray geese call
from the night sky
Echo Goodmansen |
| fallen leaves
watching the old man
rake them away
Echo Goodmansen | end of summer vacation
returning home
very slowly
Carolyn Rohrig |
| the quadriplegic
in his electric wheelchair
buys the caged cricket
Deborah Beachboard | Late autumn. . .
the roof sheds
another shingle
Alex Kowalczyk |
| hearing
the word 'cancer'
in silence
Maureen Sanders | days grow shorter
tinted leaves
falling falling
Echo Goodmansen |
| at his hospice bed—
gazing out the window pane
swallows departing
Cherie Garvin-Jameison | placid stream —
shadows of bare sycamores
crossing over
Yvonne Hardenbrook |
| in the maze
white handkerchief left behind
full moon
Fay Aoyagi | cold rain
only a piece of truck tire
driving on again
Robert Gibson |
| the air quiet
after meditation
—falling leaves
Alex Benedict | early frost —
a few scraggly onions
curling into pumpkin stems
Gloria Procsal |
| after the cloudburst
single thread of spider silk
between the deck rails
Alice Benedict | Yellow aspen leaf
trembles at the brink of fall;
my throat swallows words.
Anne Homan |
| pomegranate juice
drips on the stone floor
in the painting
Carolyn Rohrig | grazing at dusk
in the short-needle pine—
a porcupine
Yvonne Hardenbrook |
| horizon to horizon
one long flight
of geese
John Stevenson | in the moonlight
a women opening
the door of her death
Fay Aoyagi |
| after supper ride
chasing the moon
down the hill
Sheila Hyland | |

**Submission Guidelines
for GEPP0**

Deadline for the next issue is February 10!

- Print your name, address and all poems and votes on a **single, full size sheet of paper**. You can include:
 - **Haiku** - up to three haiku appropriate to the season. Poems must be in three lines.
 - **Challenge Kigo Haiku** - one 3-line haiku that uses the current issue's Challenge Kigo. Try to use just the one season word. The poem will be printed with your name.
 - **Votes** - Write numbers of up to ten poems from the current issue that you especially appreciate. Choose up to three poems to receive 5 points each; others will receive 1 point. Poems with the top number of votes are reprinted with the author's name in the next issue.
- Send to:
Jean Hale

Members are encouraged to submit **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 to:
Alex Benedict

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

NEWS AND EVENTS

Holiday Potluck and Party

December 13th's party was an evening of talk, poetry, and good food at Patricia Machmiller's house in San Jose. Each poet had prepared haiku gifts that were read aloud and shown, one by one. After a few more rounds of reading Patricia showed slides of Japan that were part of this year's presentation at Asilomar. For those who couldn't be at the Retreat it was a chance to see at least a part of of this multimedia show. Special thanks to Patricia for hosting such a delightful evening!

***still life with stars
the 1996 Members Anthology***

Additional copies are available for \$5.00 each. Please send your request with payment to Alice Benedict,

Upcoming Meetings

Next meeting will be at the Saratoga Public Library, on Saturday, February 14 (Valentine's Day!) at 1:30 p.m. Please call Alex Benedict for directions and details.

Members' Votes:

September-October 1997 Issue

-
- Eve Jeanette Blohm - 2401-1 2402-0 2403-0
 - Carolyn Rohrig - 2404-13 2405-15 2406-1
 - Maureen Sanders - 2407-0 2408-17 2409-5
 - Mary Ferryman - 2410-1 2411-0 2412-2
 - John Stevenson - 2413-8 2414-15 2415-3
 - Sheila Hyland - 2416-0 2417-2 2418-14
 - Eric L. Houck - 2420-4 2421-2
 - Ertore José Palmero - 2422-0 2423-5 2424-0
 - Gloria Procsal - 2425-8 2426-2 2427-10
 - Teruo Yamagata - 2428-9 2429-1 2430-3
 - Robert Gibson - 2431-11 2432-9 2433-27
 - Anne Homan - 2434-0 2435-3 2436-10
 - Masaharu Ikuta - 2437-0 2438-0 2439-1
 - Echo Goodmansen - 2440-14 2441-18 2442-12
 - Deborah Beachboard - 2443-18 2444-4 2445-9
 - Zinovy Vayman - 2446-2 2447-1 2448-2
 - C. Garvin-Jameison - 2449-6 2450-0 2451-16
 - Naomi Y. Brown - 2452-0 2453-7 2454-7
 - Yvonne Hardenbrook - 2455-12 2456-0 2457-10
 - George Knox - 2458-7 2459-9 2460-5
 - Fay Aoyagi - 2461-16 2462-5 2463-10
 - Joan Zimmerman - 2464-2 2465-4 2466-1
 - Alex Kowalczyk - 2468-6 2469-7
 - Alex Benedict - 2470-16 2471-6 2472-3
 - Masaharu Ikuta - 2473-0 2474-8
 - Alice Benedict - 2475-9 2476-16 2477-6
 - Richard Bruckart - 2478-0 2479-6 2480-1
-

GEPP0

is the bimonthly study-work journal of the Yūki 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**

Yūki Teikei Haiku Society

1996-97 Officers

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

This continues a six-part diary of the process of writing a traditional *kasen renku* in Japanese.

Writing traditional *kasen renku* in Japanese

Part 2. *Ura* – first half (verses 7–12)

by Fay Aoyagi

Compared with the *omote* (front) with its especially strict rules, the *ura* (back), which consists of the next twelve links of a *kasen*, is more fun. In Part 2, I introduce the first six verses of the twelve in the *ura*. The seasonal progression is: no season–love–love–love–no season–no season.

Japanese often write without using a personal pronoun (such as ‘I’, ‘they’, etc.), but I learned that writing from different points of view is a technique *renku* poets use to give depth and variety to the poem. The five points of view in *renku* are:

- ji* – describing your own action—often without a subject,
- ta* – describing another’s action, often with a subject,
- han* – interaction with others,
- ashirai* – describing the action of multiple subjects, and
- ba* – sketching the nature or a scene without mentioning human beings.

Professor Fukuda reminded me that Fumiko’s ‘convertible’ verse, #6 of the *omote*, is a good example of an *ashirai* verse.*

Many verses in Japanese *renku* refer to imagined events—something American haiku writers might avoid. But what is imagined also comes out of our history and cultural surroundings. During a bus trip to Nikko in April of 1997, another *renku* master, Mr. Fuyuo Usaki, told me that *renku* in Basho’s time reflected life of his period, and that our modern *renku* could be an excellent medium to offer our contemporary experiences and way of thinking. In my own *renku* writing, I’ve found many topics in New York Times articles, as well as by recalling books or tales I’ve read! In this *renku*, Professor Fukuda’s ‘ox cart’ link (#1 of the *ura*) reminded me of the medieval era in Japan. His ‘Paris’ link (#4 of the *ura*) came the day after Princess Diana was killed in a car accident.

* I categorized Fumiko’s #6 in the *omote* as a *ta* link— it should be *ashirai*. I apologize for my confusion.

My possibilities for *ura* #2 were:

- A: 三人続けて姫を産む妻
san-nin tsuzukete hime wo umu tsuma
my wife gave birth to princesses/three in a row
- B: 帝醜男嫌じゃわらわは
mikado buotoko iya ja warawa wa
the emperor is ugly/I say I don’t like him
- C: 貞操帯の合鍵が欲し
teisō-tai no aikagi ga hoshi
I wish I had a key/to my chastity belt
- D: 美貌の人質兄と争う
bibō no hitojichi ani to arasou
I fight with my brother /over the captured beauty
- E: じゃじゃ馬姫に振りまわされる
jaja-uma hime ni furimawasareru
I don’t know /how to tame the princess

Prof. Fukuda selected Plan B, but edited it. He felt sorry for the emperor. Also he thought the word *warawa* (I) was not appropriate for a princess in the era of the tale of Genji. I was thinking of a high-ranking samurai’s daughter who refused a politically-arranged marriage to the emperor because he was ugly. My Plans A, C and D were interesting, he said, but not quite acceptable. In A, the word “three” was not appropriate.

I had used a character representing a number (*ichi* - one) in my *sumo* link (#5 of the *omote*). He thought my plan C and D a bit too dark. Love links in the *ura* should be lighter, and he would have accepted Plan D if it had been in the *nagori-omote* (front of the second half).

My possibilities for #5 were:

- A: 屋根裏で革命談欽ベレー帽
yaneura de kakumei dangi berē bō
in the attic/men with berets/discuss the revolution
- B: アリゾナの砂漠で仰ぐ星条旗
Arizona no sabaku de aogu seijyōki
in the Arizona desert/I look up at/the Stars and Stripes
- C: 水俣の海を見つめる老漁師
Minamata no umi wo mitsumeru rō ryōshi
an old fisherman/staring at/Minamata Bay
- D: 帆船を東へ運ぶ貿易風
hansen wo higashi e hakobu bōeki-fū
a sailing ship/brought to the east/by the trading wind
- E: 気球より眺めてみたきエベレスト
kikyū yori nagamete mitaki everesuto
from an air balloon/I would like to look down/
on Mt. Everest

... continued, p. 9

Milky Way

a kasen renku (verses 7-12 of 36)
by Shinkū Fukuda, Fay Aoyagi and
Fumiko Tachibana
August 17 - November 7, 1997

Ura (back) – first six

牛車引く都王路の絵巻物
gissha hiku miyako-ōji no emakimono

Shinkū no season ba
floats pulled by oxen
through the capital's main street
colorful as picture scrolls

醜男なんぞ姫は嫌いじゃ
buotoko nanzo hime wa kirai ja

Fay love han
I'm a princess and
I say I don't like an ugly man

横向きに茨の垣を飛び越える
yoko-muki ni ibara no kaki wo tobi-koeru

Fumiko love han
we jump
the thorn hedge
sideways

夢を求めてパリへ着陸
yume wo motomete Pari e chakuriku

Shinkū love ji
chasing a dream
I arrive in Paris

屋根裏で革命談欽ベレー帽
yane-ura de kakumei-dangi berē-bō

Fay no season ta
in the attic
men with berets discuss
the revolution

目付き鋭く焼き鳥を焼く
metsuki surudoku yakitori wo yaku

Fumiko no season ta
such an intimidating look...
he grills chicken

... continued from p. 8

Minamata Bay is located in Kyushu, Japan. It was contaminated with mercury dumped by the chemical company nearby. People became sick and died. Many babies were born with severe deformities. The day I wrote this link, the New York Times reported that the Japanese government announced eating fish in Minamata Bay is safe again. Plan B refers to an internment camp. Prof. Fukuda liked my Plan A best. He thought I presented my version of a dream very well. He didn't accept Plans B, C and E because his previous link has a proper name ('Paris'). The 'ship' in Plan D is too close to his link referring to an airplane.

Fumiko's possibilities for #6 were:

- A: 隠し柱に聖母観音
kakushi-bashira ni seibo kannon
hidden in the hollow of a pillar/Virgin Mary statue
- B: 売れ残りたる詩集山積み
urenokoritaru shishū yama-zumi
piled up/unsold poetry books
- C: 万引き多き角の古書店
manbiki ōki kado no kosho-ten
many shoplifters/in the antique book store at the corner
- D: 非番の巡査趣味の指物
hiban no junsu shumi no sashimono
off-duty cop enjoys/his hobby - embroidery
- E: 目付き鋭く焼き鳥を焼く
metsuki surudoku yakitori wo yaku
such an intimidating look/he grills chicken

Prof. Fukuda chose Fumiko's Plan E because it flows from my link better than her other links. If I were the renku master, I would select A. During the Tokugawa Shogunate, many catholic priests and believers were tortured and executed. If you are interested in the background of this link, I recommend that you read Shusaku Endo's "Silence." I like drama in haiku and renku!

... To be continued in the next issue.

The Art of Haiku

The Use of Metaphor in Haiku: Part I

by Jerry Ball

I would like to raise the questions: "What, really, is a metaphor?", and "How deeply embedded are metaphors into our consciousness?" One frequently hears of metaphor in the context of poetry and the arts, and there is a temptation to think of metaphor simply as an artistic device used to enhance and beautify language. In this thinking, a metaphor is an embellishment.

But there are scholars who believe that metaphor is much deeper and more pervasive than this "traditional" view. George Lakoff, in *Metaphors We Live By*, states that much of our conceptual thinking is metaphorical in nature, and that this is evidenced and expressed in language. That is, by looking at the ways we commonly use language, we see the extensiveness of metaphor. Consider the example of our concept of "the mind." We have nearly continuous interaction with our mental states as we have reactions to (with) our bodies. But when we try to clearly articulate our "concept of mind" we find this is very difficult. In reviewing the literature of "mind" one sees a variety of conceptual articulation. In Descartes, for example, we, the persons, are "mental substances" which are temporarily placed in a "container—i.e. the body," and one of the compartments of this mental substance, the "mind", is clearly a container also, which contains "ideas." Ideas are "objects" which have certain properties, many of which are like geometric figures. If you look at the language we commonly use to talk about ideas, you will frequently notice the use of the preposition "in". Ideas (mental objects) are in the mind (a special container), and being in the mind they must follow certain patterns of behavior. The point of this is that while it is literal to say that "the liver is in the body," it is not literal, but metaphorical to say "ideas are in the mind." I ask you to consider this example to reflect on how pervasive the metaphorical process really is.

As an extension of this example, Lakoff discusses the "conduit" theory of communication which is developed from the metaphor that "the mind is a container." In the conduit theory of communication we have:

1. the mind is a container
2. ideas are objects in the mind
3. to communicate I must send an idea from my mind to yours
4. to do this I must encode the idea in language (i.e. into phenomena)
5. I then send you the idea embedded in language
6. you receive the sentence, and
7. you must remove the idea from the sentence
8. you must place the idea in your mind and
9. relate the idea to other relevant ideas in your mind
10. the meaning of the communication has to do with the system of relevant relations among ideas in the mind.

My point with this example is to show the depth and pervasiveness of metaphor in our ordinary thinking, and to show how our very perceptions are often colored by our metaphorical orientation. Lakoff states that the "essence of metaphor" is "to understand and experience one thing in terms of another." If this is the case (that metaphor structures our perceptions), then it should not

surprise us that metaphor should surface in the realm of haiku, the most phenomenal of verse. It then becomes obvious that when Bashō writes:

the Kakehashi Bridge
is entwined with ivies
risking their lives

Kakehashi ya inochi o karamu tsuta kazura

he actually sees the ivies as risking their lives, and out of all the possible phenomena to report to us, this is what he reports. The structuring of the phenomena is metaphorical. While this can be thought of as an embellishing device, if this metaphor is merely that, then it fails as a haiku. But if it is more, if the metaphor is really a part of Bashō's consciousness, then it is both phenomena and the structuring of phenomena. How else could Chiyo's thoughts have been structured when her little son died, than:

the dragonfly hunter
today, what place has he
got to, I wonder

tombo tsuri kyo wa doko made itta yara

or Buson's?

in my loneliness
I left my walking-stick somewhere
autumn evening

sabishimi ni wasuretari aki no kure

or Issa's?

a one-foot waterfall
it too makes noises
and at night is cool

isshaku no taki mo oto shite yusuzumu

and my friend Edwin Falkowski's?

the swinging gate adds
the gardenia's fragrance
to departing guests

... tune in to the next issue of Geppo for part II.

"the Kakehashi Bridge . . ." translation by Toshihara Oseko
"the dragonfly hunter . . ." translation by Harold Henderson
"a one-foot waterfall . . ." translation by Harold Henderson

The Kiyoshi Tokutomi Memorial HAIKU CONTEST

In-hand Deadline: May 31, 1998

1st Prize \$100 • 2nd Prize \$50 • 3rd Prize \$2 • Honorable Mention-Gifts

CONTEST RULES

- Haiku in English in seventeen syllables, 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: *melting snow, camellia, spring rainbow, spring cleaning*

Summer: *fan, summer sky, fireworks, iced coffee*

Autumn: *persimmon, quail, harvest festival, morning glory, persimmon*

Winter: *winter seashore, icicle, fox, sleigh ride*

New Year: *first dream (of the year), new years' photo, first sunrise (or, New Years' Day sunrise)*

- 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 for current officers of the Society.
- Final selection will be made by a distinguished haiku poet. Awards are announced at the Society's Retreat at Asilomar in September, 1998. 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

SEASON WORDS

for late winter/early spring

selected from the lists in the 1994 Members' Anthology.

Season: *winter months (January, early or mid- February), depth of winter, short day, winter day, early spring, lengthening days.*

Sky and Elements: *frost, hail, north wind, snow, winter cloud, winter moon/rain/wind; lingering snow, spring frost/snow.*

Landscape: *winter stream, winter mountain, winter sea, winter garden, withered moor; flooded stream, muddy road.*

Human Affairs: *bean soup, blanket, hot chocolate, charcoal fire, cold or flu, cough, hunting, ice fishing, overcoat, winter desolation, Groundhog Day, Twelfth Night, Valentines Day.*

Animals: *bear, hibernation, fox, oyster, owl, perch, rabbit, reindeer, sardine, sea slug, swan, weasel, winter birds, winter bee, winter wild geese, whale; abalone, pheasant, wild birds' return.*

Plants: *carrot, celery, dried persimmon, early plum blossom, radish, scallion, tangerine, turnip, winter camellia/chrysanthemum/narcissus/peony, withered or frost-nipped plants; azalea, bracken, camellia, crocus, daphne, grass sprouts, mustard, plum blossoms, plum tree, California poppy, seaweed or laver(nori).*

Calendar of Events

Feb 14 Regular Meeting 1:30 p.m.
Saratoga Public Library

Deadlines

Feb 10 Submissions to Jan-Feb GEPP0.
May 31 EARLY NOTICE: Tokutomi Contest.

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