

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

Volume XXI:3

May-June, 1998

**Members' Haiku for Study and Appreciation**

- |      |   |      |   |
|------|---|------|---|
| 2748 | A spate of sunshine<br>a rainbow beyond the field<br>keeps pace with our car  | 2759 | fields of <u>honeysuckle</u><br>a tireless hum of bees —<br>sudden thirst                     |
| 2749 | The song of rain<br>pelts my umbrella; I forget<br>my rain-soaked feet        | 2760 | birthday bouquet<br>from her five-year old -<br>buttercups                                    |
| 2750 | In sparkling sunshine<br>dragonflies along our path<br>stay ahead of us       | 2761 | mother and child<br>sleeping sea otters<br>side-by-side                                       |
| 2751 | above the concert hall<br>a spider's web<br><i>throbbing</i>                  | 2762 | sea otter<br>with clam and large rock<br>smack  |
| 2752 | spanning the river<br>arch bridge and rainbow<br>side by side                 | 2763 | red lights<br>in the harbor channel<br>eyes of the loon                                       |
| 2753 | tree tops<br>detached from trunks<br>... pond mist                            | 2764 | Behind leafy curtain<br>May's pale moon waits in the wings<br>for cue to perform              |
| 2754 | unsynched<br>with funeral prayers . . .<br>grandmother's windchimes           | 2765 | Thunder rolls - sends fear<br>rippling across the Great Plains<br>moon shudders—then goes out |
| 2755 | still fresh<br>after downsizing<br>a yellow rose left behind                  | 2766 | Here one acre mine<br>above a thousand in stars<br>including the Big Dipper                   |
| 2756 | with help<br>from hail<br>loudly I curse                                      | 2767 | Above cumulus clouds<br>flying to daughter's wedding<br>they wear bridal white                |
| 2757 | <u>black cormorant</u><br>disappears into the wave —<br>the wave into the sea | 2768 | Birth to thirty years<br>waterfall of memories<br>marital blessing                            |
| 2758 | wooden fan twisting<br>shadows across a tin ceiling —<br>silent cicadas       | 2769 | Lavender perfume<br>bottle on grandma's dresser<br>the scent I wear now                       |

2770	Like flags of peace, autumn wind agitates white diapers.	2783	starling song from the budding tree rain in each note
2771	Across the pampas, through the window I admire sunflowers yellow world.	2784	in the alley from under a garbage pail a yellow iris
2772	On the highest wall, an unshaken dog is watching. Little statue !	2785	warm night snail trails crisscross the sidewalk
2773	newly sprouted grass — the indoor cat ventures out	2786	porch swing now and then a breeze from the river
2774	limb by branch by twig to the fir tree tip the scrub jay	2787	scattered showers a worm makes it halfway across the sidewalk
2775	morning and evening the full, hollow calls of pigeons	2788	summer storm hopscotch chalk half washed away
2776	putting down the book to focus thought entirely on these strawberries	2789	Noisy children frolicking in the lawn trampling my roses
2777	awaked from a doze - car window still filled with Texas desert	2790	My towering oak looms over my neighbor's house dropping friendship leaves
2778	skunk spread its scent in the arroyo spring equinox	2791	Two nuzzling doves cooing to an old couple on a bench below
2779	one by one hospital windows turn dark a scent of lilac	2792	crowded garden store the most perfect pink dahlia in a broken pot
2780	grandma her dentures in a glass cyber space date	2793	thunder crack! the black cat jumps beside himself
2781	old clock in the dump keeping sun time	2794	raven or crow — one cry from the distant pole names him
2782	morning bells how heavy the wooden door closing the zendo	2795	silhouetted against the white wall summer butterfly

- |      |   |      |   |
|------|---|------|---|
| 2796 | the road comes<br>to an end there<br>deep tree shade                      | 2809 | forget-me-not,<br>daisy, scarlet-pimpernel —<br>pulling weeds slowly            |
| 2797 | riding the breakers<br>without even one look back<br>the great sea turtle | 2810 | hand-chipped cross<br>stretches from the ground<br>lasting epitaph              |
| 2798 | trauma ward view of<br>scudding cloud formations<br>my memento mori       | 2811 | a cluster of violets<br>marks the ashes<br>a perfumed touch                     |
| 2799 | from the pitcher's lip<br>a clear drop suspended<br>sucked up by the sun  | 2812 | bowl of broken shells<br>tunneled and worn surfaces<br>wave-patterns            |
| 2800 | surreal leaf shadows<br>in late day westerlies<br>oracles of illness      | 2813 | brown and white twin calves,<br>gamboling along, follow<br>mother's sturdy walk |
| 2801 | kitten peeks around<br>the corner of the hay bale<br>its saucer eyes      | 2814 | heads almost touching,<br>children turn over damp bricks,<br>examining bugs     |
| 2802 | pressing its wings flat<br>against the blue night-light<br>a tiny moth    | 2815 | a golden eagle's<br>limp feathers shift in currents<br>under the windmill       |
| 2803 | every direction<br>of my evening walk<br>haze-shrouded mountains          | 2816 | a salty breeze<br>tousles the gardener's hair —<br>his morning-glory eyes       |
| 2804 | sea of clouds<br>meet the stormy sea<br>gray mist                         | 2817 | high noon —<br>that stupid wren<br>still pecking his shadow                     |
| 2805 | summer concert<br>people on blankets sing<br>an old folk song             | 2818 | ebb tide —<br>boys gutting fish I watch<br>the far horizon                      |
| 2806 | calm morning<br>the deserted streets wait<br>for the crowds               | 2819 | university hill<br>where are they flying to,<br>small pink petals?              |
| 2807 | summer breeze<br>rattles the dry bamboo —<br>these old bones              | 2820 | museum of science:<br>"firefly is not a fly,<br>it is a beetle."                |
| 2808 | half moon and Jupiter<br>then the dawn —<br>the rose opening              | 2821 | I stop dead<br>from the retirement home<br>love song of my youth                |

**SUMMER MOON**

*Haiku with the challenge kigo 'Summer Moon'*

- |      |  |   |                            |
|------|--|---|----------------------------|
| 2822 | gentleman,<br>opening the car door<br>for a bee                            | summer moon ...<br>the dog still baying<br>his master's leavened grave              | Alec Kowalczyk             |
| 2823 | the quiet moment<br>as they exchange rings,<br>a mower starting            | not tall enough<br>to grab the summer moon<br>. . . my godzilla                     | Fay Aoyagi                 |
| 2824 | familiar riff<br>from a passing car<br>summer morning                      | he passes slowly<br>describing the summer moon<br>to his shopping cart              | Ross Figgins               |
| 2825 | young leaves—<br>a child chooses a stone<br>from the gravel                | band starts a Strauss waltz<br>old couple first on the floor<br>summer moon         | Louise Beaven              |
| 2826 | each step down the hill<br>one waterfall follows another<br>and another    | summer moon<br>the coyotes are playful<br>and hungry                                | Roger Abe                  |
| 2827 | stone lantern—<br>a junco fledgling<br>tries his wings                     | Among dewy vines<br>Ladybugs sip tomato juice<br>under summer moon                  | Mary Ferryman              |
| 2828 | this late peony<br>has folded its aroma<br>back into itself                | Summer moon draws tides<br>another year of life ebbs<br>Waves bring back full heart | Christine Doreian Michaels |
| 2829 | where we stop for lunch<br>the creek only ankle deep<br>the coolness, also | In the meadow,<br>summer moon and I,<br>nobody watching.                            | Ertore José Palmero        |
| 2830 | at last, a breeze<br>dances all the mosquitoes<br>back into the marsh      | the construction site—<br>evening, concrete setting,<br>summer moon rising          | Paul O. Williams           |
|      |  | lovers gone<br>empty gazebo<br>summer moon  | Naomi Y. Brown             |
|      |  | getting home<br>past curfew<br>the full summer moon                                 | Laura Bell                 |

Haiku with the challenge kigo 'Summer Moon' (continued)

joon moon  
goon loon swoon toon  
roon soon

Echo Goodmansen  
Robert Gibson

Rushing gushing rain  
In the haze the summer moon  
is hiding its face

Richard F. Bruckart

high thin clouds  
man in the summer moon  
looking fuzzy

Yvonne Hardenbrook

ah! great summer moon  
the herd of wild horses  
wilder still

Eugenie Waldteufel

summer moon rising  
through my bedroom window  
lost lunacies of youth

George Knox

following behind  
on my evening walk  
the summer moon

Carolyn Thomas

the summer moon  
the young lovers look  
between the buildings

Eve Jeanette Blohm

summer moon  
highlights a path  
through waist-high grasses

Patricia Prime

in the soft coolness  
children's first bedtime summons. . .  
summer moon rising

Anne M. Homan

summer moonlight —  
the green-eyed boy  
still asks me to dance

Gloria Procsal

just above the hills  
a frightening yellow light -  
huge summer moon

Zinovy Vayman

held over at work  
the summer moon  
low and wide

John Stevenson

summer moon  
on the ledge outside my window  
a dove asleep

Alex Benedict

summer moonlight—  
the small gray stones, it seems  
are best for skipping

Alice Benedict

Challenge Kigo for  
July-August  
by  
Alex Benedict  
*Kingfisher*

In the evening driving home when the sun is low and the surface of the lagoon is calm, I pass a kingfisher. She is always in the same place on the telephone wire. I think about how hot the day has been, how nice a swim would feel. These summer days, I wish to live as she does, always near water, always watching—

a kingfisher lifts  
from the widening ripples  
a fish in her bill

Alex Benedict

the stillness  
a kingfisher flies  
over the mountain lake  
*shin to shite kawasemi tobu ya yama no ike*  
Shiki

in Haiku, Vol 3 Summer-Autumn by R.H. Blyth p. 783

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

april rain  
here and there  
now and then

Echo Goodmansen

warm vapor plumes arising  
after our April downpours  
barn fertilizer pile

George Knox

in hazy moonlight  
coming to a decision  
all over again

Alice Benedict

gnarled plum  
dons spring blossoms  
once again

Robert Gibson

spring grasses -  
a new road map  
in my pocket

Laura Bell

ice balanced  
on the brink of the falls —  
a nudge of April

Ross Figgins

left out for the dog  
by the homeless shelter  
a bowl of chili

Michael Dylan Welch

awake yet again  
I sit up and scribble out  
these mockingbird dreams

Alice Benedict

this white narcissus  
must surely be more than  
a white narcissus

Echo Goodmansen

a stranger  
calls us out of the Laundromat  
to see the rainbow

John Stevenson

hi visitor!  
she lets me to touch her -  
spring's first fly

Zinovy Vayman

Members' Votes:  
March-April 1998 Issue

- .....
- Louise Beaven - 2762-7
- Steve Bertrand - 2673-6 2674-6 2675-7
- Ross Figgins - 2676-15 2677-6 2678-0
- Robin Chancefellow - 2679-0 2680-0 2681-1
- Margaret Elliott - 2682-0 2683-1 2684-5
- Laura Bell - 2685-4 2686-18 2687-1
- John Stevenson - 2688-11 2689-1 2690-5
- Alice Benedict - 2691-8 2692-20 2693-13
- Alex Benedict - 2694-3 2695-1 2696-0
- Richard Bruckart - 2697-4 2698-2 2699-9
- Anne Homan - 2700-2 2701-2 2702-6
- Y. Hardenbrook - 2703-0 2704-3 2705-8
- Zinovy Vayman - 2706-10 2707-0 2708-6
- Eve Jeanette Blohm - 2709-2 2710-0 2711-1
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- George Knox - 2715-0 2716-10 2717-1
- Echo Goodmansen - 2718-7 2719-22 2720-12
- Fay Aoyagi - 2721-0 2722-6 2723-1
- D. Beachboard - 2724-3 2725-4 2726-2
- Robert Gibson - 2727-10 2728-5 2729-7
- Naomi Brown - 2730-2 2731-2 2732-3
- Teruo Yamagata - 2733-2 2734-1 2735-0
- Jerry Ball - 2736-5 2737-1 2738-8
- Joan Zimmerman - 2739-2 2740-0 2741-1
- Michael D. Welch - 2742-15 2743-0 2744-9
- Edward Grastorf - 2745-1 2746-6 2747-9

Editor's Note:

The following haiku appeared in the last issue with a typographical error and is reprinted here:

The lingering duck  
swims around the winter pond  
the circles tighten

Edward Grastorf

**Submission Guidelines  
for GEPP0**

*Deadline for the next issue is August 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**

**EDITOR'S EMAIL ADDRESS:**

is: [jeanhale@redshift.com](mailto:jeanhale@redshift.com). If you have email, send your address to me. It might prove useful one day.

**YUKI TEIKEI WEB PAGE!**

Check it out at [www.yukiteikei.org](http://www.yukiteikei.org). And watch for upcoming developments! Thanks again to Yukiko Northon and Sasquatch Computers for initiating this new addition to the Yuki Teikei Haiku Society, and to Alex Benedict for design and set-up of the web page.

*still life with stars*

*the 1996 Members Anthology*

Copies are available for \$5.00 each. Please send requests with payment to 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*

Alex Benedict, President • Roger Abe, Vice President  
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**SEASON WORDS  
for summer**

*selected from the lists in the 1994 Members' Anthology.*

Season: June, July, August: beginning of summer, midsummer, 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, 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 and vegetables (banana, blackberry, cucumber, cherry, eggplant, green grapes, green(unripe) apple, green walnut, green peas, apricot, melon (honeydew, cantaloupe, watermelon, etc), pineapple, potato, raspberry, strawberry, tomato, zucchini)



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

## Writing traditional *kasen renku* in Japanese

### Part 5. *Nagori-omote* – second half

by Fay Aoyagi

Now we are in the second part of the *nagori-omote*. Fumiko wrote me that the second set of love links in the *nagori-omote* are the peak of excitement of writing *kasen renku*. I am not sure I could say that. My mind was too much on the rules as I tried to get everything right. I might have danced more freely earlier on in the process.

*Kasen renku* include two cherry blossom links, three moon links and two sets of love links. Each of these links must have a different flavor or tone. In the previous love link (verse 8 of 36, or second in the *ura*), I wrote a medieval love link. So I had to come up with contemporary love here. *Kijyu* (the characters for pleasure and happiness: meaning 77 years old) and *san-rei* (umbrella age: 80 years old) in Fumiko's love link knocked me out! Also, *amanojaku* (a contrary demon) in her verse 28 opened my eyes to what a poet can do in a moon link. Someday in the near future, I hope to play with images and words as freely as Fumiko. Verse 27 (ninth in the *nagori-omote*) by Prof. Fukuda touches on the subject of the Northern Territory dispute between Russia and Japan. His link about bagworms, verse 30 (twelfth in the *nagori-omote*) refers to the Bagworm Hut in Iga where Bashō was born. Technically, bagworms don't sing, but ancient poets interpreted the sound of their cocoons rustling in the autumn wind as the insects crying 'chichi, chichi' ('Father, Father'). Bashō and his disciples gathered at this hut to compose poetry.

Many Japanese season words are not used in ordinary life in Japan. Reading *saijiki* and learning the history behind *kigo* helps me to understand the depth and layered meaning of the Japanese language and verses composed in it. Do we American haiku and *renku* poets have such a rich source to turn to?

My possibilities for verse 25 (seventh in the *nagori-omote*)

A: なれそめはチェーンを巻いてあげたこと

*naresome wa chein wo maite ageta koto*

how did we meet?/I helped her/applv snow tires

B: お見合いに胸強調の服で来た

*omiaiai ni mune kyōchō no fuku de kita*

she came/to a match-making dinner/in a low-cut dress

C: 晴れの日のお挨拶状に再生紙

*hare no hi no aisatsu-jō ni saisei-shi*

wedding invitations/printed on/recycled paper

D: お互いの母国語が出る恥話喧嘩

*otagai no bokokugo ga deru chiwa-genka*

lovers quarrel/each in their own/native language

E: 国際派英語で送るラブポエム

*kokusai-ha eigo de okuru labu poemu*

a cosmopolitan/he sends his love poem/in English

In A, I wanted to try a love link with a winter *kigo*. Prof. Fukuda told me a love link can contain a *kigo*, but this particular one was flat. 'Dress' in B comes too soon after 'glove' in verse 24 (sixth in the *nagori-omote*) by Prof. Fukuda. I had already used the idea of pros and cons (verse 22, fourth in the *nagori-omote*), so 'quarrel' in D is not appropriate. Prof. Fukuda liked E; however, the

idea of C, 'wedding invitation on recycled paper' finally won.

Fumiko's possibilities for verse 26 (eighth in the *nagori-omote*)

A: 恋に朽ちるか喜寿と傘齢

*koi ni kuchiru ka kijyu to sanrei*

will they wither together?/77-year-old and 80-year-old in

love

B: 愛の形に要らぬマニュアル

*ai no katachi ni iranu manyuaru*

no manual required/to shape love

C: 道楽者に過ぎた女房

*dōraku-mono ni sugita nyōbō*

a prodigal son has/ such a good wife

D: 笑って別れ恋の達人

*waratte wakare koi no tatsujin*

an expert of love/he bids smiling farewell

E: 亭主立てつつ取りしきる店

*teishu tatetsutsu tori-shikiru mise*

making sure her husband is respected/she runs a shop

In Bashō-style *renku*, words such as 'wife,' 'husband,' and 'divorce' automatically refer to the topic of love.

... 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 *nagori-omote* (verses 25-30 of 36)晴れの日の挨拶状に再生紙  
*hare no hi no aisatsu-jō ni saisei-shi*

Fay love (ba)

wedding invitations  
printed on  
recycled paper恋に朽ちるか喜寿と傘齡  
*koi ni kuchiru ka kijyu to sanrei*

Fumiko love (ta)

will they wither together?  
77-year-old and 80-year-old in loveやうやくに北方領土墓参り  
*yōyaku ni hoppō ryōdo haka-mairi*

Shinkū no season (ji)

after all these years  
I am allowed to visit family tombs  
in the Northern Territory対訳本の「罪と罰」買ふ  
*taiyaku-bon no tsumi to batsu kau*

Fay no season (ji)

I buy *Crime and Punishment*  
with side by side translation月の宴隅に独りの天邪鬼  
*tsuki no en sumi ni hitori no amanojaku*

Fumiko mid-autumn (ta)

moon viewing party  
sitting alone in the corner  
a small contrary demon蓑虫の歌聴きに集はん  
*mino-mushi no uta kiki ni tsudowan*

Shinkū autumn (ashirai)

they have gathered  
to listen to bagworms singing

... continued from p. 8

My possibilities for verse 28 (tenth in the *nagori-omote*)

A: 朝も早からドンツクドンドン

*asa mo hayokara dontsuku-dondon*

from early morning/his prayer drum

B: 耳のちぎれた猿山のボス

*mimi no chigireta saru-yama no bosu*

a boss/on the monkey mountain /its ear torn-off

C: 映画見て知る古典の結末

*eiga mite shiru koten no ketsumatsu*until I watch a movie/I didn't know the ending of the  
classic

D: 露日対訳「罪と罰」買ふ

*ro-nichi taiyaku tsumi to batsu kau*I buy *Crime and Punishment* /Russian and Japanese  
translation side by side

E: 余った塩をなめくじに巻く

*amatta shio wo namekuji ni maku*

left over salt from the funeral/I throw at a slug

F: 鮭のおにぎり蟹と分けあう

*sake no onigiri kani to wake-au*

sharing with a crab/a riceball with salmon flakes

Prof. Fukuda selected D and praised me because I shifted nicely from the Northern Territory to Russian literature. 'Nichi' in 'ro-nichi' is the same character as 'hi' in 'hare-no-hi' in verse 25, so Prof. Fukuda changed the word to avoid this repetition. 'Prayer drum' (of the Nichiren Sect) in A is not appropriate because of 'Enma' in verse 16 (tenth in the *ura*). Two Buddhist-related links in one *kasen* are too many. 'Monkey' in B is not good because Fumiko uses 'cat' in Verse 20 (second in the *nagori-omote*). 'Slug' in E is too close to the image of the previous verse. Only the *wakiku* (second link) is allowed to be this close. Prof. Fukuda thought my bonus link F was interesting, but said that the two season words—'salmon' (autumn) and 'crab' (summer)—are confusing.

... final installment in the next issue!

## NEWS

*Haiku in the Teahouse*

The annual Haiku Reading in the Teahouse started with a tour of the garden led by Roger Abe. We were also able to listen to members of the Santa Clara Valley Koi Association, who discussed the life of the colorful fish that grace the garden's ponds. Roger ended the tour with a story of how pickled radish and rice miraculously became a delicacy. After the long story, he served each of us a little. Delicious!

The featured readers presented a variety of haiku practice and presentation, Fay Aoyagi read her dramatic poems to taped musical accompaniment. It was an effective device that gave time to appreciate each poem to its fullest. Alex Benedict chose short sets of haiku, interspersed with haibun that spoke of his fascination with the desert and the sea. Beth Brewster read haiku of home life, nature, travel, love, and loss. Her reading was encapsulated in a chapbook prepared for the occasion. The last reader, Jerry Kilbride, read haiku of clarity and delicacy of feeling. His haibun with its rich narrative style, brought the reading to a satisfying close.

The open reading that followed included familiar as well as new voices, and several rounds allowed each poet to present a nice selection of haiku. June Hymas made hand-lettered certificates for those who read. Heading from the reading to Pat and Claire Gallagher's for a Moon-viewing party seemed a most natural thing to do. Many who couldn't be at the afternoon reading were added to the strength of the company. With conversation and good food, we walked and sat in Pat and Claire's back garden, which delights the senses with the sound of water, richness of textures and color, and interesting aromas of herbs and flowers. In moonlight, the entire scene lent itself to quiet conversation and contemplation. We gathered inside where Claire had created a tree on which we could tie poem strips. Then, one poet chose a poem, and read it aloud. The author of that poem chose the next poem from the tree. In this way, a very enjoyable evening was passed, and the many poems of the moon, and other subjects, written during our time at the Gallaghers' received attentive and appreciative hearing..

*News from Yūki Teikei South*

In May, eight poets gathered at the Long Beach branch of Borders Books to read and discuss haiku. Jerry Ball, who coordinated the afternoon meeting, had planned a one-hour gathering - but the group washaving so much fun, they stayed on, avidly discussing haiku. The group will continue to meet on upcoming third Saturdays: **June 20th, July 18, and August 15** at Borders Books, Long Beach. Contact Jerry at (562)430-7335 for more details.

*June Meeting*

The June meeting at Hakone Gardens was well attended - even with two picnic tables, we needed extra folding chairs for all the poets. After conducting business, poets dispersed into the garden, chatting quietly, to write under the wisteria arbors, along the pond, or on convenient steps and benches along the gardens' hillside paths. Since it was too windy for the usual sekidai, Alex Benedict had everyone write a poem on a slip of paper, and pass it to another poet. Each poem was read without the poet's name, and discussed by the group. The poems sparked a wide range of remarks on haiku art and craft: the feelings behind an image, how we sense time in haiku, and the scale of a poem, were some of the topics discussed in a lively and friendly spirit.

## COMING EVENTS

*TANABATA!*

*Saturday, July 11, 6 p.m.*

This year's celebration of the Star Festival will be in the hills of Pleasanton, at the home of Anne and Don Homan. Away from city lights, we can gaze all night at the stars and write haiku. Anne has even offered breakfast for those who bring sleeping bags and want to stay, instead of driving back home! Please let her know in advance if you plan to stay.

The evening begins with a potluck, and continues with writing, reading, and enjoying the company of other poets. For driving directions or other questions, please call Alex Benedict at

## RENKU SYMPOSIUM

*International House,*

*at University of California, Berkeley*

*2 p.m. Sunday, September 6, 1998*

An afternoon renku symposium and workshop will feature a very special guest: Professor M (Shinkū) Fukuda, founder of the Milky Way Renku Group of Sado Island, Japan. He will speak on writing renku in the traditional style of Bashō, and lead a short renku writing demonstration/workshop. Short introductory talks will include such topics as collaborating across cultures and languages, season words in renku, and writing international renku through the Internet. This is a very unusual opportunity to experience writing of collaborative verse as practiced by contemporary renku poets of Japan. And, those going to the Asilomar Retreat will find this an excellent preparation for the Friday night renku party! Don't miss it!!

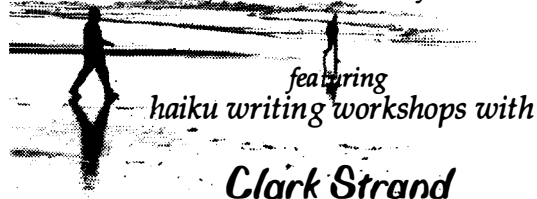
For details, call Alex Benedict at

On the internet, visit [www.yukiteikei.org](http://www.yukiteikei.org) to read 'First East Wind,' a renku now in progress, with Prof. Fukuda's commentary.

**Annual Retreat at Asilomar**

**September 10-13, 1998**

Asilomar Conference Center, Pacific Grove, California



**Clark Strand**

author of *Seeds from a Birch Tree*

**June Hopper Hymas**

**Kiyoko Tokutomi**

linked verse workshop and lecture

with special guest

**Shinku Fukuda**

founder of the Milky Way Renku Group of Sado Island, Japan

and

a demonstration by

**S. Matano**

ikebana master

**Schedule**

**Thursday, September 10**

Afternoon check-in, time to write.  
 Opening Ceremony: *Christopher Herold*  
 Introduction of participants: *Alex Benedict*  
 Getting Ready to Write: *June Hopper Hymas*  
 Late night Low tide Walk

**Friday, September 11**

Low Tide Walk  
 The Haiku Way: New Explorations: *June Hopper Hymas*  
 Making Art With Haiku: *June Hopper Hymas*  
 The Essence Of Renku: *Shinku Fukuda*  
 Sekidai-Haiku Reading and critique: *June Hopper Hymas*  
 Renku Writing: *Shinku Fukuda and Kiyoko Tokutomi*

**Saturday, September 12**

Sketch From Life; A Walk at Low Tide: *Clark Strand*  
 The Spirituality Of Modern Haiku: *Clark Strand*  
 Ikebana Demonstration: *S. Matano*  
 Haiku Workshop: *Clark Strand*  
 Poetry Reading: *Clark Strand*

**Sunday, September 13**

Open reading of participants' haiku and renku  
 Closing Ceremony: *Christopher Herold*  
 Lunch—Last chance to read!

the cost of  
 \$285

includes the retreat, lodging and all meals at the Conference Center.

**To register for the 1998 Annual Retreat, copy, fill out and return this form:**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City, State, ZIP: \_\_\_\_\_

Day Phone: \_\_\_\_\_ Evening Phone: \_\_\_\_\_

I would like to room with: \_\_\_\_\_

Check here if you want vegetarian meals

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

Retreat, lodging, and meals: **\$285** for Yuki Teikei Haiku Society members  
 : **\$300** for non-members (includes 1999 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**

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## Featured Participants for the 1998 Retreat at Asilomar

### Shinkū Fukuda

is founder of the Milky Way Renku Group, an association of linked verse poets based on Sado Island, Japan. Through his group's twice-yearly renku exchanges with the Yuki Teikei Haiku Society, he has fostered international understanding of and participation in this ancient form of collaborative poetry. A professor of literature at Kokushikan University, Tokyo, his special interest is the life and work of Basho, especially linked verse as written by Basho and his students and contemporaries. He has initiated linked verse collaboration by fax, email, and the internet with poets in North America, Europe, and elsewhere, and has traveled widely to write renku.

### June Hopper Hymas

publishes award-winning haiku and linked verse as well as longer poetry. She feels that haiku practice nourishes, and is nourished by, her other writing, photography and intense interest in the natural world. Recent photography and haiku include impressions of meeting and writing with modern Japanese poets in Japan. As past president of the Yuki Teikei Haiku Society, she organized and presented numerous haiku related events, including the Retreats at Asilomar.

### S. Matano

is a very highly regarded teacher of ikebana, the art of flower arranging. In Japan, she studied and received a teaching credential in the Ike no bo style. Having taught for over 40 years in the Watsonville area, she currently has students all over Monterey County.

### Clark Strand

is a former Zen Buddhist monk and the author of two books: *Seeds From A Birch Tree: writing haiku and the spiritual journey*, and *The Wooden Bowl: simple meditation for everyday life* (both from Hyperion Press). In 1996 he left his job as Senior Editor of *Tricycle: The Buddhist Review* to write and teach full time. A former Vice President of the Haiku Society of America, he has been writing haiku for over twenty years. His haiku have been frequently honored in the Tokutomi contests of the Yuki Teikei Haiku Society.

### Kiyoko Tokutomi

is co-founder of the Yuki Teikei Haiku Society. She is a writer of haiku and linked verse whose haiku appear in journals in Japan and elsewhere. She has long been a teacher of calligraphy and Japanese, and now teaches Japanese for travelers. In April, 1997, she led a three-week expedition of haiku poets to Japan, to meet and write with Japanese haiku and renku poets.

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## Calendar of Events

- July 11 TANABATA at Anne Homan's Home  
Sept 6 RENKU SYMPOSIUM at  
International House at U.C. Berkeley  
Sept. 10-13 HAIKU RETREAT at Asilomar

### Deadlines

- August 10 Submissions to July–August GEPP0

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