

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

Volume XXI:1

January-February, 1998

Members' Haiku for Study and Appreciation

- | | | | |
|------|--|------|--|
| 2580 | new year's mirror
practicing a perfect smile
. . . cuban cinderella | 2592 | after all these years
still wondering who sent it -
secret valentine |
| 2581 | chinese new year, a girl
with pencil-thin eyebrows
at a soothsayer | 2593 | through the slanting sun
the brushes of pampas grass
circle the meadow |
| 2582 | casting a shadow
on mules in the window
a blossoming winter cherry | 2594 | the man with the limp
raises the hood of his car
and shivers a little |
| 2583 | weathered beams, shipwreck
on this wintry beach. . . shall we
exchange life stories? | 2595 | a smile on his face
the man with roasted chestnuts
fans the coals again |
| 2584 | beyond our mailboxes
the uphill road vanishes
into winter rain | 2596 | overcast afternoon
silver skates on ice cut
a gleaming design |
| 2585 | winter beach wind flails
at our campfire, seasoning
spaghetti with sand | 2597 | on gray afternoon
the yellow light of lamp glows
as the day dims |
| 2586 | Christmas and New Year gone
I go through rooms among voices
growing fainter | 2598 | winter silence
broken by sirens and horns
midnight black sky |
| 2587 | prized mushrooms outside
my grouchy neighbor's window
the one he watches from | 2599 | spring wind
lifting the skirts
of the A/C cover |
| 2588 | remains of the rain
drip from the nose of the
parking lot window washer | 2600 | watching the eclipse
my pajama pants backwards
in the dark |
| 2589 | always a bouquet —
today indigo tulips
in her windowless office | 2601 | spring equinox
the teeter-totter
perfectly balanced |
| 2590 | the quilt from Rose —
white petals of the windflower
warm the winter night | 2602 | early jonquils
in a chinese vase —
winter rains |
| 2591 | rain all night, all day —
suddenly patches of blue,
the sun! the moon! | 2603 | I thought El Niño
meant <i>warm currents</i> — says my son
bringing in more logs |

- | | | | |
|------|--|------|---|
| 2604 | stormy sky —
behind the dark hills
a rainbow | 2618 | ocean waves
rolling in from Asia
to crash at Big Sur |
| 2605 | full of good cheer;
a muttering woman
steps on my toe | 2619 | from a deck
overlooking the Pacific,
my shadow on the fog |
| 2606 | after the foal—
pitching horseshoes
under a morning moon | 2620 | February rain—
watching for the mail to bring
the seed catalogue |
| 2607 | Monterey cypress
inviting silence—
the silent mist | 2621 | Time of Sugar Moon
and children pulling taffy—
ah, moiré ribbons |
| 2608 | january storm
sky and clouds flow
in the wet asphalt | 2622 | This frosty spring day—
inside the conch shell roaring
the tropical sea |
| 2609 | winter garden
sunlite bamboo
with sparrows | 2623 | skylight ice
melts onto
the shower curtain |
| 2610 | deep snow
birds at the feeder
coffee mug with both hands | 2624 | first fire
left in the fireplace
an acorn |
| 2611 | local train
faster than limited express
the April Fool Day | 2625 | ice-laced branches
tree inhabitants approach
slippery when wet |
| 2612 | only containers
unloading and loading
day is long | 2626 | divorce final
a stack
of change-of-address cards |
| 2613 | the aged
sits in a swing
recollecting childhood days | 2627 | wisp of rising smoke —
the warmth between my fingers
from the candle holder |
| 2614 | bush tits
high in the winter elm
only when they move | 2628 | first spring rain —
the stray puppy
under the awning |
| 2615 | after the storm
a flock of starlings bathe
in snow melt | 2629 | The snow covers woods.
Over a withered branch,
a noiseless black crow. |
| 2616 | look look
a pure white world
with crows | 2630 | The rain on the roof,
plays an uncultivated
but not copied beat. |
| 2617 | waxing moon
behind smoky clouds
behind ancient pines | 2631 | Sparse shrubs:
The frost grants them
white apparel. |

- | | | | |
|------|--|------|--|
| 2632 | women smash their pots
trust gold glue repairs each shard
share their bean soup heal | 2646 | sunny New Years Day
a brown leaf sinks
into the snow |
| 2633 | dogs lope down in Run
I tread muddy middle trail
houses peer through trees | 2647 | mom's trailer
a blind dog sleeping
on the heating vent |
| 2634 | muddy road-
the dog's footprints
all the way home | 2648 | winter night,
bent fingers
let the day go |
| 2635 | cardiology center-
Valentine decorations
all in red | 2649 | empty wooden chairs —
a torn awning twists
in the cold rain |
| 2636 | stormy skies-
shades of gray
in the flooded stream | 2650 | a gibbous moon
passes between the goal posts —
snow filled bleachers |
| 2637 | Jerusalem night
Arab or Jews wake me up? -
cats fight for the land | 2651 | midnight —
a peacock's shrill
this patch of moonlight |
| 2638 | morning fog rising
and he shows his concrete feet-
world's largest Buddha | 2652 | the <i>Roxanne Waltz</i> . . .
his partner,
her old broom |
| 2639 | birds chirp
I try to sing too-
morning voice | 2653 | first snowfall . . .
the old man recalls
other firsts |
| 2640 | Neighbor's housekeeper
out ahead of the mowers
picking violets. | 2654 | snowmelt . . .
the old cat
lingers |
| 2641 | This April Sky!
even the muddy Mississippi
is blue today. | 2655 | Until the mists rose
I didn't know we were neighbors
snowcapped Mount Fuji |
| 2642 | Leaves coloring
the spaces between the lines
of black branches. | 2656 | Midnight star gazing
cold winds stiffen neck muscles
Circle Alaska |
| 2643 | Distant lightning stabbing
The loon's wailing cry
Mosquitoes are biting | 2657 | wolf howls, elk bugles
blue waters disappear
lost in hidden caves |
| 2644 | Around the campfire
Environment discussions
while smoke curls upward | 2658 | harlequin ducks swim —
living illustrations of
sticking your neck out |
| 2645 | In my garden
The untended weeds
Feelings of guilt | 2659 | peach light, aqua waves
curlews scuttle on wet sand —
it mirrors the sky |

- 2660 heavy winter rain
a rusted wire bangs and bangs
against the fence post
- 2661 floating water weeds
open, open, open
to raindrops
- 2662 our Easter bonnets
gently tilt this way and that
under a day moon
- 2663 wintering Monarchs
open then close
— grey clouds
- 2664 winter sun
a woman and child whisper
at the bus stop
- 2665 no moon —
on bricks, in misting rain
earthworms
- 2666 bean soup for dinner
telephone call from old friend
the comforts of life
- 2667 from spring catalogue
California poppies
brightening the day
- 2668 I stop to stargaze
a cloud hesitates
on the icy moon
- 2669 by squeezing the words
and distilling the language
a haiku is decanted
- 2670 a pedestrian
clad in Armani
can't spare a dime
- 2671 a candlelit bier
in an empty room
- a clock's heavy tick
- FOX**
Haiku with the challenge kigo 'fox'
- at the mouth of culdesac
a prim-looking
fox statue
Fay Aoyagi
- three baby foxes
huddle deep in the toolshed
until mother barks
Anne M. Homan
- fox tries to lure pups
across a pasture from the woods
each time they run back
George Knox
- winter grayness
a fox crosses snow-filled field
looking at his tracks
Eve Jeanette Blohm
- rain squall
red fox barely visible
in the woodpile
Yvonne Hardenbrook
- leaving the campground
a young fox looks back at me
equally curious
Kevin Hull
- two kit foxes
emerge from dune shadows
a feral scent
Gloria Procsal
- fox
caught in a steel trap
chews his foot off
Robert Gibson
- red fox arctic fox
punished because
they are beautiful
Echo Goodmansen
- a wee fox
warmed by the milk and the fur
of a she-fox
Maureen Sanders
- In her cedar chest
after mother's funeral—
red fox stole...glass-eyed
Cherie Garvin-Jameison
- January first:
a fox sits
atop a tombstone
Robin Chancefellow
- puddles rippling
along a country lane—
baying of the fox hunt
Michael Dylan Welch

Haiku with the challenge kigo 'fox'(continued)

A watchful fox:
eyes and ears exploring
the horizon.
Ertore José Palmero

moonlight-
the fox's tail
through the woods
Carolyne Rohrig

we both freeze
on the edge of the graveyard-
a mangy grey fox
Zinovy Vayman

In black and white -
fox round the star's shoulders
tail in its mouth.
Sydney Bougy

The farmer's chickens
The Freudian fox opines
death and life are one
Richard F. Bruckart

a fox tail
on his antenna
the boy with a crooked smile
John Stevenson

after the flyaway —
just a few stragglers
and the fox
Ross Figgins

on the winter trail
I feel guilty in my warm
Fox hood
Mary E. Ferryman

faded morning stars
— up the hill a few sharp yips
of a red fox
Alice Benedict

on the new trail
snapping of bracken. . .we glimpse
red-tail of a fox
Sheila Hyland

through the back garden
past the phlox and the hollyhocks
the fox
Louise Beaven

triangular head of fox
poking through hex-shaped holes
of chicken wire fencing
Alec Kowalczyk.

**Challenge Kigo for
March/April**

Rhododendron or Azalea

.....
A morning of early spring—wild rhododendron
have bloomed! Far back into the woods on either
side of a country highway, the upright blossoms
shine through misty light, among rough trunks of
big trees and thin branches of still-dormant shrubs.

the lake lies quiet
between forested hills
purple azalea
— Edith Shiffert¹

path into shadows
and there they are, blossoming—
the rhododendrons!

— Alice Benedict

¹ in *The Light Comes Slowly*, p.32. Katsura Press, 1997
.....

**SEASON WORDS
for spring**

selected from the lists in the 1996 Members' Anthology.

Season: spring months: March, April, early spring, lengthening days, spring dream, spring dusk, spring evening, spring melancholy, tranquility, vernal equinox.

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

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

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

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

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

**November-December Haiku
Voted as Best by the readers of Geppo**

the long haired dog's
trembling flanks —
winter in his eyes

Gloria Procsal

cold morning
a curl of cat in the square
of sun

Yvonne Hardenbrook

twisted pine
my arms open—
to the stars

Gloria Procsal

even in snow
plastic flowers on her grave
in full bloom

Robert Gibson

snowy night
a book in bed
folding itself

John Stevenson

winter driving
ice
between us

John Stevenson

evening chill
the tallest cedar trembling
with sparrows

Yvonne Hardenbrook

holding her hand
our wedding bands
connect

Eric L. Houck

bitter cold
one nickel shining
in her cup

Alex Benedict

library entrance
winter rain dripping
from the lions' mouths

Carolyn Rohrig

old dog's owner
greets me with a wag
of his cane

Laura Bell

winter rain;
the cold silence
of crows

Carolyn Thomas

wild, reckless,
striving for freedom -
laundry in wind

Maureen Sanders

on the snow-covered street
marks of wooden clogs
towards the river

Fay Aoyagi

truly grateful,
wiping the counter clean
after Thanksgiving

John Stevenson

From barren branches
idle swings await the return
of children's laughter

Mary Ferryman

winter morning
three finches sit quietly
in the snowball tree

Robert Gibson

looking up
to the cry of wild geese —
looking higher

Joan Zimmerman

balancing teaspoon
on the empty bowl's edge
why was I born?

Zinovy Vayman

harbor halloween
ducks quacking
like they know

Echo Goodmansen

winter surf
crashes on the beach trickles
over sandpiper toes

Echo Goodmansen

winter wind
getting enough junk mail
for a small fire

Robert Gibson

edge of the orchard
deer have nibbled the branches
of apple saplings

Alice Benedict

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

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Members' Votes:

November-December 1997 Issue

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 - Sheila Hyland - 2552-0 2553-1 2554-0
 - Ertore José Palmero - 2555-2 2556-0 2557-0
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**Submission Guidelines
for GEPP0**

Deadline for the next issue is April 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

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

NEWS AND EVENTS

Jane Reichhold honored in Japan

Former Geppo editor, and current co-editor of LYNX, Jane Reichhold, was honored this January with an invitation to the Emperor's New Year Poetry Party in Tokyo, Japan. She was recognized for her work as a tanka poet, and for her enthusiastic support and encouragement of those writing tanka (not to mention other Japanese literary forms such as haiku, renku, and haibun) in English. A special edition of her poetry was presented. Some of these tanka were then chanted in the impressive court style.

Asilomar Retreat: Early Notice!

The 1998 Retreat at Asilomar will be September 10-13. A long weekend of haiku writing and related events, to be announced in the next issue, is planned by Patricia Machmiller. Save the dates now!

April Meeting

Next meeting will be at the Saratoga Public Library, on Saturday, April 11 at 1:30 p.m. Since it is the day of a full moon, we will talk about the spring moon in haiku poetry - in preparation for the moon viewing party in May at the Gallaghers!

Haiku in the Teahouse:

Saturday, May 9, 1:00 p.m.

The annual Haiku Reading in the Teahouse of the Japanese Friendship Garden in Kelley Park, San Jose will be on Saturday, May 9 at 1:30. Featured readers are Fay Aoyagi, Alex Benedict, Beth Brewster, and Jerry Kilbride. Bring poetry for the open reading to follow! AND...come prepared to go on to the Moon Viewing Potluck at the Gallaghers, at 6 p.m. (see below)!

Spring Moon Viewing and Potluck

Saturday, May 9, 6 p.m.

Pat and Claire Gallagher have invited us to their home in Sunnyvale, to gaze at the May moon, read our haiku, and enjoy the serendipitous delights of a potluck supper! For directions call Alex Benedict

**Yūki Teikei South: 3rd Saturdays
Long Beach branch of Borders Books**

Those in the Los Angeles area can meet with Jerry Ball the third Saturday of every month (April 18 and May 16) at Borders Books, Long Beach. Contact Jerry at [redacted] for more details.

Haiku Weekend at Jikoji: May 30-31

Christopher Herold will be leading another haiku consciousness weekend at Jikoji Zen Retreat Center, May 30-31. This time, he will be focusing on tanka, as well as haiku. For information, call [redacted]

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

Writing traditional *kasen renku* in Japanese

Part 3. *Ura* – second half

by Fay Aoyagi

The second half of the *ura* (the 12 verses from verse 7-18 of the 36 in the *kasen*) contains moon and flower links. The seasonal progression in the last six links of this *ura* is: winter moon–winter–no season–no season–flower–spring. Usually, the eighth verse in the *ura* would be a moon link and the eleventh a flower(cherry blossom) link. I use the word ‘usually’ because you do not always have to write in the same seasonal progression. The *renku* master can decide to vary it.

Before we started writing this Milky Way *kasen*, Prof. Fukuda sent me a checklist of sample topics. Twenty are listed: gods, Buddha, nostalgia, monster, sickness, dream, mountain, water, alcohol, food, child, bird, animal, insects, fish, human, earth, foreign word, current event, and travel. You have to be careful handling ‘gods’ and ‘Buddha’ links. Fumiko wrote about Mother Teresa who had recently died. Princess Diana’s tragic death was still vivid in all of our minds. *Renku* poets often draw material from current affairs. Enma (Yama in Sanskrit) in Prof. Fukuda’s link is the King of Hell. He evaluates people’s karma. Would a fearless ruler in the underworld weep? In Japan (here, too?) men should not cry openly. In this link, I felt I heard Prof. Fukuda, a man with authority, telling himself it is OK to show emotion because even Enma is weeping. I found this link interesting, but it was not so easy to compose the next verse. If Prof. Fukuda had not used a Buddha-related word right after Fumiko’s ‘God’ verse, someone would have had to introduce a ‘Buddha’ link in the *nagori* (second half of the *kasen*). (Please note: not every *renku* has to have two ‘religion’ verses. But there is a complicated rule regarding the religion links that I don’t completely understand. If you want to know more about this, please contact me, and I will ask Prof. Fukuda). To tell the truth, I was relieved not to have to write a religious verse! Even though I went to Buddhist kindergarten and a Jesuit college, and was born into a Buddhist family, I have not practiced any religion.

Then a flower verse! Prof. Fukuda reminded me I should write in an elegant and lofty tone. The flower link represents Japanese aesthetics. In English, we use ‘cherry blossom’ or ‘cherry petals’ (*sakura*) when we write a traditional flower verse. But when you write in Japanese, you cannot use the word *sakura* in the flower link. We use ‘hana’ (flower) instead. For the ancient poets, cherry blossoms were perhaps THE flowers which inspired them most. *Sakura* is Japan’s national flower. If you have visited Japan during cherry blossom season, you may understand why Japanese poets have been overwhelmed by them. The whole nation is covered with blossoming cherries! Japanese *saijiki* list many cherry blossom-related *kigo* such as *hana-fubuki* (flower blizzard), *hana-goromo* (flower robe), *hana-ikada* (flower raft), *hana no hate* (end of flowers), *hana owaru* (flowers end), *hana no yama* (mountain covered with flowers). They are all five syllables in Japanese.

In English-language *renku*, should we write about cherry blossoms in the flower link? This is essentially a spring verse in the traditional Basho-style *kasen*. Of course, as a Japanese native who grew up in Tokyo, cherry blossoms are spring flowers for me. Do we, American *renku* poets, have a universal, dominant spring flower that is like cherry blossoms in Japan?

My possibilities for #8 in the *ura* were:

A. ステンドグラス叩く北風
sutendo gurasu tataku kita kaze
knocking the stained glass/north wind

B. ムームーを着て寒見舞書く
mūmū wo kite kan-mimai kaku
wearing a muumuu/I write mid-winter greetings

C. 今朝は聞こえぬ祖父の寒声
kesa wa kikoenu sofū no kangoe
this morning/I don’t hear Grandfather’s mid-winter practicing

D: 目覚まし無情春遠き朝
mezamashi mujyo haru toki asa
unmerciful alarm clock/on a morning when spring is still far away

E: ビルの谷間に風疼く朝
biru no tanima ni kaze uzuku asa
valley between buildings/a cold morning wind swirls

Kan in Plan B is a season of cold that starts around January 5 and ends around February 3. People exchange greetings and gifts during this period.

Kan-goe (mid-winter practicing voice), in Plan C, I found in my *Saijiki*, Ki-yose, by Kenkichi Yamamoto. It is

... continued, p. 9

Milky Way

a kasen renku

by Shinkū Fukuda, Fay Aoyagi and
Fumiko Tachibana

August 17 - November 7, 1997

second half of the *ura* (back) (verses 13-18 of 36)

凍る月零下二十度温度計
kōru tsuki reika nijū-do ondo-kei

Shinkū winter moon (ba)

freezing moon
the thermometer reads
twenty below

避寒の先で寒見舞書き
hikan no saki de kan-mimai kaki

Fay late winter (ji)

at the tropical resort
I write mid-winter greetings

老シスター神の恵みを説き給ふ
rō-shisutaa kami no megumi wo toki-tamau

Fumiko no season (han)

an old nun preaches
God's grace
to us

双つの御霊闇魔涙す
futatsu no mitama enma namida su

Shinkū no season (ashirai)

two noble souls
god of the underground weeps

レンズではとらえきれない花吹雪
renzu dewa toraekirenai hana-fubuki

Fay late spring/flower (ji)

no lens captures
these cherry petals falling
like a blizzard

きさご遊びのきりもなき子等
kisago asobi no kiri mo naki kora

Fumiko spring (ta)

children over and over
playing the sea shell game

... continued from p. 8

explained as follows: 'During 30 days of the *kan* period, priests or singers strengthen their voices in early morning or late at night by loudly singing or reading mantras.'

Prof. Fukuda accepted Plan B after he changed my 'muumuu' to 'tropical resort.' He thought I was in an over-heated room. To write clearly is important, he said. Because of 'stained glass,' Plan A was not accepted. I had used 'attic' in #5 in the *ura*: this would be too soon to use another building-related word. He liked Plan D, but unfortunately 'alarm clock' in Japanese includes the character 'me' (eyes), which Fumiko had already used in her 'grilled chicken' link.

My possibilities for #11 in the *ura*: were:

A: 乳がんの手術成功花を待つ

nyugan no shujyutsu seiko hana wo matsu
breast cancer operation/a success/I wait for flowers to blossom

B: 花の山長男誕生義兄走る

hana no yama chonan tanjyo ani hashiru
first son born/my brother-in-law runs/
through mountains covered with flowers

C: レンズではとらえきれない花吹雪

renzu dewa toraekirenai hana-fubuki
no camera captures/these cherry petals falling/ like a blizzard

D: 当確の報せに踊る花の陰

toaku no shirase ni odoru hana no kage
hearing the election result/I dance/under a blossoming cherry

E: 花笑う休戦交渉実る朝

hana warau kyuen kosho minoru asa
morning of/cease-fire/the cherry blossom's smile

On September 14, 1997, when I wrote these possibilities, The New York Times reported the opening of an exhibition on paparazzi (unrelated to Diana's death). The news of the deaths of both women, Princess Diana and Mother Teresa, was still fresh in my mind. Prof. Fukuda selected Plan C without any comments. After we completed Milky Way, Fumiko wrote to me that this 'flower blizzard' verse is one of her favorites in the entire kasen. 'Hana warau' (flower's smile) is my made-up kigo. 'Yama warau' (mountain smiles) is a spring kigo. I thought 'flower's smile' was interesting.

... to be continued in the next issue.

The Art of Haiku

The Use of Metaphor in Haiku: Part II

by Jerry Ball

One of the characteristics of the haiku community in America is that they fuss a lot. I have heard lots of fussing in the past, and I still hear it, though I seem to be paying less attention. Of course, I should admit at the outset that I have been one of those who has done a lot of this “fussing.”

One of the issues we talk about is the use of “form” in haiku—whether or not we ought to write in 5-7-5, or 2-3-2, a “free-form”, or whatever. I don’t seem to hear quite so much about “form” as I once did. If there is any sort of resolution, it would seem that this has been done in the direction of tolerance. In my judgement, one who truly knows the craft of haiku in English should be able to generate any form that is appropriate. When reading the haiku of others, the true haikujin will accept other haiku respectfully, on their merits, regardless of form.

There’s been a lot of talk about figurative devices in haiku, such as metaphor, gerunds, personification, and the like. In the past, I have taken the position that figures of speech, such as metaphors, should be generally avoided in haiku, in favor of language that has, at least, a literal interpretation. Indeed this view was expressed by the late Harold Henderson in his book, *Haiku in English*. I held (and still do) that power in haiku lies in the presentation of a unique moment in time, and that this power is gained by the adroit selection of images that themselves set up an enlightening and emotional contrast. Thus, I’ve felt that the stuff of haiku is not metaphor as a figure, but a kind of antecedent of metaphor. The literal images of haiku show us reality in such a way that we can form a comparison in our minds and hearts, and therefore create our own metaphor as a reader. Consider Bashō’s famous:

on a withered branch
a crow has landed
autumn evening ¹

This haiku is quite literal, for me, in the sense that it could be photographed. Bashō has selected out of his world three elements of reality (from an indefinite number), and arranged them into a unique combination. It is the uniqueness of this selection, and their interrelationship in combination, that produces an image with power. I have written haiku with this same principle in mind, such as the one following:

cattle have wandered
into a field of mustard
and are lying down

Notice that these are written from the point of view of an objective observer who selects from the field of vision those things he deemed important, and then, simply, reports them. In Japan, this way of writing is called “the *shasei* principle, which literally means “nature sketch.” If there’s power in the poem, it follows from what Eliot called the “objective correlative.” These poems are written as by a logical positivist. They say, “Here is the data, if there is thunder to be heard, it must thunder in!”

At a Yūki Teikei haiku retreat, Robert Hass once stated that about one in five of Bashō’s haiku use metaphor. I checked up on this, and he’s right. Consider Bashō’s verse:

on a journey, ill,
over withered fields, my dreams
are wandering still ²

Clearly the metaphor here is that the dreams are wandering persons. In my opinion this is an excellent haiku, yet it seems to violate the principle I stated above.

Basho is not the only writer to do this. Consider Buson:

ending of spring
the late cherry blossoms
shilly-shallying ³

And Issa:

the daimyo
forced down from his horse
by the cherry blossoms ⁴

Well, if all this is fussing, at least I enjoy the search. Looking through anthologies for examples of metaphor in haiku really captures my interest. I see things I haven't seen before. Hass was right about the relative number of haiku with metaphor. I judge that about ten to twenty percent are metaphorical.

So what's to be made of the common dicta to many haiku-jin who seek to avoid literary tricks? To write natural imagery? To represent "what is simply here?" To write about "one thing?" These haiku that I've used for examples, are they tricks? Issa has personified the cherry blossoms when he says they "force" or "make to get down" the daimyo from his horse. Yet, it doesn't seem to me to be a trick. Then there's James Hackett's:

Beside a new grave . . .
burdened with the crushing weight
of ungiven love.⁵

I do not consider this haiku to be a trick. I believe that Hackett actually represents the phenomena of feeling. My reading tells me that he actually feels the weight that he writes of, and he represents it honestly, accurately, and without sentimentality. What I believe is happening here is that, in the world of feeling, we sometimes experience a total lack of vocabulary to express what we feel. It is not uncommon to feel something and not know what to call it. It is based on this lacuna that the literature of mysticism develops. We are, then, forced to proceed with something like metaphor if we wish to express ourselves at all. Of course, we could remain silent. That is always an option.

¹R.H. Blyth., *Haiku, Volume 3, Summer–Autumn. The Hokuseido Press, 1982*

²Harold Henderson. *Haiku in English. Charles Tuttle, 1967*

³R.H. Blyth. *Haiku, Volume 2, Spring. The Hokuseido Press, 1982*

⁴R.H. Blyth. *Haiku, Volume 2, Spring. The Hokuseido Press, 1982*

⁵James Hackett. *The Zen Haiku and other Zen Poems of J.W. Hackett, Japan Publications, Inc. 1983*

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

1997 MEMBERS ANTHOLGY

In-Hand Deadline May 31, 1998

Please submit haiku for the 1997 Members Anthology! June Hymas will be this year's editor.

- Haiku must have one season word, and be in three lines of close to 5-7-5 syllables. **Haiku without a season word, or with more than one season word will not be published.** A copy of the season word list published in the 1996 Anthology is available upon request, to help you in selecting poems.
- Submit up to five haiku, preferably composed in 1997, typed or neatly written on a single 8.5x11" sheet of paper. Indicate the season word by underlining it.
- Poems must be unpublished and not under consideration elsewhere, except those previously published in *GEPP*O. Please include the issue in which your poems appeared. Poems that received enough votes to be republished will be noted as such in the Anthology. Send submissions to arrive by **May 31, 1998** with \$2.00 (for mailing costs) to:

June Hymas
Yuki Teikei Haiku Society – Members' Anthology

Members who submit haiku will receive one copy of the Anthology. Additional copies can be ordered for \$5.00 each.

still life with stars
the 1996 Members Anthology

Copies are available for \$5.00 each. Please send requests with payment to Alice Benedict,

Calendar of Events

- April 11 Regular Meeting 1:30 p.m.
Saratoga Public Library
- May 9 Haiku in the Teahouse 1:00 p.m.
Japanese Friendship Garden, San Jose
- Spring Moon Viewing, 6:00 p.m.
at the Gallaghers, Sunnyvale

Deadlines

- April 10 Submissions to March-April *GEPP*O
- May 31 Tokutomi Contest
- May 31 Submissions to 1997 Members' Anthology

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