

G E P P O

the haiku study-work journal

of the

Yuki Teikei Haiku Society

Volume XXIV:2

March-April 2001

Members' Haiku for Study and Appreciation – Jean Hale, Editor

- | | | | |
|------|---|------|--|
| 4067 | Ginkgo leaf in the stream
you will take
a long journey | 4075 | spring river
the icebergs melt in the sun
full stomachs |
| 4068 | hurricane season—
a brown leaf twirls
at the end of spider silk | 4076 | the spire of the church
can be seen from afar
remaining snow |
| 4069 | Home for the Aged
rose petals curled
beside a crystal vase | 4077 | naked light bulb
hanging from an old tree
spring thunder |
| 4070 | tornado weather
overalls limp on the line
the sky yellow | 4078 | under his arm
he holds a portfolio
spring shower |
| 4071 | full of itself
after the storms of June
Thunder Moon | 4079 | Saint Patrick's Day
the parade canceled this year
hoof and mouth disease |
| 4072 | powwow twilight
the Fancy Dancer removes
his shades | 4080 | spring wind
wild oats restlessly surging
in waves up the hill |
| 4073 | lengthening days
as another year passes
I add a calendar | 4081 | heavy rain run-off
plunging down the roadside ditch
to a sometime creek |
| 4074 | lengthening days
as another year passes
yesterday's dream | 4082 | Easter
shut in alone—
saying the rosary |
-

- | | | | |
|------|--|------|--|
| 4083 | treasure
in the toddler's palm...
a rainbow | 4094 | out for a Spring walk
caught behind a caravan
of baby strollers |
| 4084 | a painted rock
finds plain cousins—
the sprinkler horns in | 4095 | ...on a park bench
gazing out at the melting snow
his writing hand still |
| 4085 | upset by something
I cannot name—
the mock rose blooms | 4096 | tall Black man
from his face my eyes drop
to his withered arm |
| 4086 | the punishment
fits the crime
his silence | 4097 | March wind
knocks down
a budding branch |
| 4087 | nesting battle—
high in the date tree
two ravens | 4098 | after filling out
income tax forms—
a nosebleed! |
| 4088 | first day of spring—
the anthill that wasn't
there yesterday | 4099 | from chill ground
red tips of peony bush
appearing |
| 4089 | vernal equinox—
footprints in the creek bed
parting the snow | 4100 | passing cloud—
the bush wren tips
to water in a hoofprint |
| 4090 | in this desert heat—
the coolness of spring grass
the coolness of feet! | 4101 | trespassing hiker—
buttercups
around the cowpie |
| 4091 | she smiles down
the same eyes smile up –
Easter Morning | 4102 | day lightning—
new leaves unfurled
around the empty nest |
| 4092 | car keys in his hand
the young and the old man talk—
endless parking lot | 4103 | spring evening –
a single heron
perched on a roof top |
| 4093 | were T-shirts
but fortune cookies
happiness happens | 4104 | a kauri log
washed along on the current ..
flooded river |

- | | | | |
|------|--|------|---|
| 4105 | cats in love –
their simple language
beyond me | 4116 | high school T-stop
blacks board an inbound train
whites board an outbound |
| 4106 | flicked off –
ladybug returns to
same spot on the window | 4117 | well salted sidewalk
on both sides grounded ice sheets
sharper than ever |
| 4107 | national cemetery –
lines of temporary markers
where the grass hasn't grown in | 4118 | spring rain—
at the Air and Space Museum
the intact zero fighter |
| 4108 | the flowers
from two weeks ago
at someone else's grave | 4119 | looking down
at soldiers' graves
white magnolias |
| 4109 | March headwind
the Sunday papers
lift my arms | 4120 | born-in-Japan players
on ESPN mews. . . .
cherry blossoms |
| 4110 | how much farther?
doing the math
as I drive | 4121 | sparse clouds
of swirling mist
seagulls scatter |
| 4111 | no reservations
the drama begins
at the box office | 4122 | still life—
lizard on rock
sunning itself |
| 4112 | jolly Easter party
widower's dark sweater
toothpaste spot on front | 4123 | spring breeze
cherry blossoms
a pink and red sky |
| 4113 | ticking clock
in a cold moonbeam
settling dust motes | 4124 | on the log
a bullfrog
and a fly |
| 4114 | frontier cemetery
so close together
the dates | 4125 | flooded marshland
the swoop of swallows
low over the water |
| 4115 | my old photograph:
in a thorned bush a tiny bird
above oblivion | 4126 | rumble of thunder
the ducks tip up
to search the mud |

4127 listening for
the gold crown sparrow--
not wanting to hear it

naked racers
dashing through the Tenderloin—
Bay to Breakers

Ruth Holzer

4128 the alarm installed
setting a sentry line
of scarlet tulips

Bay to Breakers race—
glints of sun
from discarded water bottles

Michael Dylan Welch

4129 ambulance siren
arriving for my father
broken tulip stems

cheers and clapping,
the end in sight . . .
Bay to Breakers Race

Patricia Prime

Challenge Kigo
Bay to Breakers Race

curbside
in the Bay to Breakers Race
creeping charlie sprigs

Yvonne Hardenbrook

Bay to Breakers Race
San Francisco seems to be
a distant dream

Eve Jeanette Blohm

Bay to Breakers
my shorts slip. . .
I slide

Gloria H. Procsal

Bay to Breakers—
the long fluid strides
of brothers

Carolyn Thomas

my pencil grows shorter
my favorite eraser withers
Bay to Breakers

Ross Figgins

asthmatic attack
ends his second halting mile –
Bay to Breakers Race

Richard St. Clair

spring ritual -
training for the
Carlsbad 5000

Kat Avila

Bay to Breakers Race
she decides to buy
a ridiculously short skirt

Fay Aoyagi

Bay to Breakers Race
some runners run tilted right
some run tilted left

Zinoviy Vayman

SEASON WORDS
for late spring /early summer

selected from the lists in the Members' Anthology

Season: *May, June: spring dream, spring dusk, ~ melancholy, tranquility, beginning of summer, long day, slow day, short night.*

Sky and Elements: *bright, haze or thin mist, spring rain, spring rainbow, spring sunbeam, summer dew, calm morning/evening, cumulus/billowing cloud, cloud peaks, sea of clouds, ocean fog, thunder, lightning, sudden shower, rainbow, heat, coolness.*

Landscape: *spring or summer hills, lake, sea, or river, waterfall, clear water, summer grove, deep tree shade.*

Human Affairs: *awning, parasol, perfume, summer concert, ice water, iced tea, nakedness, bare feet, swimming, sunglasses, wind chimes, mowing grass, weeding, Mothers' day, Memorial Day.*

Animals: *abalone, bee, baby animals (nestlings, fledglings, calf, colt, kitten, puppy, fawn, lamb, etc.), cats in love, crane, flying squirrel, frog, izard, pheasant, robin, mud snail, soaring skylark, stork, swallow, tadpole, nightingale, 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, water beetle.

Plants: blossoms or leaf buds of trees and shrubs (almond, apple, apricot, cherry, plum, etc.), forget-me-not, grass sprouts, hyacinth, mustard, parsley, California poppy, primrose, seaweed, violet, amaryllis, bamboo sprouts, carnation, cactus flower, dahlia, dill flower, foxglove, fuchsia, gardenia, geranium, gladiolus, summer or rank grasses, hibiscus, hollyhock, honeysuckle, hydrangea, iris, lily, lotus, marigold, mold (mildew), moss grown (mossy), oxalis, peony, rose, salvia, sunflower, summer thistle, leafy willow, yucca



**Submission Guidelines
for GEPP0**

- Deadline for the next issue is June 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. Each of the poems you select will receive 1 point. Poems with the top number of votes are reprinted with the author's name in the next issue.
- Send to:

Membership in the Yuki Teikei Haiku Society is \$20.00 per year in the U.S. and Canada and \$25.00 International. Membership includes six issues of the *Geppo* per year.

Members' Votes for January-February

- Claire Gallagher – 3999-0 4000-2 4001-1
 Roger Abe – 4002-1 4003-0
 Alan Mietlowski – 4004-3 4005-3 4006-0
 Gloria Procsal – 4007-4 4008-0 4009-5
 John Stevenson – 4010-5 4011-7 4012-0
 Patricia Prime – 4013-1 4014-4 4015-3
 Christine Michaels – 4016-0 4017-4 4018-0
 Carolyn Thomas – 4019-2 4020-2 4021-6
 Teruo Yamagata – 4022-1 4023-3 4024-1
 Karina Young – 4025-1 4026-0 4027-3
 Fay Aoyagi – 4028-1 4029-2 4030-2
 Ruth Holzer – 4031-3 4032-0 4033-0
 Kay Grimnes – 4034-1 4035-1 4036-0
 Elsie Canfield – 4037-1 4038-4 4039-1
 Joan Zimmerman – 4040-1 4041-0 4042-3
 Carolyn Hall – 4043-3 4044-3 4045-1
 Giovanni Malito – 4046-1 4047-6 4048-0
 Anne Homan – 4049-5 4050-2 4051-2
 Ross Figgins – 4052-0 4053-0 4054-0
 Richard St. Clair – 4055-3 4056-0 4057-2
 Zinoviy Vayman – 4058-2 4059-1 4060-1
 Yvonne Hardenbrook – 4061-4 4062-2 4063-2

**January-February Haiku Voted Best
by Readers of Geppo**

your letter
retrieved from the trash
for recycling

John Stevenson

descending moon—
tying the last knot
on the winter quilt

Carolyn Thomas

early spring sun...
countless footprints
fusing

Giovanni Malito

fading memory
the stone angel's
handful of snow

Gloria Procsal

wealthy neighborhood
 the squirrels seem
 confident

John Stevenson

the egret's slow flight
 through the turning leaves
 a sigh of regret

Anne Homan

blowing leaves. . .
 the shiny hearse
 turns the corner

Michael Dylan Welch

a winter stream
 flowing over stone
 his dream of home

Gloria Procsal

morning frost –
 children's footprints
 lead the way

Patricia Prime

in the nursing home
 we sing to silent applause
 the winter garden

Christine Doreian-Michaels

the chickadee sings
 before selecting a seed –
 winter afternoon

Elsie Canfield

winter birthday
 my old cat keeps letting
 his tail get away

Yvonne Hardenbrook



Dojins' Corner

By Patricia J. Machmiller and Jerry Ball

This month Jerry picked a rather large number of haiku that he likes which he then narrowed down to a short list: 4004, 4009, 4010, 4013, 4014, 4020, 4021, 4022, 4023, 4040, 4043, 4061, and 4064.

jb: When I select my favorites I realize that some are selected from reasons of craft, and some are from feelings of personal taste. Feelings of taste, of course, can go in many directions. My three favorites are: 4014, 4020, and 4043. I also like 4021, and 4022 very much. However, I chose 4020 for reasons of taste. This is a tough choice.

pjm: After considerable thought I chose 4018, 4030, and 4036.

4014 morning frost—
 children's footprints
 lead the way

jb: The simplicity of this haiku is what leads me to it. The image is clear, and it's easy to project into it. From the standpoint of craft also, this is well done. It's very trim. Every word is essential and no more words are needed. It feels right.

pjm: The notion of morning when the world and we are young and children in their innocence "lead the way" is admittedly appealing. The image, however, of the children's footprints in the frost being discernible from the adult footprints in a way that shows them to be leading is not credible to me. All one could say looking at footprints after the fact, would be that they, the children's and the adult's, overlap and therefore, the children could be leading—or following. The poet might consider casting the last thought as a question.

4018 angry voices rise
 trees, trimmings strew the alley
 ice-locked on twelfth night

pjm: Twelfth Night is a Christian celebration of the arrival of the Magi at Bethlehem 2001 years ago to pay homage to the baby who had been born twelve days before. This haiku was not among my first-choice list of poems; it was in the second tier of the almost, but not quite. But with each rereading it kept calling to me. Time and again I tried to unravel its meaning. What do Christmas tree trimmings in an alley and angry voices have to do with the Magi coming to offer gifts and homage to the Baby Jesus? The emotion of the haiku recalls for me the T. S. Eliot poem, "Journey of the Magi" — in particular, its darkness. I've excerpted some of it here, but I encourage anyone who hasn't to read it in its entirety:

'A cold coming we had of it,
Just the worst time of year
For a journey, and such a long journey:
The ways deep and the weather sharp,
The very dead of winter.'
And the camel galled, sore-footed . . .
Then the camel men cursing . . .
And the night fires going out . . .
And the cities hostile . . .
A hard time we had of it. .

All this was a long time ago, I remember,
And I would do it again, but set down
This set down
This: were we led all that way for
Birth or Death? There was a Birth certainly,
We had evidence and no doubt. I had seen birth
and death,
But thought they were different; this birth was
Hard and bitter agony for us, like Death, our
death.

Eliot's version of the Magi's Journey matches the mood of the haiku, somewhat. But the haiku is more about anger and scattered ornaments, an image that recalls Kristalnacht to me more so than Twelfth Night. In puzzling over this in one of my re-readings, I realized that this haiku holds both: the Christian celebration of Kings paying homage to a King as well as a visit of another sort, a Nazi night raid smashing windows of Jewish shopkeepers on the eve of WWII and its nightmarish Holocaust. This Twentieth Century image is Twelfth Night turned inside out: Kings honoring a King versus government Gestapo dishonoring ordinary

citizens; a Christian celebration, a Jewish nightmare; discarded ornaments from a birth celebration, broken shop window glass in a show of anger that was to be a prelude to death.

It is difficult to get into this haiku even after many readings. The misuse of the transitive verb, "strew," doesn't help. But it is well worth the struggle if one finds at the end such a rich harvest.

jb: I, too, like the idea of this, and the image conveyed. I especially like it after Patricia's references to Eliot. My difficulty is with the language. The language and excess of image are problems for me. I have trouble with the flow of the language. For me the haiku doesn't read well out loud. I've thought about it and tried to make it work. Also, there are at least two kigo, and maybe three: tree trimmings, ice, and twelfth night. Having said that, I commend the insight into human nature with the author's choice of image.

pjm: Yes, Jerry, there is a plethora of kigo. I think that "ice" does not contribute to the haiku, at all, whereas, the tree ornaments are important, and of course, Twelfth Night is dominant.

4020 candlelight dinner
his hacking cough
shifts the conversation

jb: I chose this because I feel it expresses a truth about personal relationships. For me, it has both an uneasy quality, and also one of concern. The image is very clear, and I can envision two people on what is hoped to be a romantic evening. This is interrupted by ill-health. At first, there is an attempt to overlook this "hacking cough," but eventually it can't be denied and we need to talk about it. I can only imagine in which direction the "conversation" "shifts," but I choose to imagine one of concern. I chose this haiku over 4021 (about the "last knot in the winter quilt" . . . beautiful!) because I think its approach is fresher. Even though it's initially uncomfortable, it has more than one dimension, which is one of the strengths of personal ties.

pjm: A romantic setting—the candlelight with two people, I assume, conversing. The natural flow of conversation, its back and forth, suddenly is interrupted by one person’s “hacking cough.” The poet caught the moment and the change in the subject of the conversation. We don’t know if it was toward illness or away—only that it changed. So, too, in life, we have plans, set a course, and then the unexpected happens, including illness, and we change our plans and actions, even our lives, in response.

4030 basking in the sun
that seagull with the looks
of a wise philosopher

pjm: Seagull is a winter kigo and winter is the season for contemplation. So, too, in the winter of life do we become mellower, more philosophical. I would alter this haiku slightly, as follows: basking in the sun / that seagull with the look of / a philosopher.

I think the traditional form adds to the contemplative feeling of the haiku.

jb: With this haiku, I can see the image clearly, and even identify with it. It doesn’t move me though. I’m looking for something more than a perceived image. Why not a “cat,” for example? I give it high marks on language—the haiku reads well and is certainly a well-crafted image.

pjm: As a result of Jerry’s comment, I did a little more research. Apparently the use of seagull as a winter kigo was introduced into English through a translation error [see *Haiku World*, William J. Higginson, Kodansha International (New York, 1996) p349, for further discussion]. The actual traditional Japanese kigo is “winter seagull.” I think the haiku would need to be revised to incorporate this as I believe the winter quality is essential to the haiku’s success.

4036 water on the ice
three crows along the river
in the bare branches

pjm: “Water on the ice” has an ominous quality to it. And the three crows are like omens of something yet to come. I was thinking that the kigo “spring ice” with its element of treachery and danger (see “Challenge Kigo,” *GEPP0* Jan/Feb 2000) would match this image well. If the poet chose to change this, it would be necessary also to change the modifier of branches in the last line to avoid having conflicting kigo as bare branches is a winter kigo.

jb: I agree with Patricia, this haiku has an ominous feeling—the water on the ice, the crows in the “bare branches.” Also, I agree the haiku has strength. The use of the two kigo here, however, gives me a problem. I think they are distracting and the haiku could be strengthened by eliminating the “bare branches.” How about “dark” branches? Try it. I do commend the author for use of language, and a nice 5-7-5.

4043 garden path
the apprentice
puzzles over stones

jb: In this case I like the quality of the image. There are many possible pictures...many “garden paths,” many “stones”... but this image is embedded into a narrative. Why do I think of “The Sorcerer’s Apprentice”? The apprentice is being challenged to do something that, perhaps, he hasn’t done before and is a little beyond him/her. Also, I think this is well crafted. It’s economical but robust; it doesn’t suffer from being thin. This is a haiku that I can relate to with delight.

pjm: Hmmm—and I puzzle over the kigo . . .



Editor’s Correction

Thank you to Karen Smith of the California State Library (in charge of haiku archives) for pointing out that I transposed the Roman Numerals in the volume number of the last *Geppo*. Please note the January/February 2001 issue is Vol XXIV.1.

Young Leaves
An Old Way of Seeing New

Writings on Haiku in English
 The 25th Anniversary Special Edition
 of *Haiku Journal*

\$19.50 Plus Postage
 U.S. postage \$3.20
 Elsewhere \$5.00

(For a copy signed by Kiyoko Tokutomi
 and inscribed with one of her haiku
 add \$10.00 to quoted price)

Order from:
 Jean Hale

Excerpt from a letter from Robert Major to
 Patricia Machmiller regarding her article in
Young Leaves.

Dear Patricia:

By] your article "Soundings" [in *Young
 Leaves*], I was wonderfully surprised . . . I
 wish that I was as articulate . . . I also favor
 5-7-5 . . . I feel . . . that it is difficult, with few
 exceptions, to write fine haiku [in] 5-7-5 . . .

As you emphasize, the differences between
 the Japanese and English languages are
 marked but I feel . . . we should not
 apologize for the characteristics of English
 and avoid using them . . . There is a rhythm
 [and] lilt to 5-7-5 . . . [in English].

Thanks again so much, Patricia, for your
 article. It gives me heart.

Bob Major

Editor's note: Robert Major is a well-known
 haiku poet who has won the British Haiku
 Society Poetry Award, an international
 haiku competition that accepts only haiku in
 the 5-7-5 form.

Vernal Pool

Spring

by Claire Gallagher and Anne Homan

Vernal pools fill with water during winter rains
 and slowly evaporate as the weather warms,
 the days grow longer, and the rains stop.
 Seasonal rain fills shallow meadows, potholes
 in high terrain, and acres of non-tidal marsh.
 These seasonal wetlands support diverse
 vegetation and life forms.

In pools on rocky surfaces, tiny animals such as
 fairy shrimp live out short lives; in pools on
 soils, specialized wildflowers bloom. In the
 San Francisco Bay Area, some of these flowers
 are blue downingia, yellow glue-seed; and
 bluish vernal pool mint with its refreshing
 fragrance. The flowers begin blooming when the
 evaporating water recedes; this results
 in multicolored rings of flowers.

Observers who have the good fortune to
 experience the color and aroma of wildflowers,
 the abundance of small life forms, and the
 migrating or nesting birds drawn to the vernal
 pool, surely have experienced spring!

vernal pool
 nearby children chanting
 ring-around-a-rosy

Claire Gallagher

arising
 around my feet
 two vernal pools

Patrick Gallagher

Journal Writing
 A Powerful Tool for Transformation
 Workshop offered by Donnalynn Chase

Date: May 15, 2001
 Time: 7:00 to 9:00 PM

Location: Center for Integrative Medicine
 O'Connor Hospital, Suite 170
 455 O'Connor Drive
 San Jose, CA

Cost: \$25.00 on day of workshop

Contact Donnalynn at

Calendar

May 12 - Haiku in the Teahouse "Young Voices," Kelley Park, San Jose. Our annual Spring Reading will feature poets Patrick Gallagher, Anne Homan, Joan Zimmerman and perhaps others. In the spirit of Spring, we particularly encourage new and emerging poets to come and participate in an open reading. All participants will be recognized with a certificate of appreciation (won't that spell extra credit to your teacher?) A tour of the garden will start at the Teahouse at 1:00 p.m. The reading will begin at 1:30 p.m. in the Teahouse.

June 9 - Ginkgo (haiku writing walk), 1:30 p.m., Hakone Garden, Saratoga*

July 14 - Tanabata Celebration (Party), 6:00 p.m., Livermore

August 11 - Meeting 1:30 p.m., EVHC

September 30 - Moon-Viewing Party, 6:00 p.m., Sunnyvale

October 13 - Autumn Haiku Workshop, 1:30 p.m. Japanese Friendship Garden

November 10 - Kukai (haiku review, submit poems in advance), 1:30 p.m., EVHC

December 8 - Holiday Potluck, 6:00 p.m., TBD

Note: The next Yuki Teikei Haiku Retreat at Asilomar will be held on January 11-14, 2002.

The Yuki Teikei Haiku Study Group of Southern California meets the third Saturday of every month from 2:00 to 4:00 PM at Borders Book Store in Long Beach. Call Jerry Ball to find out about specific activities.

Website: www.yukiteikei.org

GEPP0

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 \$20.00 per year in th U.S. and Canada and \$25.00 International. which includes membership in the Society.

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

2000-2002 Officers
 Roger Abe, President, Anne Homan,, Vice President
 Patricia Machmiller, Treasurer, Jean Hale -Secretary
 Kiyoko Tokutomi , Patrick Gallagher -Board Member at Large