

G E P P O

the haiku study-work journal of the *Yuki Teikei Haiku Society*

Volume XXII:1

January-February 1999

Members' Haiku for Study and Appreciation

- | | | | |
|------|---|------|--|
| 3071 | hot-air register
fluttering the op-ed page
the kitten pounces | 3079 | sparrows splash
among spinning taxi wheels --
first melting snow |
| 3072 | Valentine's Day mail:
Victoria's Secret ad
and "Aging Reversed" | 3080 | midday silence ---
no birds in the birdbath
only sunshine |
| 3073 | frigid evening
blue moon rising big as life
the same old color | 3081 | morning sunshine --
chinaberry branches coated with ice
iridescence |
| 3074 | new calendar
an artist sits painting
canvas becomes full | 3082 | Indian summer ---
butterflies fluttering their wings
to gather last warmth |
| 3075 | muddy road
the heavy winds and rain
leave twigs and branches | 3083 | February procession--
the sea of men
to praise the King |
| 3076 | reeds fill the pond
wild ducks and seagulls swim
through light mist | 3084 | dinner for two
between our silence
the oyster shells |
| 3077 | stacks of twisted cars
covered with lingering snow --
all the dogs asleep | 3085 | Valentine's Day --
your finger slowly circles
where my uterus had been |
| 3078 | winter sunset
fields of lingering snow --
frozen lily pond | 3086 | drinking weak coffee
watching the rain --
the old couple |
-

- | | |
|---|---|
| <p>3087 early stomach flu —
 throwing up at 1 a.m.,
 2 a.m., 3 a.m., ...</p> <p>3088 English woman
 weeding her garden
 in the pouring rain</p> <p>3089 cold rain...
 pushing against the door
 stuck in its frame</p> <p>3090 nestled
 in the cold morning branches
 herons</p> <p>3091 moving day!
 the silk tree loses
 a few more leaves</p> <p>3092 the north wind howls and
 chimes lie silent on the ground
 ash and elm stand bare</p> <p>3093 somewhere in the night
 whirlagig roof vent complains
 I doze fitfully</p> <p>3094 a boy in the swamp
 swats at a huge dragonfly
 the light and the dark</p> <p>3095 graying skies;
 the ragman's
 hip-hop song</p> <p>3096 the phone rings
 often today boot tracks
 up a snowy hill</p> <p>3097 a half-moon rises;
 fingers of light
 graying his hair</p> | <p>3098 blinking
 into the winter sun--
 a light house beacon</p> <p>3099 water singing
 in the vernal creek--
 we extinguish the lantern</p> <p>3100 long after waking
 our window open
 to robins spilling song</p> <p>3101 tornado damage
 covered with plastic—
 a clap of thunder</p> <p>3102 winter garden
 cutting down the pentstemon,
 still blooming</p> <p>3103 Presidents' Day
 this year their portraits turned
 against the wall</p> <p>3104 coming a long way
 now on a ridge alone
 empty fields below</p> <p>3105 a stomach camera
 going through my throat
 cold morning</p> <p>3106 a boy and a girl
 on a stone balcony
 winter twilight</p> <p>3107 the tip of the pine
 wings of the snow heron
 ease into a glide</p> <p>3108 slipping again
 the strap on my backpack
 in the sping rain</p> |
|---|---|

-
- | | |
|---|--|
| <p>3109 in a small garden
she makes slight warning gesture
forget-me-not</p> | <p>3119 mild sunlight
released in straight white lines
hail in my headlights</p> |
| <p>3110 without hesitation
she selects sweet sherry
spring evening</p> | <p>3120 city park pond
getting much more light
under the passing cloud</p> |
| <p>3111 hard of hearing
hard of English speaking
just grafting</p> | <p>3121 winter wind
she brought a blanket for us
in my dream</p> |
| <p>3112 Late summertime news
TV off and windows open
Neighbors are talking</p> | <p>3122 ski slope
counting more snowboarders
than skiers</p> |
| <p>3113 The kindly old man
explains his deer's-head trophy
to his grandchildren</p> | <p>3123 a new cane--
the foothills blue shimmering
beneath spring mists</p> |
| <p>3114 The dying orange tree
Bare branches, a few curled leaves
and one last spot of color</p> | <p>3124 that hint of chill
in the late afternoon breeze
blossoming mustard</p> |
| <p>3115 winter sunlight
last choice from
Six Assorted Teas</p> | <p>3125 shephard's purse --
on such a miniature scale
yet, clearly, flowers</p> |
| <p>3116 fast food dinner
the radio station
fades</p> | <p>3126 winter rain
sea gulls swim
in the hay field</p> |
| <p>3117 winter night
in bed with
the remote</p> | <p>3127 dead snowbird
in my hand
almost nothing</p> |
| <p>3118 leaving the party
at 3 a.m.
the street so still</p> | <p>3128 christmas storm
seagulls perch
on the baptist church</p> |
-

3129 auld lang syne
and those i would hug
far away

3130 winter sky
endless shifting patterns
of gray on gray

3131 icy rain
not even the postman
and his little cart

3132 year of the Rabbit
in the downtown square
a lion dance

3133 out of the shade
kingfisher's
flash of colour

3134 partial eclipse
almost dark
at mid-afternoon

3135 blue moon on my left
while sun rises at my right
skunk smell everywhere

3136 the barking of crows
in tandem with cawing wind
sun warm on my black pants

3137 pushing self around
as cooper hawk soars with ease
red stadium track

3138 moonlight
white as an eggshell
in the grass

3139 quiet words
as we walk along the beach
Valentines Day

3140 this orchard
with these first buds
beneath the cloudy sky

3141 hazy moon —
my ergonomic armchair
squeaking a little

3142 the way behind me
through blossoming mustard
unbroken yellow

3143 spring rain
driven half into the earth
bough of a bay tree

**Members' Votes:
November-December 1998 Issue**

John Stevenson - 3006-16 3007-2 3008-6
Eve Jeanette Blohm - 3009-0 3010-0 3011-0
Gloria Procsal - 3012-1 3013-4 3014-1
Zinovy Vayman - 3015-11 3016-16 3017-5
Teruo Yamagata - 3018-1 3019-1 3020-3
Jerry Ball - 3021-8 3022-6 3023-2
Ross Figgins - 3024-2 3025-2 3026-5
Dave Bachelor - 3027-2 3028-2 3029-14
Sydney Bougy - 3030-0 3031-5 3032-0
Mary Ferryman - 3033-1 3034-2
Yvonne Hardenbrook - 3035-2 3036-7 3037-2
Fay Aoyagi - 3038-21 3039-5 3040-3
Naomi Y. Brown - 3041-1 3042-5 3043-10
Joan Zimmerman - 3044-6 3045-1 3046-1
Robert Gibson - 3047-11 3048-5 3049-5
Echo Goodmansen - 3050-7 3051-7 3052-5
Michael Welch - 3053-1 3054-9 3055-2
June Hymas - 3056-0 3057-1 3058-0
George Knox - 3059-5 3060-0 3061-1
Richard Bruckart - 3062-2 3063-3 3064-0
Alice Benedict - 3065-2 3066-11 3067-12
Alex Benedict - 3068-6 3069-5 3070-0

Editor's Note:

Poem 3044 in the Nov/Dec issue contained an error.
Here is the corrected version:

the falconer
raises her fist --
this brief life

Challenge Kigo
Haiku with the challenge kigo
'Winter Sunlight'

winter sunlight
 shadows of the meadow fence
 crossing over
 Yvonne Hardenbrook

winter sunlight
 hits the glass skyscraper
 star-shaped light
 Eve Jeanette Blohm

muted winter light --
 he sweeps ashes from the hearth
 into a dead fire
 Ross Figgins

bare chinaberry's shadow
 reaching the stone wall
 winter sunlight
 Naomi Y. Brown

can I follow you
 two and a half steps behind
 winter sunlight
 Fay Aoyagi

winter sunlight;
 a small raccoon
 lost in its shadow
 Gloria Procsal

winter sunlight
 backlights the cholla--
 the look of softness
 Claire Gallagher

winter sunshine
 reaching far into the room--
 thoughts of childhood
 Patrick Gallagher

in the winter sun
 we crane our necks
 at the flagless pole
 Jerry Ball

in the winter sunlight
 steam from the quiet pond
 unseen fish jumping
 Richard Bruckart

winter sun
 a valentine*s
 faint praise
 John Stevenson

the doctor's assumption
 that I've already retired
 winter sunlight
 June Hymas

through the window
 Grandma's smile
 winter sunlight
 Louise Beaven

winter sunlight
 fresh mint on the cutting board
 for a cup of tea
 Roger Abe

cluttered room
 in a winter sunbeam
 sparks of the dust
 Zinovy Vayman

rays of winter sun --
 a path of light through the woods
 reveals a tiny nest
 Eugenie Waldteufel

in winter sunlight
with my hands I cast
pale shadow puppets

Alex Benedict



new diary
leaving a blank page
for the day I skipped

Alice Benedict

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

the newspaper
I fold into a crane
. . . Pearl Harbor Anniversary

Fay Aoyagi

jazz from the loudspeaker -
tour bus windows fill
with the heavy fog

Naomi Y. Brown

into winter rain
a bald man's
white umbrella

Michael Dylan Welch

election day -
a jack-o-lantern leering
from the trash can

John Stevenson

Greek Arion, he says,
is my favorite poet:
all his poems are lost

Zinovy Vayman

at the display
old man
gazing at valentines

Dave Bachelor

crowded museum
everyone also looks at
the sleeping baby

Alice Benedict

northbound train
after the tunnel the green mountain
becomes autumn

Zinovy Vayman

autumn hills
we stop to rest
the path on and on

Robert Gibson

SEASON WORDS
for spring

selected from the lists in the 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.

**The Kiyoshi Tokutomi Memorial
Contest**

In-hand Deadline: May 31, 1999
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. Season words for the 1999 contest are:

New Years: first poem, year of the Rabbit, new calendar, new year's sun.

Spring: hazy moon, swallow, muddy road, snail, kite.

Summer: bat, waterfall, moor hen or coot, pineapple, sunglasses, lily.

Autumn: vineyard, salmon, reeds, starry night, mushrooms.

Winter: swan, hoarfrost, tangerine, old calendar, bear.

- 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, 1999. 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:

Alex Benedict, Contest Chair

Richmond, CA 94804

Challenge Kigo for March-April

Spring River

by Alex Benedict

A night of mid spring: the rain pounds on the roofs, roars through culverts and downspouts. The air is saturated and water sheets across the parking lot. I am glad to be at home. I turn on the news, settle deeper into my armchair.

only the railings
of the bridge above
the spring river

Alex Benedict

a barrel of indigo
poured out and flowing:
the spring river

hitooke no ai nagashikeri haru no kawa

Shiki*

* in R,H, Blyth.Haiku Vol. 2 Spring p.450

**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

Dōjin's Corner
Haiku Commentary

by Jerry Ball and Patricia Machmiller

Since our first article, we heard from a few of you encouraging us to continue. So with a thanks to those who e-mailed us (we look forward to hearing from more of you over time), here are our choices for the November-December, 1998, GEPP0.

We have a clear consensus this time about the best of the Nov-Dec, 1998, GEPP0. We both chose 3038.

3038: the newspaper
 I fold into a crane
 . . . Pearl Harbor Anniversary

J: I think this is a very strong idea. It would be good if we all could learn to "fold paper cranes...". I'd like this haiku better if the cadence were more like: Pearl Harbor Day/I fold the newspaper/into a crane. This focuses more on the kigo, "Pearl Harbor Day" than on the newspaper.

P: This haiku was my first choice, as well. When I read it, I had a very powerful reaction which, only upon reflection, am I able to analyze. For me the power of this haiku lies in its ability to hold two opposing sentiments at the same time: it brings together both the memory of immense destruction as well as a tribute to the highly artistic and elegant culture that brought the destruction. It welds together both horror and grace, deep hurt and great accomplishment simultaneously. And all without preachiness or shrillness. The poet has handled a very heart-wrenching topic with great delicacy and subtlety. I would also remark on the syllable count, 4-6-8 (for a total of 18 syllables). To my mind such an extreme deviation from conventional form can be justified since the subject itself is so extreme.

J: I agree with Patricia that this is an outstanding haiku. My only awkwardness is in the language as I have suggested. And though I'd like to see the flow of words

worked on a bit, I think it's worth it since it's such a powerful image.

Patricia also chose 3019 and 3067. Jerry chose 3066 and 3068.

3019: a dump truck passes
 fully loaded with gravel
 the days are shorter

P: I liked the image in this haiku because it addresses life, not in its prettiness or sweetness, but rather in its dailiness, its necessity, and its stripped-down essentialness. And it holds within itself that certain urgency that we all feel about being vulnerable or unprepared for harshness and adversity * the scramble of trying to keep one's head above water. I also like that its image is of modern twentieth century life.

J: This also is one of my favorites, just not one of my top three. I am tempted to say I like the "concrete" image * but I won't. Patricia is right, this is right at the center of life. This is what life's all about. I think this is a very strong haiku.

3066: new diary
 leaving a blank page
 for the day I skipped

J: For me this is a very warm personal insight. We all have our days that we might want to think about later, or simply to skip. I also like the flow from the kigo, "new diary", to the idea of a blank page for a skipped day. I think it works well.

P: This haiku with its page left blank leaves room for the reader to imagine how it could have been skipped, how it might be filled in, or why it may always remain blank so that the reader's own mental journey feeds and enriches the haiku. What a gift! In both directions.

3067: crowded museum
 everyone also looks at
 the sleeping baby

P: I chose this haiku because I find it to be so true to the experience. I have been in this museum. Without saying it the poet reminds us of how our mental processes are

heightened by being in a museum, especially those processes related to looking. As a result the baby becomes, incidentally, as much an object of intense observation as are the paintings or museum artifacts. It's almost with a chuckle, we see these museum-goers (ourselves) peering at painting after painting and, coming to the baby, studying it with the same intense regard!

J: I agree with Patricia that this is a very good haiku. What's the difference between the image of art or artifact and a sleeping baby? They may all be powerful images. The immediacy of early life is the sort of thing museums are made of. We see that if the museum makes sense, it is so because the baby makes sense. We get a new perspective from this image.

3068: at the far edge
of the pond in shadows
a white swan

J: I think this is a very strong image. There is a dramatic contrast of the white swan against a background of shadows and this, for me, raises a feeling of hope in a shadowy time. Sorry, I can't help wanting to tinker with it ... I'd like to re-write it as: the pond in shadows/a white swan/at the far edge. This makes the haiku a little more mysterious for me. In any case, I think the image is wonderful.

P: For me this image is too beautiful and, therefore, uninteresting. Using the swan as the central image is fraught with difficulty because it is so strongly associated in the Western mind with classical grace and beauty. "A pond in shadow" does not create a new or unexpected swan experience to my mind and so I am left desiring more.

J: I agree with Patricia that if this is "uninteresting," it may be because this haiku has been written before. Searching the literature will, I think, produce many similar verses. Having said that, again, I recognize that it's the writer of THIS haiku who tells us of the moment that HE/SHE discovered the swan. Therefore it's special. As we said when we started, we all learn from each

other so we are interested in your haiku ideas and practice. We can be reached at machmiller_alpat@msn.com or jersan@cnmnetwork.com. Our mailing addresses are:

Patricia Machmiller

Jerry Ball

As a final note 3023 written by Jerry was on Patricia's final list of candidates. Good writing to you * p&j

1998 MEMBERS ANTHOLOGY In-Hand Deadline May 31, 1999

Please submit haiku for the 1998 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 1998, 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 *GEPP0*. 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, 1999** with \$2.00 (for mailing costs) to:

June Hymas
Yuki Teikei Haiku Society –
Members' Anthology

New Officers for 1999-2000

Welcome to the 1999-2000 slate of Yuki Teikei officers!

President: Roger Abe
 Vice President: Patrick Gallagher
 Secretary: Jean Hale
 Treasurer: Kiyoko Tokutomi
 Board Members at Large: Patricia Machmiller,
 June Hymas, Alex Benedict.

=====

Message From Alex Benedict

It has been an honor for me to serve the society as president for the past five years and to work with everyone who has carried on the society's meetings, events, and publications with such dedication and enthusiasm. Pressures of my professional life make it difficult to continue as president, but I am looking forward to doing what I can for the new officers as a board member at large.

As always, my deep appreciation to Kiyoko Tokutomi for continuing to be the guiding spirit of this organization.

The participation of haiku poets in the pages of the Geppo is one of the main ways we all keep in touch with one another: My special thanks go to Jean Hale for her patient dedication to making sure the Geppo appears in our mailboxes year after year. Her work is a wonderful gift to our society, for which I for one am forever grateful. In addition to the haiku that are at the heart of our practice, we've seen members' Challenge Kigo essays, the Art of Haiku articles on haiku practice edited by Christopher Herold, Fay Aoyagi's renku diary, and now, Patricia Machmiller and Jerry Ball's new Dojin's corner, an exciting new version of some of the expert feedback on members' haiku we saw in Geppos of the early '80's.

In these past few years we've also seen members' energy manifested in the monthly meetings, Retreats at Asilomar, the Teahouse and autumn moon reading series, last September's Renku seminar and occasional publications such as the annual Anthologies

and special chapbooks. Many thanks to the board: Roger Abe, Alice Benedict, Kiyoko

Tokutomi, June Hymas, and Patricia Machmiller, for their support in organizing and putting all these efforts into effect.

Finally, a warm welcome to Roger Abe as the new President. His enthusiastic leadership, combined with the continued dedication to writing haiku shown by the membership leads me to anticipate a happy association with the Yuki Teikei Haiku Society for years to come.

Meetings and Events

**YT North Regular Meeting
 April 10, 1:00 PM
 Valley Health Center
 1993 McKee Road at Ludlow Way
 San Jose**

From 280/680 go west on McKee and turn right at Ludlow (Wendy's), from 101 go east on McKee and turn left at Ludlow (just past the park).

The new navy blue and light orange building is on the corner. We will meet in a Conference Room or Multi Purpose Room located just west of the McKee/Ludlow entrance.

Please contact Roger Abe if you have questions at telephone

**YT South Regular Meetings
 Saturday, March 20, 1:00 P.M.
 Borders Books, Long Beach**

Jerry Ball leads these meetings. For information call him at

□

Reading At Palo Alto Senior Center

Four members of Yuki Teikei gave a reading at the Palo Alto Senior Center on February

17, 1999. The seniors were warming up when Kiyoko Tokutomi arrived along with Mary Hill, June Hymas, and Patricia Machmiller. It was a sunshiny day after rain the night before and the high-windowed room was full of light and the bubbly spirits of the seniors. Kiyoko talked a bit about how she and Kiyoshi had founded the Society after he lost his hearing and then she read some of her haiku published in Japan. Patricia read three haibun written in response to the trip to Japan taken by the YT group in April, 1997. The haibun were inspired by the visit to Matsuyama Castle when the cherry blossoms were at their peak. She was followed by Mary who read haiku composed while in Mexico visiting her daughter recently. Mary's sense of humor was evidenced in many of her haiku, such as:

Spring night: out the window
when I turned on the light
that orange cat burglar!

June batted clean-up as they say in some circles and presented the seniors with not only an excellent reading but a little information about writing haiku and the pleasure derived from capturing personal moments in form. She showed a page from one of her journals which had not only haiku but a colored-pencil drawing and a found feather. This aspect caught the imagination of several of the seniors. June showed the hand as the counting instrument recommended by Clark Strand and mentioned his book, *Seeds From A Birch Tree*, for those who wanted to learn more. A number of people showed interest and inquired afterward about our meetings. One person in the audience was an aunt of Richard Tice who has published an excellent book of haiku, *Station Stop*. The hardcover book with sumie paintings by A. Aiko Horiuchi can be purchased for \$8.00.

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GEPPŌ

is the bimonthly study-work journal of the Yuki Teikei Haiku Society. Haiku are published as submitted, and members may cast votes for haiku from the preceding issue. In this way we learn by studying the work of others, and by the response to our own work. Subscription is \$15.00 per year, which includes membership in the Society.

Editor • Jean Hale
Design • Alice Benedict
Yuki Teikei Haiku Society

1999-2000 Officers

Roger Abe, President • Pat Gallagher, Vice President
Kiyoko Tokutomi, Treasurer • Jean Hale, Secretary
Patricia Machmiller, June Hymas, Alex Benedict, Members at Large