

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

Volume XXI:4

July–August, 1998

Members' Haiku for Study and Appreciation

- | | | | |
|------|----------------------------------------------------------------------|------|--------------------------------------------------------------------------------|
| 2831 | hot pavement,
the faint ripple
of mirages | 2841 | still air . . .
flies circle
the center |
| 2832 | summer sun
over the new cemetery
shade of saplings | 2842 | bees dancing
the tips
of catnip blossoms |
| 2833 | a moth wavering
in the headlights,
midsummer night | 2843 | late summer's gloaming
softens the worn velvet nap
of the rolling hills |
| 2834 | a man with a cane—
he takes his old seeing-eye dog
for a walk | 2844 | late afternoon sun . . .
a swarm of gnats hovering
above the meadow |
| 2835 | abandoned country diner —
the ring left behind
by a coffee cup | 2845 | black Arab stallion
paces restlessly at the gate
stirring up dust clouds |
| 2836 | crumbs on the table—
the golden retriever
stretches her tongue | 2846 | flitting just above
the surface of the water
a large dragonfly |
| 2837 | north cascades
hiking with a pebble
in my mouth | 2847 | radio communication
abruptly cut off
starry night |
| 2838 | sea wind
fat paper fish
tug on the line | 2848 | the war monument
completely hidden
in the summer weeds |
| 2839 | high sierra
golden trout keep fresh
in the snow | 2849 | cool breeze
aspen leaves tremble
sweat drips off my nose |
| 2840 | summer birds
ring the edge
of an old birdbath | 2850 | summer heat
roots of the lotus
deep in the mud |

2851	closeness the morning fog fades from the sea	2863	Fourth of July a parade of hummers at the trumpet vine
2852	strawberry pickers — fewer blossoms yesterday and, again, tomorrow	2864	the start of summer under the deck's boards, Surprise! termites
2853	smell of burning wood — forgotten camp fires and. . . . the monkey's paw	2865	Fourth of July friends call to hang out, but I go to sleep instead
2854	summer evening — the cider's not as good now not as cold either	2866	start of summer in bed at night I wonder when crickets will sleep
2855	the spring spell lingers in our purple rose of sharon rains past and over	2867	My whistling teapot The mocking bird outside listens
2856	long summer sunday in my drifting dreams the drone of power mowers	2868	The neighbor's wire fence His sunflowers growing through are looking at me
2857	that seasonal cliché "a touch of fall in the air" again gasped out here	2869	The dried out bird bath A dove arrives to inspect, walks in and sits down
2858	hunting up the fly swatter, the fly nowhere to be found	2870	alone - music and laughter from the pavilion where are you?
2859	slow desert day — a covey of quail vacate the creosote bush	2871	July holidays a trip to the movies with four granddaughters
2860	squinting to define the white image of the evening heron	2872	writing haiku in the Japanese garden a snail moves
2861	rising beneath high cirrus— dandelion fluff	2873	a sudden shower in the deck chair's contours a small lake shivers
2862	barbed wire fence a few corn volunteers in the soy beans	2874	She looks heavenward - silently counts her earthly blessings...

2875	Northwest rain - more now than then....	For Echo	2887	a nipping wind even dog hurries back inside
2876	evening quiet - only doe observes loon rippling mountain lake		2888	first snow ready to go out five-year-old
2877	Kayaking into the surf and rising moon		2889	the final exam marked in red and handed back it becomes a fan
2878	walking the river road into blue mist— eyes of a deer		2890	the mockingbird after a leap and a flutter goes right on mocking
2879	a hawk screams beyond thunder — brother's dream of 'Nam		2891	by the open door two women in long dresses sipping iced coffee
2880	Harbor and taverns. Liquor and confidences. Mist and oblivions.		2892	He swats the fly dead. Rustic cabin's peace restored till jet-spray drones by.
2881	Meadow. Still pool. Circles in the water when a leaf falls.		2893	On Indian Lake plump hooded boats bob on lines cluck like happy ducks.
2882	Dead leaves in the park returning to the soil will be foliage.		2894	Still black cormorant light bamboo raft rush basket waits for fish to rise.
2883	perched on garden stake a displaced Marigold sings- wild Canary O!		2895	At the puddle's edge every tiny sparrow gulp breaks apart the sky
2884	while weeding I gasp! dirt clod leaps under hostas frightened baby toad		2896	Stretching for each drop a sparrow at the hose bib quenches summer thirst
2885	delicate wind chimes announce the opening of the red Emperor rose		2897	summer fog — eating ice cream anyway
2886	no e-mail eat Chinese takeout supper alone		2898	at the cemetery the furry caterpillar racing over dust

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|------|------------------------------------------------------------------------------|------|---------------------------------------------------------------------------------|
| 2899 | showing the golf course
where lightning struck —
his youngest child | 2911 | bleached SIMONIZ ad
on a tin roof —
graphic after rain |
| 2900 | fighting for
the brighter spot
tiger lilies | 2912 | slow afternoon
we run through conversation
into quietness |
| 2901 | midnight kitchen
he declares
the end of our summer | 2913 | taking my shower-
a large black spider on the ceiling
becomes more lively |
| 2902 | silken tofu
on my dinner plate
. . . Nagasaki Anniversary | 2914 | under redwoods
a slight shimmer of the creek
over a flat rock |
| 2903 | shouting and jumping
kids make a torrent of noise—
summer river's edge | 2915 | my train is too fast
when they see me waving back
kids wave faster |
| 2904 | hot night, hot night
proclaimed the mocking bird—
silver light/shadows | 2916 | green inchworm
it is swinging and swinging
on invisible thread |
| 2905 | fountain splashes
children splashing water
out of the fountain | 2917 | it seemed to me
she talked to her dog-
nope, to her man |
| 2906 | first, only three stars
-now these hills are blacker
than the sky | | |
| 2907 | from the hills
the Milky Way
the river town | | |
| 2908 | this sweet smell
of dry grass-at dusk
the wind | | |
| 2909 | along the footpath
... a trail of seeds ...
discarded melon rind | | |
| 2910 | frantic between the footfalls
— Issa —
now an ant | | |

KINGFISHER

Poems using the challenge kigo 'Kingfisher'

the kingfisher's shadow over shoreline pebbles— distant thunder	Michael Welch	kingfisher flies out with a fish water ripple	Naomi Brown
perching kingfisher shakes out his wet feathers over Snodgrass Slough	Anne Homan	always watching the eyes of the kingfisher and always hungry	Jerry Ball
leafless tree motionless kingfisher patient eyes	Ross Figgins	kingfisher hypnotized at the pool's rim — our car flashes by	Joan Zimmerman
the Kingfisher strikes after the thunder shower —a glint of silver	George Knox	above darting fish a kingfisher's rattled cry	Eugenie Waldteufel
old swimming hole the kingfisher cocks his head at skinny-dippers	Yvonne Hardenbrook	soccer vistory— another round from a laughing kingfisher	Fay Aoyagi
My hungry cat sees a hungry kingfisher dive for a hungry fish	Richard Bruckart	non-stop chattering Bart Simpson-headed kingfisher having a cow	Roger Abe
quick dive: the kingfisher brings a fish to his mate	Louise Beaven	kingfisher ... beak and crest sharpened in shadow	Alec Kowalczyk
long hours on a branch over a stream kingfisher dives	Patricia Prime	this wooden bowl painted with bright colors a ring of kingfishers	Alex Benedict
kingfisher's majesty; diminishing the old fisherman	Gloria Procsal	kingfisher in flight— the slow river also reflects its ratcheting call	Alice Benedict
Near the calm river a kingfisher awaiting... like a fisherman.	Ertore José Palmero	kingfisher..."short tail, long stout sharp bill, weak feet..." you see it! I don't	Zinoviy Vayman

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

this late peony
 has folded its aroma
 back into itself

Alice Benedict

the road comes
 to an end there
 deep tree shade

Teruo Yamagata

putting down the book
 to focus thought entirely
 on these strawberries

Paul Williams

pressing its wings flat
 against the blue night-light
 a tiny moth

Carolyn Thomas

summer storm
 hopscotch chalk
 half washed away

Robert Gibson

wooden fan twisting
 shadows across a tin ceiling —
 silent cicadas

Ross Figgins

summer breeze
 rattles the dry bamboo —
 these old bones

Joan Zimmerman

scattered showers
 a worm makes it halfway
 across the sidewalk

Robert Gibson

young leaves —
 a child chooses a stone
 from the gravel

Alex Benedict

red lights
 in the harbor channel
 eyes of the loon

* Roger Abe

black cormorant
 disappears into the wave —
 the wave into the sea

Ross Figgins

one by one
 hospital windows turn dark
 a scent of lilac

Naomi Brown

starling song
 from the budding tree
 rain in each note

Echo Goodmansen

riding the breakers
 without even one look back
 the great sea turtle

Teruo Yamagata

in the alley
 from under a garbage pail
 a yellow iris

Echo Goodmansen

morning bells
 how heavy the wooden door
 closing the zendo

Laura Bell

warm night
 snail trails crisscross
 the sidewalk

Echo Goodmansen

calm morning
 the deserted streets wait
 for the crowds

Eve Jeanette Blohm

**Members' Votes:
May-June 1998 Issue**

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- Edward Grastorf - 2748-3 2749-0 2750-1
 - Alec Kowalczyk - 2751-8 2752-0 2753-3
 - Faye Aoyagi - 2754-23 2755-1 2756-1
 - Ross Figgins - 2757-13 2758-712 2759-0
 - Louise Beaven - 2760-2
 - Roger Abe - 2761-4 2762-0 2763-11
 - Mary Ferryman - 2764-0 2765-6 2766-0
 - C. Doreian-Michaels - 2767-0 2768-0 2769-2
 - Ertore Palmero - 2770-6 2771-1 2772-0
 - Mariana Monaco - 2773-3
 - Paul Williams - 2774-9 2775-2 2776-17
 - Naomi Brown - 2777-7 2778-1 2779-11
 - Laura Bell - 2780-2 2781-2 2782-10
 - Echo Goodmansen - 2783-13 2784-13 2785-13
 - Robert Gibson - 2787-12 2788-17
 - Richard Bruckart - 2789-0 2790-0 2791-0
 - Y. Hardenbrook - 2792-8 2793-3 2794-0
 - Teruo Yamagata - 2795-8 2796-13 2797-11
 - George Knox - 2798-0 2799-2 2800-0
 - Carolyn Thomas - 2801-1 2802-13 2803-7
 - Eve Jeanette Blohm - 2804-0 2805-1 2806-10
 - Joan Zimmerman - 2807-17 2808-0 2809-2
 - Patricia Prime - 2810-0 2811-0 2812-1
 - Anne Homan - 2813-5 2814-8 2815-0
 - Gloria Procsal - 2816-5 2817-5 2818-3
 - Zinovy Vayman - 2819-1 2820-7 2821-2
 - John Stevenson - 2822-4 2823-9 2824-6
 - Alex Benedict - 2825-17 2826-2 2827-4
 - Alice Benedict - 2828-19 2829-7 2830-3

**Challenge Kigo for
September-October**

CRICKET

by
Anne M. Homan

.....

Early autumn is a time when animals begin to find shelter for the winter. The cricket might surprise us indoors with its movement or its voice, or perhaps a cricket chorus is still outside.

young cricket jumped
getting used
to dark mud floor
osanaki koorogi tobi kuroku doma ni naruru
Neiji Ozawa¹

a cricket chirps
my seventies begun
with kitchen chores
chichiro naku koki de hajimeshi kuriyagoto
Meiga Higashi²

from patterned slippers
lining the tile entryway
a cricket chirps loudly
Anne M. Homan

¹in *May Sky*, V. K. De Cristoforo, ed., p.215

²in *Haiku World*, W.J. Higginson, ed., p.211

Editor's Note:

It was pointed out by one of our readers that Poem 2786 in the May-June 1998 Issue was previously published (in *Frogpond* XX:2, September 1997). As this is against one of the guidelines for submission to *Geppo*, the poem was withdrawn from voting.

GEPP0

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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

Yūki Teikei Haiku Society

1997-98 Officers

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

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

Writing traditional *kasen renku* in Japanese

Part 6. *Nagori-omote*

by Fay Aoyagi

We enter the home stretch: the last six verses of the *kasen* (*nagori-ura*). Seasonal progression in the final verses is: autumn–no season–no season–spring–spring–spring.

Before I started writing with Prof. Fukuda and Fumiko, I had trouble understanding the meaning of *kyū* (a character which usually means 'hurry') of the '*jyo-ha-kyū*' concept of *renku*. Prof. Fukuda told me the final part should be written as if a small stream flows. Cheerful, light-hearted verses (not on religion, politics or current affairs) are required.

Another character that confused me was 挙 (*kyō*) in *age-ku*, or ending verse (pronounced ah-gay-koo). According to my Japanese-Japanese dictionary by Shincho-sha, *kyō* means (1) behavior, or (2) plan. Some American *renku* poets I have written with thought that the *age-ku* must be uplifting. This notion might have come from a literal translation of the ancient way of writing *age-ku* with the character 揚 (*yo*: to rise). Prof. Meiga Higashi, the leader of Nekomino *Renku* Group, explains the *age-ku* in his book, *Renku Nyūmon (Introduction to Renku)*, from Iwanami Shoten: "When we write *age-ku*, we should write plainly to be joyful on the completion of *renku*." Most *age-ku* in the Nekomino *Renku* Group's anthology do not seem to celebrate a grand finale. But they are all as Prof. Higashi suggested in his book: simple and light, and not sorrowful. To describe an uplifting action seems not to be necessary in *age-ku* of modern *renku*.

Prof. Fukuda wrote that there are three essential elements in *renku* to harmonize: sky or heaven (weather, animal or plants), earth (history, society, buildings including churches and temples) and human (family, friends, past, present and future). *Renku* poets should write with free, calm, composed spirit and should not forget *renku* is a collaborative work.

Most of time while writing 'Milky Way', I accepted Prof. Fukuda's choice without arguing. But I had a little trouble in link No. 31. I didn't know a plant-related word was not allowed because a flower link would come up in No. 35. Until then, except for the *waki-ku* (2nd verse), Prof. Fukuda had edited some of my links, but did not re-write them. A problem was 'a red feather,' an autumn *kigo* which needs some explanation. During the month of October, volunteers appear at train stations or street corners all over Japan asking for donations. I believe this custom was started to collect funds for children who lost their parents in traffic accidents. When you make a donation, usually of small change, you receive a tiny red feather pin. As a rebel in Tokyo, I was against this tradition. More precisely, I did not like girls from private school wearing neat uniforms who shout in unison "Please donate to Red Feather Fund!" in my neighborhood. I had never accepted a red feather pin eagerly! His (my?) verse bothered me because I would not write that kind of verse. My complaints and second trials were simply unanswered. I should have known a *renku* master has absolute authority.

After we finished 'Milky Way', Prof. Fukuda suggested we should start a new *renku*. This time, several Yūki Teikei society members joined. It is not easy to write through a translator (and a lot of work for the translator!!). You can see the result of this collaboration, 'First East Wind' in the Yūki Teikei Society web-page at <http://www.yukiteikei.org>.

This is the last article of the series. Before I conclude, I would like to express my utmost appreciation to Prof. Shinkū Fukuda and Mrs. Fumiko Tachibana, and to Ebba Story and Alice Benedict who helped me complete this series.

Milky Way

a *kasen renku*

by *Shinkū Fukuda, Fay Aoyagi and
Fumiko Tachibana*

August 17 - November 7, 1997

nagori-omote (verses 31–36)

胸張って付けてもらひし赤い羽根
mune hatte tsukete moraishi akai hane

Fay late autumn (han)

I throw out my chest
to have a red feather pinned on

ペットボトルに詰めし名水
petto botoru ni tsumeshi meisui

Fumiko no season (ba)

famous pure water
in a big plastic bottle

半切に筆太々と打ちこめり
hansetsu ni fude futobuto to uchikomeri

Shinkū no season (ji)

on a narrow piece of
calligraphy paper
my thick brush strokes

うららかな午後株もやや高
uraraka na gogo kabu mo yaya taka

Fay spring (ashirai)

soft afternoon sunshine
stock prices slightly higher

花爛漫献酬の盃あまたたび
hana ranman kenshū no hai amata tabi

Fumiko late spring/flower (han)

cherry blossoms
all in their glory
many sake cups exchanged

蝶舞ひ乱る奉納の琴
chō mai-odoru hōnō no koto

Shinkū spring (ji)

among dancing butterflies
dedicatory koto music played

My possibilities for No. 31 (1st in the *nagori-ura*) were:

A: やや寒し路肩に動かぬ影のあり
yaya samushi rokata ni ugokanu kage no ari
slightly cold day / a dark shape motionless / on the road

B: 秋時雨山の庵で手枕の夜
aki shigure yama no irori de te-makura no yoru
autumn rain / I sleep at the mountain hut / my elbow for a pillow

C: なーらんだほおずきのはちなーらんだ
naaranda hozuki no hachi naaranda

lined up / pots of Japanese lanterns / lined up

D: 箱庭の池にひとひら柿紅葉
hakoniwa no ike ni hitohira kaki-momiji

in the pond / at the miniature garden / one dark red leaf

E: ニタニタと南瓜堤灯笑いをり
nitanita to kabocha-jyōchin warai ori

ear-to-ear grin / a jack-o-lantern / smiling

A is not appropriate because death should be avoided in the *omote* (first 6 verses) and *nagori-ura* (last 6 verses). Night and rain (weather) in B are not suitable because the *uchikoshi* (two links before) is a moon link. Prof. Fukuda told me that my ideas for C and D are interesting and E is unique for a verse written in Japanese; however, the final flower link is coming up. 'Japanese lanterns' in C, 'red leaf' in D and 'jack-o-lantern' in E are not appropriate.

My possibilities for No. 34 (4th in the *nagori-ura*) were:

A: バイトしながら首席卒業

baito shinagara syuseki sotsugyō

the valedictorian / supported himself with a part-time job

B: 咽からすまで歌うメーデー

nodo karasu made utau meidei

until our throats become sore / we sing May Day songs

C: コンピューターで凧のデザイン

compyūtaa de tako no dezain

aided by a computer / he designs a kite

D: うららかな午後株が暴落

urarakana gogo kabu ga bōraku

soft afternoon sunshine / stock prices fell sharply

E: 万愚節なり舌使い過ぎ

bangu-setsu nari shita tsukai sugi

on April Fool's Day / I used my tongue too much

Because the Japanese school year ends in March, 'valedictorian' in A is a spring kigo. Since Fumiko used an imported word ('petto botoru' —PET bottle, meaning bottled water), 'baito' (part-time) in A and 'computer' in C are not suitable. 'May Day' in B is not appropriate because we have to respect a cherry blossom verse which will appear later. Cherry blossoms will not last until May and going backward is not allowed in *renku*. In the *nagori-ura*, 'falling stock prices' is not quite right in tone. Prof. Fukuda edited, then accepted D. In Japan, parents tell children if they lie too much, Enma will come and take out their tongues. That is how I got the idea for E. But, Prof. Fukuda thought E had a problem in rhythm.

Writing Linked Verse Sunday, September 6, 1998 2-6 p.m.

*International House at
University of California, Berkeley
The Home Room*

talks, discussion, and a demonstration/workshop on writing collaborative poetry in traditional Japanese style. With special guest Prof. M. Shinkū Fukuda, founder of the Milky Way Renku Group (Amanogawa Renkukyokai) of Tokyo and Sado Island, Japan. This is a great chance to meet and write with a contemporary Japanese renku poet, and enjoy the experience of writing linked verse!

The program will include...

- **The spirit of Basho-style renku:** Prof. Fukuda
- **Writing traditional Basho-style renku:** led by Prof. Fukuda
This short demonstration/workshop will include commentary on the participants' verses and on the process of writing collaborative verse in the traditional style made popular by Basho. Simultaneous interpretation and translation of workshop verses is courtesy of Fay Aoyagi.
- **Introductions: Collaborative verse in the Bay Area—**
short talks featuring poets who have been writing English-language collaborative verse informed by Japanese poetic forms.
 - **Introducing renku to American poets:** Kiyoko Tokutomi
 - **The seasons in renku:** Patricia Machmiller
 - **Collaborative poetry from a translator-poet's viewpoint:** Fay Aoyagi
 - **Writing international renku on the Worldwide Web:** Alex Benedict
 - **The Marin Renku Group—working with collaborative forms of poetry:** Christopher Herold

To get there...

International House is at 2299 Piedmont Avenue, at the top of Bancroft Way on the southeast corner of the UC Berkeley Campus. From I-80, take University Avenue east to Oxford, then south to Durant and east to Piedmont. Parking is available in the Kleeburger Lot located just northwest of International House near the football stadium.

Or, on Public Transit: From Berkeley BART, take the campus shuttle, or AC Transit buses 7, 51, or 52.

A little background...

Renku grew out of a centuries-old tradition of writing collaborative poetry that has been important in shaping Japanese literary life. A popular pastime in the 16th century, renku has for the past several decades been experiencing a resurgence of interest among poets in Japan and around the world.

Kasen renku, a form of linked verse refined by Bashō, is a 36-verse poem of alternating 3- and 2-line verses. In Japanese, the verses would have 17 and 14 'syllables', respectively.

Each verse is linked subtly to the one before it so that the two verses make sense as one poem; yet there is also a shift away by reinterpreting and extending both the subject matter and the feeling of the original verse. What results is a kind of non-linear conversation among the participating poets, without plot or explicit narrative, but with a sense of the richness of human experience.

There are many books in English that give more details, discussion, and examples of Japanese linked verse. To start with:

Matsuo Basho, by M. Ueda 1970. Kodansha International Ltd. 194 p.

The Monkey's Straw Raincoat and other poetry of the Bashō school, by E. Miner and H. Odagiri. 1981. Princeton University Press. 394 p.

To see examples of renku written in English, renku written by an international group of poets with commentary by Prof. Fukuda, and a source list of English-language discussions and translations of Japanese renku, visit the Yuki Teikei Haiku Society web site, (which also has links to other informative renku web sites):

<http://www.yukiteikei.org>

NEWS

TANABATA, July 11

Anne Homan's house atop a grassy hill near Livermore was the perfect spot for star viewing and camaraderie. As the evening light slowly faded, the assembled poets refreshed memories about the position of the Milky Way, various constellations, and of the two stars, Altair and Vega, that symbolize the Herdboy and the Weaver girl, separated by the River of Heaven except on this one night of the year. At first, just the brightest stars could be seen; then the lights of far-off valley towns. Finally, as we lay face up, gazing at the sky (on Anne's comfortable foam cushions spread out on the driveway), the Milky Way began to appear.

through my half-closed eyes
Altair and Vega above
this home in the hills

Alex Benedict

COMING MEETINGS & EVENTS

**October 3: Reading and Moon Viewing
6 p.m. at Overfelt Park, San Jose**

The October Meeting will be a Reading and Moon viewing event, with featured readers **Roger Abe, Fay Aoyagi, Christopher Herold, Anne Homan, and Ebba Story**. After hearing the readers, there will be a pot-luck supper, where we will have a chance to gaze at the moon, write, and read our poetry to one another. Thanks in advance to Roger for arranging the event through the San Jose Parks Department. Contact Alex Benedict at _____ for driving directions and further details.

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

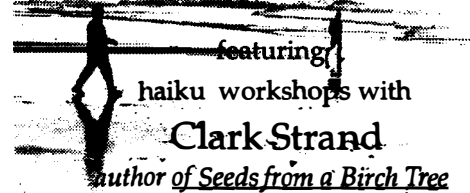
Those in the Los Angeles area can meet with Jerry Ball the third Saturday of every month. The next two meetings are **September 19** and **October 17** at Borders Books, Long Beach. Contact Jerry at _____ more details.

**An owl hoots
by Sosuke Kanda**

Mr. Kanda will bring copies of his new book of haiku, An Owl Hoots to the Asilomar Retreat. The poems are in Japanese and are also translated into English. Mr. Kanda is a long-time member of the Haiku International Association. Several people will recall meeting him during the HIA-sponsored conference in Tokyo in 1997. Watch for a review in the next issue of Geppo.

**Annual Retreat at Asilomar
September 10-13, 1998**

Asilomar Conference Center, Pacific Grove, California



haiku workshops with

Clark Strand

author of Seeds from a Birch Tree

June Hopper Hymas

Kiyoko Tokutomi

linked verse workshop and lecture
with special guest

M. Shinkū Fukuda

*founder of the Milky Way Renku Group of Tokyo
and Sado Island, Japan*

and

a demonstration by

S. Matano

ikebana master

The retreat is nearly at capacity—but if you want to attend, contact Patricia. The cost is \$285(\$300 for non-members); if no lodging is available, it may be possible to attend by the day. For information and rates, contact

Patricia Machmiller

1997 Members Anthology

Editor June Hymas plans to unveil this year's Anthology at the Asilomar Retreat. If you have a poem in the Anthology, your copy will be mailed or delivered to you; extra copies will be available for \$5.00 each. Send requests with payment to:

Alice Benedict

Copies of the 1996 Anthology 'still life with stars' are still available as well, also at \$5.00 each.

SEASON WORDS for early autumn

selected from the lists in the 1996 Members' Anthology.

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

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

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

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

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

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

Submission Guidelines for GEPP0

Deadline for the next issue is October 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 unpublished 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

Calendar of Events

August 22	YT South, Borders Books, Long Beach
Sept 6	RENKU WORKSHOP, International House, Berkeley 2-6 pm
Sept 9-13	Haiku RETREAT at ASILOMAR
Sept 19	YT South, Borders Books, Long Beach
October 3	Reading and Moon Viewing, Overfelt Park, San Jose, 6 pm
October 17	YT South, Borders Books, Long Beach

Deadlines

Oct 10	Submissions to Sept-Oct GEPP0
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IN THIS ISSUE

Challenge Kigo	5
News and Events	7
Haiku	
Challenge Kigo Haiku	4
Members' Haiku	1
Top-Voted Haiku	6
Season Word List	12
Submission Guidelines	12
Writing Renku	8

*Writing Renku with Japanese poets
by Fay Aoyagi*