

GEPPŌ

*the haiku study-work journal
of the*

YUKI TEIKAI HAIKU SOCIETY

VOLUME XXXII:1

Jan-Feb 2007

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

- | | | | |
|------|--|------|--|
| 6653 | Nibbling on dark chocolate
infused with jasmine green tea
on the hot-tub rim | 6661 | white wafer,
dry on her tongue
the <i>bearsidhe's</i> cry |
| 6654 | The dark-skinned tree pruner
my address on his palm
in calligraphy | 6662 | fortune cookies
and dried persimmon
along the windowsill |
| 6655 | End-of-year hike
round the loop trail
the backlit leaves | 6663 | the sound of scissors
cutting thick cloth
beat of my heart |
| 6656 | two lazy flaps—
the red-tailed hawk regains its
soaring position | 6664 | weeks of frost
heavily within
lines of orange trees |
| 6657 | a jet rumbles by
above the ceiling of clouds—
winter vacation | 6665 | slick highway
in the mirror
headlights crisscross |
| 6658 | one small tumbleweed
leap-frogs over the others—
morning rush hour | 6666 | Valentines Day:
sorting the mail
finding disappointment |
| 6659 | hoarfrost
on the windshield
fingernail moon | 6667 | Snow swirls
in frenzied spirals —
the late train is late |
| 6660 | a fisherman's catch
surfacing
the heron's breath | 6668 | at a standstill
inside a bay window
a winter fly |

- | | | | |
|------|---|-----------------|--|
| 6669 | probability low
in this area of the sea
still watching for whales | 6680 | practicing tai-chi
in their winter garden
old Chinese couple |
| 6670 | I had not expected
to see such massive house
with no lawn | 6681 | computer photo –
drifting in the car’s headlights
spring snow |
| 6671 | dying friend
the winter wild geese
keep calling | 6682 | winter mountain
the gate to the walkway
locked and barred |
| 6672 | from one tree
to the next
owl wings | 6683 | first trimester—
sand from the sea shore
falls from your sweater |
| 6673 | depth of winter
all I can hear
is my heart | 6684 | morning light—
an ant enters the shadow
of a grain of dry rice |
| 6674 | depth of winter
the sea takes a bit more
of the footpath | 6685 | scattering sparrows . . .
the baker starts to crank
his red-and-white awning |
| 6675 | short day
i write three poems
then throw them away | 6686 | i hear my mother
as i sigh while sewing -
winter sunshine |
| 6676 | lengthening days—
cat in the window
talks to a gull | 6687 | this withered leaf
tells me a red alder is near
- news of his death |
| 6677 | LA winter -
palm fronds
going for a walk | 6688 | winter wind mingles
with the rustle of priests’ robes
who am i today? |
| 6678 | first fog –
he writes
the old year again | 6689 | an early supper
in the nursing home –
winter mountain |
| 6679 | emergency room –
watching them examine her
from a trash can seat | 6690 | muddy road –
how many deer
have passed this way |

- 6691 beneath
the army blanket —
a night of peace
- 6692 winter stars —
I try to remember
their names
- 6693 loose antlers —
he wets down the last hairs
over his scalp
- 6694 the sound of falling snow
she remembers the time when
her hands were not worn
- 6695 divorce papers served
and she's off to the islands
my winter heart break
- 6696 dryer repairman
wearing a ten gallon hat
midwinter sun
- 6697 dusty ribbons
for a champion stallion
Valentine's Day sale
- 6698 snowfall
the sound of distant traffic
white on white
- 6699 depths of winter
beneath a barren tree
a barren nest
- 6700 errant robin
clumps of snow
budding in the trees
- 6701 the winter sea
slate colored waves pounding —
empty boardwalk
- 6702 pink camellia
buds form in mild winter -
overnight freeze
- 6703 a break in winter
red roses, chocolate hearts
Valentine Day
- 6704 January afternoon
the sun tracing
her profile
- 6705 winter moon —
to know the sound
of snow falling
- 6706 the new year —
basking in the sun
of unforgettable memories
- 6707 north wind —
small birds and children
puffed out in down
- 6708 our footprints
where we walked together
in yesterday's mud
- 6709 he loves me, he loves me!
this arrow and this heart
set on white lace
- 6710 worn hat box
closing the lid
on memories
- 6711 concentration camp
the cemetery gate
stands wide open
- 6712 conversation
over the fence
with the neighbor's dog

- 6713 in her overcoat
a friend orders
iced tea
- 6714 muddy road –
two cars, a pick-up and tractor
stuck axel high
- 6715 work boots
waiting by his chair-
a father’s legacy
- 6716 morning pond
since my last night’s skating
already healed ice
- 6717 anthracite coal:
driven through invisible cracks
powdery snow
- 6718 peal of laughter . . .
a salt truck screeches
to a complete halt
- 6719 moonless night-
wondering if I’m heading
in the right direction
- 6720 two ravens take their
place beside the stone Buddha-
winter stillness
- 6721 in the crosswalk
a party mask left behind-
New Year’s Day
- 6722 below freezing
black angus in the meadow
stick together
- 6723 high winds
the morning news papering
my patio

- 6724 mockingbird
on bare branches —
silent morning
- 6725 seagull
a crab in the air
gasping for water
- 6726 beauty parlor
the girls in the back
trade facelift tales
- 6727 Alzheimer’s
she can’t remember
which car
- 6728 June morning
hundreds of chairs
on the lawn

CHALLENGE KIGO
Swans by Ebba Story

On the tow path
the clamorous swans
bully two tough guys

Joan Zimmerman

swan’s feet —
the pulse
of my heart

Autumn Moon

a girl
looks into her reflection-
where is the swan?

Melissa Stepien

graveyard of the rich
pond water once full of swans
holding emptiness

Carolyn Thomas

cumulous clouds —
a lone swan in the pond
fluffs her feathers

Marianna Monaco

city park
a visiting swan
swims in circles

Laurabell

from another era
a swan duo etched in glass
shower doors

Judith Schallberger

after death
as if I've never lived
swanless lake

Zinoviy Vayman

swans on the pond
all my color prints
black and white

Yvonne Hardenbrook

chilly morning
the swan fights itself
in the window

Karin A. Grimnes

a gliding swan
she fingers
his old photo

Nardin Gottfried

restaurant mirror
origami swans
in flight

Patricia Prime

steady wind—
my toddler mimics
the one-legged swan

Michael Dylan Welch

tai chi
along with the song
about two swans

Ruth Holzer

field blanketed in white
suddenly the whole field moves —
swans in flight

Joan C. Sauer

which swan
will stay the summer
which peony

Michele Root-Bernstein

morning at the pond
the swan assured of its place
in ballet

Barbara Campitelli

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.*

**Submission Guidelines
for GEPP0**

Deadline for 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. 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

Send to: **Jean Hale**

MEMBERS' VOTES FOR NOV-DEC

Barbara Campitelli – 6569-0 6570-4 6571-0
 Nardin Gottfried – 6572-5 6573-0 6574-6
 Joan Zimmerman – 6575-7 6576-1 6577-1
 Joan Ward – 6578-1 6579-0 6580-6
 Linda Galloway – 6581-4 6582-6 6583-3
 Teruo Yamagata – 6584-0 6585-2 6586-1
 Patricia Prime – 6587-8 6588-2 6589-1
 Gloria Procsal – 6590-3 6591-1 6592-5
 Ruth Holzer – 6593-3 6594-2 6595-0
 Graham High – 6596-2 6597-1 6598-1
 Cindy Tebo – 6599-2 6600-1 6601-6
 Ann Homan – 6602-2 6603-0 6604-1
 Marianna Monaco – 6605-4 6606-2 6607-2
 Judith Schallberger – 6608-0 6609-0 6610-0
 Kay Grimnes – 6611-7 6612-7 6613-3
 Carolyn Thomas – 6614-5 6615-3 6616-3
 June Hymas – 6617-3 6618-0 6619-2
 M. Root-Bernstein – 6620-3 6621-4 6622-0
 Laurabell – 6623-5 6624-0 6625-2
 John Stevenson – 6626-8 6627-1 6628-11
 Deborah Kolodji – 6629-3 6630-3 6631-2
 Desiree McMurry – 6632-1 6633-1 6634-8
 Autumn Moon – 6635-4 6636-0 6637-2
 C. Doreian-Michaels – 6638-1 6639-0 6640-0
 Y. Hardenberg – 6641-4 6642-3 6643-0
 donnalynn chase – 6644-3 6645-1 6646-0
 Zinovy Vayman – 6647-0 6648-1 6649-3
 M. Dylan-Welch – 6650-0 6651-2 6652

**NOV-DEC HAIKU VOTED BEST
BY READERS OF GEPP0**

reversible jacket
the side
I always show

John Stevenson

depth of winter
in a world of shadows
only mine moves

Patricia Prime

fruitcake
a friendship
that never changes

John Stevenson

winter rain
I sprinkle more flour
into the bread dough

Desiree McMurry

first snow
a crow ruffles
its feathers

Kay Grimnes

dark red roses
the quiet beep
of a monitor

Kay Grimnes

moving day
I hold my breath
to hang the wind chime

Michael Dylan Welch

pumpkin field -
the faces
not yet formed

Nardin Gottfried

Thanksgiving
blizzard
no one arrives

Joan Ward

a pumpkin face
collapsed in on itself —
my new chin hair

Linda Galloway

winter moon
each pill laid out
in the same order

Cindy Tebo

autumn light
the postal truck
in the cemetery

Nardin Gottfried

long night
of hidden regret
cry of the loon

Gloria Procsal

Thanksgiving
the silence after
her political comment

Carolyn Thomas

winter storm
the undressed tree
shows its age

Laurabell



Dojins' Corner

November-December 2006

by Patricia Machmiller and Jerry Ball

jb: Here are my choices: 6569, 74*, 81*, 90, 91, 94, 96, 6605, 11, 14, 25, 28*, 34, 41, 42, 51, 52. "*" indicates my choice to discuss.

pjm: My favorites this time are: 6574, 6581, 6585, 6587, 6598, 6600, 6601, 6612, 6613, 6614, 6619, 6623, 6626, 6627, 6630, 6631, 6637, 6641, 6648, 6649, 6650, 6651, and 6652. As you can see I had quite a few favorites; I finally got my list pared down to these six: 6585, 6587, 6613, 6627, 6630, and 6652. Choosing three from these six was enormously difficult; the quality of all six, in my mind, is very high. With that caveat, I did choose these three to write about: 6585, 6587, and 6613.

6574 pumpkin field
the faces
not yet formed

jb: There are many fine haiku in this *GEPP0*, and this is one I especially like. At first it appears to be a nature sketch, a shasei. That is, it's a haiku about young pumpkins just coming into their prime. But on closer inspection it seems to be an internal haiku about the mind of the writer who's thinking about Halloween. *Where are the "faces" that are "not yet formed"?* They must be in the mind of the writer or reader. In either case it is about the impending change (fate?). The pumpkins have a future and this is what's in the mind of the writer. The haiku is an invitation to consider our own fate. Recall Eliot:

There will be time, there will be time
To prepare a face to meet the faces that you
meet

pjm: The poet's text holds two different images. One is of a field of pumpkins in their early state of development when the distinctive characteristics of each pumpkin—roundness, elongatedness, lop-sidedness—has not yet come into play. Another is of a mature field ready for picking and swarms of children with their unformed faces are searching the rows for the perfect carving pumpkin. This ambiguity of how to read “the faces” gives the poem an interesting aspect and contemplation of the two images brings to the fore the difference between an immature and a mature face whether it be pumpkin or person.

6581 gleanings –
the last line of
the eye chart

jb: “gleanings” is a word not often used these days. It refers to the “second harvest”, the one after the main harvest. The “gleanings” are the leftovers. In medieval times the gleanings were sometimes left for the peasants as a kind of payment for their harvesting. The hardworking and experienced “gleaner” could collect a welcome amount. As such it seems to carry over to the eye chart. The last line of the eye chart is, of course, the most difficult to see. Its experience is immediate. No one needs to tell you that you can't see.

pjm: If you were given the assignment to write a haiku that made the reader “see” an abstract image, what would you write? Ultimately that's what this haiku does—and very successfully. The poet has taken two concrete, real-world images and put them side-by-side. The result is a completely abstract image of a series of broken, haphazard lines. I've only seen this done once before. Congratulations, poet. I'm impressed!

6585 the new calendar
from the southern hemisphere
how shall I hang it?

pjm: Yes! The poet with one question expresses precisely that quirky, very

unscientific thing we all do when thinking of the other hemisphere—we turn it upside! I love the tongue-in-cheek tone and the understated humor. The touch is light and sure. Excellent!

jb: I agree, Yes! Let's move outside the box. So simple, and so deep. We all know the answer to the questions, but we're asking “What's the question” in this case.

6587 depth of winter—
in a world of shadows
only mine moves

pjm: In the dead of winter a world of shadows. That describes perfectly a snow-covered, frozen landscape. And the feeling of death and isolation permeates the image. Only one shadow moves; I feel that I am in the 9th Circle.

jb: I remember in Minnesota when the temperature dropped to thirty below zero. My eyes would have tears and these would freeze. This, for me, is the experience of “depth of winter.” Truly, everything seems frozen, except, possibly my shadow.

6613 sprung mousetrap
the hushed squeaking
of a fan

pjm: Death, even that of so small a creature as a mouse, is honored in this haiku. The “hushed squeaking” is like the last, pitiful utterance of the mouse. Bu the fan continues it's hushed squeaking with each turn. Hushed as it is, it is a small requiem for a small thing. I admire very much the way the poet matched the two parts of this haiku—the tone of each, the uncomplicated presentation, the ordinary subject matter. I can't praise this haiku enough.

jb: This is a shasei haiku, a nature sketch. Two images are juxtaposed: the sprung mousetrap and the hushed fan. It's tempting to say the sprung mousetrap is a “small” thing and to brush it aside, and there is a mentality which accepts that. Yet the “hushed

squeaking” reminds us that the mouse might “squeak” too. Here is a good example of Eliot’s “objective correlative.”

6628 reversible jacket
the side
I always show

jb: This haiku suggests the duality between the public and the private. Though I “show” one side consistently, there still is another side which I keep to myself. Others may, or may not, know this, but *I* know it. And for some reason, or perhaps merely by habit, I keep it a secret.

pjm: An intriguing image with the potential or making a great haiku. Although I am taken in, I can’t quite get a handle how to go deeper into the poem. I can work with the jacket image—this brings in winter and covering, perhaps, even, disguise. But I need more to reach the next level. I feel that the poem has two lines and I’m waiting for the third to show me the way farther in.

Patricia and Jerry welcome your comments. E-

message via Jean Hale at her GEPPPO address.

**CHALLENGE KIGO
FOR NEXT ISSUE**

Spring Training
by Ebba Story

In early spring the baseball pros head for Florida and Arizona to literally warm up, to stretch and get back into shape. This year Japan has sent some of its players to the US to get ready for the serious games ahead. Loyal fans follow the players in this annual sports migration and take in the sights of the southern climes as well as the pre-season games. As bulbs are pushing their leaves into the sunlight, these highly trained men are also pushing themselves. After the contraction of winter,

the whole spectrum of nature (including professional baseball players) is experiencing the expansive potential of spring.

spring training
she admits
she is not adventurous

Wendy Wright

spring training
footsteps chasing footsteps
in the labyrinth

Fay Aoyagi

the salesgirl assures me
the lace panties will stretch
spring training

Ebba Story



The annual membership fee for the Yuki Teikei Haiku Society in the U.S. and Canada is \$26.00. For international members the fee is \$31.00

Membership entitles you to six issues of Geppo per year and the annual anthology.

YUKI TEIKEI HAIKU SOCIETY
Meeting and Kukai, January 11, 2007
by Ann Bendixen

Our meeting began at 1:30 PM in the Markham House at San Jose History Park. Jerry Ball relayed information about the upcoming Haiku Pacific Rim Conference that he is planning. It will be held in Matsuyama, Japan this April.

Eighteen poets had submitted three haiku each to Patricia Machmiller by last Wednesday so she could print them for this kukai. Everyone could vote for six haiku. For the benefit of new members, she announced that when a poem receives one vote, it is considered "born."

Carol Steele read the haiku with two other members counting the votes.

Two outstanding poems tied for first place. One of them by Patricia Machmiller has been submitted to a journal and is not available for printing in the Geppo at this time. The second winning poem by Fay Aoyagi follows.

old year turns to new
a thousand voices
I hear in the wind

Fay Aoyagi

Six haiku tied for second place. One of these excellent poems by Claire Gallagher is being submitted to a journal and is also not available for printing at this time.

a boy's voice
carries on the pond—
reeds bending

Susanne Smith

two ravens take their
place beside the stone Buddha-
winter stillness

Betty Arnold

assisted living
the window blinds askew
in winter sunlight

June Hopper Hymas

winter mountain
each runner taps the sign post
before turning back

Alison Woolpert

tule fog
skyward from the levee
an egret lifts

June Hopper Hymas

Calendar

April 21 – 1:30 to 5:00 (Please note change in location.) Chase Studio in San Jose.

Topics to include:

- YTHS news by Carol, etc.
- Japan trip hi-lights by YTHS travelers
- Buddhist-inspired kigo by donnalynn
- Haiku writing and sharing

Contact donnalynn at

for more info

or directions.

Meeting rescheduled to third week to include members returning from Japan. Also location changed due to retreat visitors and building upgrades at Jikoji.

May 19 – 10:00 AM Workshop, Tea House, Japanese Friendship Garden, San Jose. Featured readings by Jerry Ball and Betty and Jim Arnold, followed by an open reading. There will also be a ginko.

June 9 – 1:30 PM Hakone Gardens, Saratoga (Big Basin Way)

July 7 or 14 – ~~Tanahata~~ at the home of Ann Homan

Sept 7 – 10 Asilomar

2007 Yuki Teikei Haiku Society Retreat
Asilomar Conference Center, Pacific Grove, CA
September 7-10, 2007
(Friday- Monday)

Each year the Yuki Teikei Haiku Society hosts a long weekend haiku poetry retreat at Asilomar Lodge & Conference Center, located along a dramatic section of the Monterey California coastline. The retreat is designed to inspire and nurture the creative spirit of haiku poets near and far. Guest speakers will offer insight into the process of writing haiku. And the program is designed to allow ample time for attendees to wander and write in a relaxed and informal atmosphere. Opportunities are also available for poets to share their work and participate in renku.

Asilomar is a beautiful natural setting near the Pacific Ocean, and the Conference Center is nestled in sand dunes at the edge of a coastal forest. Magic fills the air in this location: paths leading to the beach are shrouded in morning mist, tide pools and shorebirds abound, and the changing tides are graced by spectacular sunsets at dusk. The tranquility and vitality of the area naturally support the creative process.

The theme for our 2007 meeting will be **"Traveling with Haiku."** We will examine the use of haiku in travelogues beginning with Basho's classic Narrow Road to the Far North written 400 years ago. Also explored will be the use of haiku and haibun by other classical poets and more contemporary writers as popular forms for recording their journeys. A blank journal and basic art supplies will be provided to each attendee. Our goal will be to encourage attendees to begin a travelogue of their own whether it be of their journey to Asilomar or simply their journey through life.

Special presenters for our retreat will include: master artist Patricia Machmiller, guiding us in the area of artistic expression; Jerry Ball, directing a section on the writing of haibun; and Donnalynn Chase, sharing her photo-haiku journal composed during a recent trip to Europe. Other honored guests include Emiko Miyashita from Japan who will lead our Annual Kukai, and Tei Matsushita who will be completing her translation of the Tokutomi letters. A special celebration of the life and poetic work of our beloved Kay "Katie Faith" Anderson will take place on Sunday morning, 9/9/07.

Total cost of the retreat is \$450, which includes three nights lodging and meals. To register, please complete the form below and forward with a \$100 deposit to reserve your space. The deadline for registration is June 1st, and there is a \$50 discount for individuals paying in full by that time. Otherwise, balance of \$350 will be due on arrival.

Mailing address: **Betty Arnold,**
(Make checks payable to Yuki Teikei Haiku Society.)
For further information, e-mail Betty Arnold at _____

Name: _____

Address: _____

Phone: _____ Email: _____

Special Considerations: _____

Vegetarian meals: Yes No (please circle)

Yuki Teikei Haiku Society sponsors the annual
KIYOSHI AND KYOKO TOKUTOMI
2007 BIG ONE MEMORIAL HAIKU CONTEST
IN HAND DEADLINE MAY 31, 2007

Prizes: \$100 - \$50 - \$25

CONTEST RULES

- HAIKU IN ENGLISH OF 17 SYLLABLES IN 5-7-5 PATTERN
- EACH HAIKU MUST USE ONE KIGO (SEASON WORD) FROM THE CONTEST LIST
- HAIKU WITH MORE THAN ONE RECOGNIZED KIGO, OR THAT DO NOT USE A LISTED KIGO WILL BE DISQUALIFIED.

2007 CONTEST KIGO LIST

NEW YEAR:	New Year's Morning
SPRING:	hermit crab, jacaranda
SUMMER:	mosquito, lemonade
AUTUMN:	waters of autumn, hurricane
WINTER:	Veterans Day, cold sparrows

- Entry Fee \$7.00 per page of three haiku. No limit on entries. Entries will not be returned.
- Submit 4 copies of each page, with your name and address on only one copy, typed on 8 ½ X 11 paper.
- Make checks or money orders payable to "Yuki Teikei Haiku Society." Overseas entrants please use International Postal Money Order in U.S. currency only.
- For results list, send an 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 the YT President and the Contest Chair.
- Final selection will be made by a distinguished haiku poet. The Society may print winning poems and commentary in its newsletter, annual anthology and current brochures.
- Send entries to:

Jean Hale
Yuki Teikei Haiku Society