

G E P P O

the haiku study-work journal

of the

Yuki Teikei Haiku Society

Volume XXXII:2

March-April 2007

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

6729 their young leaves
just opening —
uprooted trees

6730 watching for ravens
in a grove of white birch —
April afternoon

6731 shimmering
in the sake cup —
a cherry blossom

6732 hometown breakfast place
nothing to look at
but the people and the food

6733 pensioner's apartment
a close-up view
of treetop buds

6734 dinner
and a sunset
vernal equinox

6735 late winter
the lone sea lion
disappears in a wave

6736 first day of spring
the green
in this small beach stone

6737 spring moon
the caterer relights
the tea candles

6738 pondering
my next move
the raven spats

6739 clouds cross the sun
a fevered longing
for my desert home

6740 love gone wrong
the spinster
talks to the cat

6741 the blooming vine
he'd chopped away
covers his grave nicely

6742 wilderness rescue
a boy scout badge
on his sleeve

- | | | | |
|------|--|------|---|
| 6743 | old man jogging
keeps up
with his walker | 6753 | rising rivers —
she buries tears in
her dog's fur |
| 6744 | small town library —
all the books
know each other | 6754 | crocuses —
I find a lock of
my baby hair |
| 6745 | broccoli field
where did he
park his car | 6755 | raccoon courting
she watches an old
Zorro re-run |
| 6746 | can of milk —
the holes
at the wrong end | 6756 | spring cleaning
the must save pile
grows bigger |
| 6747 | dark April morning
rain pouring down in torrents —
birds still at the feeder | 6757 | at the dump
a yellow crocus
grows in the rubble |
| 6748 | strong March winds —
a woman blown off her feet
on the parking lot | 6758 | the swollen lake
creeps to the back door
two more days of rain |
| 6749 | gone are the days
rain washes my windows now —
no more spring cleaning | 6759 | a varnished canoe
tied to a mangrove branch
spring tide |
| 6750 | a pleasure boat
suddenly swept downstream
spring river current | 6760 | garage forecourt
a giant gold Easter egg
reflects the sun |
| 6751 | leaving home again
with my shopping bag
days getting longer | 6761 | tranquility
browsing the secondhand books
undisturbed |
| 6752 | a local train is
faster than limited express
All Fool's Day | 6762 | gathering daylight
a chickadee takes the worm
from an open hand |

- | | |
|--|--|
| <p>6763 rainy day
the lackluster shade
of an indigo bunting</p> | <p>6773 wordless poetry
bonsai clippings
cover my feet</p> |
| <p>6764 spring peepers
the silence before
the song</p> | <p>6774 toddler
the puppy's
sudden yelp</p> |
| <p>6765 marble noble
the dust on his raincoat
forms its own wrinkles</p> | <p>6775 spring pond
a grove of tupelo
scritch their branches</p> |
| <p>6766 wet band of beach sand:
reflections of waves,
reflections of clouds</p> | <p>6776 fresh strawberries
the baby robins
chirping</p> |
| <p>6767 heavy snowflakes –
pressing forward I don't see
my footprints behind</p> | <p>6777 again
that funeral parlor smell —
Easter lily</p> |
| <p>6768 Good Friday
a mother-of-pearl omen
appears between clouds</p> | <p>6778 spring dream
the "enchanted prince"
remains a frog</p> |
| <p>6769 feet washing
and egg coloring
spiritual polarities</p> | <p>6779 he sidesteps
wedding date discussion
hazy moon</p> |
| <p>6770 veils of sandy wind
guard the desert horizon
Easter eve</p> | <p>6780 the shepherd's two dogs
slowly head the flock downhill
Easter morning</p> |
| <p>6771 morning coffee
counting each bird
by its song</p> | <p>6781 red-winged blackbird
balanced on a thin stem
with such loud screeching</p> |
| <p>6772 garden center
each birdbath full
of last night's rain</p> | <p>6782 hummingbirds zigzag
around the ground cover —
wings a-whirring</p> |

SPRING TRAINING

spring training
 the only thing that counts
 is making the team
 John Stevenson

spring training –
 his fastball
 better than ever
 Ruth Holzer

Spring training
 the awkward kid
 boots the ball
 Gloria Procsal

spring training
 it's decided
 I have nothing to prove
 Carolyn Thomas

spring training
 the hatchlings
 spread their wings
 Laurabell

spring training
 young and old getting ready
 for what's coming next
 Joan C. Sauer

spring training
 camera's focus
 on the new player
 Joan Ward

spring training
 curled round the diving board
 the youth's toes
 Patricia Prime

even my workout
 suit is out of shape –
 spring training
 Ruth Schallberger

spring training
 my helmeted head
 dizzy with vertigo
 Zinovy Vayman

spring training
 the chafing
 worse than ever
 Autumn Moon

spring training
 her bra straps
 uneven
 Kay Grimnes

spring training
 another player
 fails the drug test
 Deborah P. Kolodji

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, lizard, 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

an early supper
in the nursing home —
winter mountain

Ruth Holzer

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

Betty Arnold

hoarfrost
on the windshield
fingernail moon

Autumn Moon

dying friend
the winter wild geese
keep calling

Desiree McMurry

from one tree
to the next
owl wings

Desiree McMurry

winter stars —
I try to remember
their names

Linda Galloway

the winter sea
slate colored waves pounding -
empty boardwalk

Joan Sauer

MEMBERS' VOTES FOR JAN-FEB

Joan Zimmerman - 6653-0 6654-0 6655-2
Ann Homan - 6656-3 66657-0 6658-0
Autumn Moon - 6659-4 6660-0 6661-0
Melissa Stepien - 6662-2 6663-3 6664-0
Joan Ward - 6665-0 6666-1 6667-2
Teruo Yamagata - 6668-0 6669-0 6670-0
Desiree McMurry - 6671-4 6672-0 6673-0
Carolyn Thomas - 6674-5 6675-2 6676-2
Nardin Gottfried - 6677-0 6678-3 6679-0
Patricia Prime - 6680-0 6681-0 6682-0
M. Dylan Welch - 6683-2 6684-3 6685-2
donnaLynn chase - 6686-2 6687-1 6688-0
Ruth Holzer - 6689-5 6690-2 6691-3
Linda Galloway - 6692-4 6693-0 6694-0
Ann Bendixen - 6695-1 6696-0 6697-0
M. Root-Bernstein - 6698-1 6699-2 6700-1
Joan Sauer - 6701-4 6702-0 6703-0
Barbara Campitelli - 6704-3 6705-2 6706-1
Marianna Monaco - 6707-4 6708-3 6709-0
Laurabell - 6710-3 6711-4 6712-1
Judith Schallberger - 6713-1 6714-0 6715-1
Zinovy Vayman - 6716-2 6717-0 6718-1
Betty Arnold - 6719-3 6720-5 6721-2
Yvonne Hardenbrook - 6722-0 6723-1
Deborah P. Kolodji - 6724-0
Kay Grimnes - 6725-2 6726-0 6727-0
Gloria Jaguden - 6728-1

JAN-FEB HAIKU VOTED BEST
BY READERS OF GEPP0

depth of winter
the sea takes a bit more
of the footpath

Carolyn Thomas

north wind -
small birds and children
puffed out in down

Marianna Monaco

January afternoon
the sun tracing
her profile

Barbara Campitelli

concentration camp
the cemetery gate
stands wide open

Laurabell

our footprints
where we walked together
in yesterday's mud

Marianna Monaco

two lazy flaps—
the red-tailed hawk regains its
soaring position

Ann Homan

worn hat box
closing the lid
on memories

Laurabell

the sound of scissors
cutting thick cloth
beat of my heart

Melissa Stepien

moonless night -
wondering if I'm heading
in the right direction

Betty Arnold



first fog -
he writes
the old year again

Nardin Gottfried

Yuki Teikei Haiku Society Meeting
February 10, 2007 by Ann Bendixen

morning light —
an ant enters the shadow
of a grain of dry rice

Michael Dylan Welch

To celebrate Valentine's Day we took turns reading *Love Haiku, Masajo Suzuki's Lifetime of Love*. Lee Gurga and Emiko Miyashita translated the book.

After writing for a while, we then shared our late winter, early spring haiku with each other.

beneath
the army blanket
a night of peace

Ruth Holzer

Carol Steele shared the sad news about Kay Anderson, our beloved friend, who died this week. In the next issue of Geppo we will print poems for Kay. Anyone who wishes to send a haiku can send it to Carol Steele.

Dojins' Corner

January-February 2007

by Jerry Ball and Patricia Machmiller

jb: I see many meritorious haiku in this Geppo. It is very difficult for me to narrow my remarks to only three. My choices are: 6655, 56*, 59, 62, 72, 74*, 82*, 86, 88, 89, 90, 91, 98, 6705, 07, 12, 15, 18, 19. "*" indicates my three choices for comment.

pjm: I agree. The number of excellent haiku is a great happiness. It does, however, make for difficult and anguishing choices. So, poets, please know that the six we chose to write about are six among many we could have chosen! My long list of haiku that stood out are: 6655, 6656, 6659, 6663, 6664, 6667, 6673, 6674, 6675, 6677, 6682, 6683, 6684, 6687, 6688, 6689, 6694, 6696, 6697, 6698, 6699, 6704, 6705, 6707, 6708, 6709, 6713, 6716, 6717, 6719, 6720, 6721, 6722, 6723, 6724, and 6728. This is almost half of the haiku submitted this time! I then "shortened" the list to this still very large number: 6659, 6663, 6667, 6673*, 6674, 6675, 6677*, 6682, 6683, 6688, 6689, 6694, 6696*, 6697, 6699, 6704, 6717, 6720 and 6721. So the task of choosing three was not easy. Thank you all for making this so difficult! I also think it is interesting to note that in this last issue the two haiku that got the most votes were also selected to be written about in the Dojins' column.

6656 two lazy flaps
the red-tailed hawk regains its
soaring position

jb: This is a brief episode, a narrative, in mid air. There is a beginning, a middle, and an end. The red tail soars, leaves his path for just a moment, then perhaps a moment's hesitation, and finally with "two lazy flaps" is "soaring" again. In this haiku I see the regaining of composure after a momentary distraction. How often does this happen? The neophyte wants to be distracted. The Zen Master says, "Chop wood. Carry water." Bring your mind back to your breath.

pjm: A very clear image. The language moves as simply and easily as the hawk on an updraft.

We can feel the ease of it. It reminds us of those times when we are in tune with ourselves and our world, life seems to flow easily with less effort and strain. It's a good feeling.

6673 depth of winter
all I can hear
is my heart

pjm: Winter, especially deep winter, is thought of as a time of being quiet, a time of introspection. The person in this haiku is in a pensive mood, there is no activity going on here. It is a time of listening. There is only quiet—like the quiet of snow. And in this quiet, there is the sound of the heart. This can be read both as the physical heart or the metaphysical heart.

jb: This haiku is personal and private. While it is not strictly a shasei, it is, nevertheless, an internal observation. The language is clean and efficient and records a deep image.

6674 depth of winter
the sea takes a bit more
of the footpath

jb: At first this appears to be a shasei, a nature sketch. On further consideration we have a metaphor. What I might actually see, is a ledge on the coast with a path of some sort. In winter the powerful sea beats on the earth and there is evidence that a piece of the land mass has fallen into the sea. In the haiku we read that the "sea takes a bit more of the footpath." Personification, but, for me it works. The highly powerful inevitably exercises its natural power. The result is, in this case, the loss of a "bit of the footpath." Nothing, in itself too spectacular, but it serves as a reminder. This is the way of life in a natural order.

pjm: Those who live near the sea know that in winter the sea is at its roughest. The highest tides come in late December and early January. When these tides coincide with a winter storm the ocean's intrusion onto the land is maximized. The truth of this haiku is in the natural world and in the human psyche, as well. In the deepest part of "winter," when we are in a crisis, this is the time of greatest introspection, greatest opportunity for change

to our inner landscape.

6677 LA winter
palm fronds
going for a walk

pjm: I have been a visitor to LA in winter and it strikes me that this haiku captures the feeling of place so well. LA doesn't have dramatic changes in winter like snow or freezing temperatures or desolate fields, but the poet here has been attentive to the more subtle changes that evoke winter in the LA landscape—wind. And he or she has written about this subtle change with subtlety and humor. The idea of palm fronds "going for a walk" sets you up to imagine someone with that look of almost a celebrity pulled behind at least two giant dogs out for a stroll in the "LA winter" which is so mild that people and palm fronds are able to throng the streets "out for a walk." I love it.

jb: Here we have a metaphor. In my opinion it works. Having spent some time in LA I can understand the motion of the palm fronds. Of course, the palm fronds will go "for a walk" in the LA winter. The only indication of winter in LA is the wind and the rain. Los Angeles vicinity has a two season climate. Both the winters and the summers are mild.

6682 winter mountain
the gate to the walkway
locked and barred

jb: Here we have a true shasei, a nature sketch. The image of the "winter mountain" is juxtaposed against the "gate" which is "locked and barred." So it is not a metaphor though I like to think of it as a "metaphor-oid," the making of a metaphor. The theme in this verse is the obstacle in life. We see the winter mountain, and then we see the gate that is locked and barred. For me, this runs deep. Maybe it's why there is Ganesha (the remover of obstacles) in Hinduism.

pjm: The Japanese have another name for the winter mountain; it is "sleeping mountain." The image of the pathway to the mountain being locked and barred echoes the feeling of the mountain being asleep, perhaps, but it goes even further, I think. The word "barred" makes it seem as though the mountain is not even

"home." But, of course, this can't be true—only people and birds and some butterflies go south for the winter. Mountains have to stay where they are. Like bears, they hibernate. Interesting. At first, for me the word "barred" seemed to push the haiku too far, but, instead, it pushed me to think beyond the obvious, and I was able to excavate some new thoughts about the winter mountain. Thank you, poet.

6696 dryer repairman
wearing a ten gallon hat
midwinter sun

pjm: This haiku with its light touch and tongue-in-cheek humor is a pleasure to read. And beneath its light surface lies some thought-provoking ideas. First of all, the ten-gallon hat makes us think of a cowboy on a trail drive. It's a dusty, arduous, sweaty job under a very hot sun for which the ten-gallon hat was invented. It also became the ultimate affectation of every city cowboy wanna-be. Which brings us to the modern day repairman. His job is perhaps a little less demanding than the cowboy's and so it is fitting that the "job" of the ten-gallon hat is also a little less demanding. After all, it only a "midwinter sun" for which protection is required! And so, through humor and subtlety, this writer leads us to thoughts comparing urban work to rural work, modern life to the past, and the process by which the past is romanticized.

jb: For me, this is a clever haiku. It's almost a pun, but not quite. What it does is to conjure the feeling of someone repairing the dryer. In the winter one is dependent on the dryer, as clothes have got to be dried some way. As a child I can remember my mother hanging clothes near the wall heater to get them to dry. It's a job that is indeed a winter job, and very often a thankless one. So, of course the repairman wears a "ten gallon hat."

We would like to invite your comments. E-mail

Jean Hale at her GEPPO address.

**Yuki Teikei Haiku Society
Haiga Workshop**
March 10, 2007
by Ann Bendixen

Nov. 10 1:30 PM Formal kukai at
Markham House
Dec. 8 Holiday Party - TBD

We met at Chase Studio, donnalynn chase's new backyard studio, in San Jose. The meeting was longer than usual, which allowed lots of time to reflect and engage in the process of creating haiga.

Most of the participants brought from home several haiku to use for inspiration. Materials for collage, painting and sumi-e as well as books on haiga and related arts were provided by donnalynn. June Hymas brought old photos cut into strips for making art and haiku. . Patrick Gallagher brought some of his digital images to accompany his haiku.

Linda Papanicolaou is the editor of an on-line haiga website and she discussed this new art form.

**CHALLENGE KIGO FOR NEXT
ISSUE**

by Ebba Story

White Shoes

Summer's coming and it's time for that change of clothes. We want to wear brighter colors and lighter fabric. According to the dictates of the past, one simply did not wear white shoes except in warm weather. The fashion police would be out in no time to cast a judging eye on white shoes worn in winter.

Fashion rules have relaxed but white shoes still indicate balmy nights, cotton eyelet dresses, Panama hats and linen suits. White shoes can make us feel lighter and cooler. And they go with lemonade. A crisp way to step out in the bright days of summer.

new white shoes
my inner child
pirouettes

Ebba Story

Calendar

- 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 14** 6:00 PM Tanabata at the home of
- August** No meeting
- Sept. 7-10** Asilomar
- Oct. 13** 6:00 PM Moonviewing at home of Pat Machmiller.



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

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)

winter rains - late:
cracking the patio door
to listen, listen

J Mehmiller