

# G E P P O

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

*Volume XXXIII:6*

*November-December 2008*

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

- 7423 winter equinox  
from here to there the bridge  
from there to here
- 7424 snow fall  
on the straw stubble field  
my neighbor's thatched roof
- 7425 a plastic bag  
wings its way  
into the sunset
- 7426 The storm wind teaches  
tree branches to be young again  
to tremble with love
- 7427 Distant roll call  
of thunder -  
the polls open
- 7428 Momentary peace  
snowdrops among the gravestones  
in this war's sixth year
- 7429 I revere a rose  
surprising in the shadow  
of sleeping mountain
- 7430 short day winter walk  
fog settles across the bay  
cutting trees in half
- 7431 ship horn and seal bark—  
sounds from the winter sea fog  
tell me who is there
- 7432 autumn maple  
I am pulled deep  
into the blaze of crimson
- 7433 miniature reindeer  
in a dark storefront window  
going round and round
- 7434 on one leg  
a stork in the stubble field  
listening
- 7435 dirty snow —  
shoppers shoving  
shoppers
- 7436 Christmas Eve —  
a fresh wreath  
on the roadside cross
- 7437 one by one  
s pound of bonbons —  
winter isolation
- 7438 stitching the gap  
between towering clouds  
a skein of geese
-

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|---|---|
| <p>7439 late November . . .<br/>rinsing cranberries pulled fresh<br/>from the muddy bog</p> <p>7440 back from the store<br/>tease as we unload<br/>aware of the riches</p> <p>7441 in the old boxcar<br/>hay bales stacked to ceiling<br/>dusky scurry</p> <p>7442 ant running<br/>across sunlit deck<br/>have you met your shadow?</p> <p>7443 an old man slips<br/>on the new ice—<br/>no thought of laughing</p> <p>7444 tea from my rose hips—<br/>her thorny reaction<br/>to my remarks</p> <p>7445 a muddy hill—<br/>by these tracks I see<br/>even the deer slid</p> <p>7446 chime of workman's mug<br/>as he stirs two sugars<br/>into hot chocolate</p> <p>7447 across the afternoon<br/>the whorl and loop<br/>of winter wild geese</p> <p>7448 outside the florist's<br/>winter chrysanthemums<br/>arrayed in tin cans</p> <p>7449 green grass glistens<br/>through my window—<br/>dew</p> | <p>7450 fall promise—<br/>pumpkin pie<br/>for one</p> <p>7451 invisible air<br/>gray with ash—<br/>firestorms</p> <p>7452 hot-bean soup-<br/>savoring the mouth-feel<br/>of earthy notes</p> <p>7453 snipe hunting<br/>with naive enthusiasm—<br/>empty burlap sack</p> <p>7454 winter grasses-<br/>solving the mystery of<br/>heirloom photos</p> <p>7455 domestic violence...<br/>Do it at home, OK?<br/>I want to beat you too</p> <p>7456 autumn darkness<br/>the branch shadows<br/>slapping my face</p> <p>7457 after she says to him<br/>"Do not burn yourself!"<br/>he burns himself</p> <p>7458 NO DOGS ALLOWED<br/>the sign says, but this one<br/>can't read</p> <p>7459 thin winter sun<br/>through window slats creeps in<br/>surgeon's waiting room</p> <p>7460 surgery scheduling desk—<br/>lush snow falling on Utah<br/>in her travel magazine</p> |
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- 7461 red and yellow laves  
falling on my sleeping cat's tummy—  
coo of a dove
- 7462 a column of red ants  
divert into a sticky puddle—  
buzzing of bees
- 7463 bird's nest  
sits atop a tree —  
a baby raccoon
- 7464 meditation room  
the lingering hit  
of yesterday's incense
- 7465 early summer  
days broaden  
over the warming hills
- 7466 surface glitter  
the play of wind and wave  
upon the lake
- 7467 unpaid bills—  
Indian plum sprouts  
from yellow to green
- 7468 moving day—  
a map of our destination  
on top of a suitcase
- 7469 opening the cabin . . .  
last year's calendar  
set to September
- 7470 cloud-crossed moon  
a spotted owl  
between now and then
- 7471 waning light  
I shape the bread dough  
with Mom's hands
- 7472 winter sparrows  
the women knit gossip  
into their socks
- 7473 Christmas Day  
always a few folk  
in the movie theater
- 7474 the slow release of her curls  
through my fingers—  
departing autumn
- 7475 holding me  
and the sunset  
winter creek
- 7476 wind gusts  
one dry oak leaf gets in  
the door before me
- 7477 the mystery  
of a dandelion seed  
in deep woods
- 7478 new morning  
yesterday's footprints  
fringed with ice
- 7479 steam rising  
from a hot spring  
withered eulalia grass
- 7480 still a man of influence  
in that locality  
harvest festival
- 7481 mark at first  
our dog's birthday  
new calendar
- 7482 first visit  
Tibetan prayer flags hang  
inside and out

7483 Mavericks Beach  
the new president's tow  
into high surf

rising on TV  
the year wakens me —  
the first day

Janis Lukstein

**CHALLENGE KIGO**

**First Sunrise**

by June Hopper Hymas

making the team cut  
for junior high basketball-  
his first sunrise

Judith Schallberger

first ray of sun  
retracing  
last year's footsteps

Laurabell

first sunrise:  
in the storefront window  
the paper leaves of autumn

Zinovy Vayman

New Year's first sunrise-  
five ships at rest on cradles  
came ashore last night

Neal Whitman

first sunrise:  
spruce shadow fingers  
stretch toward the future

June Hymas

first sunrise  
in the silent house  
a just-born baby's cry

Janeth Ewald

flock of wild geese  
honking somewhere in gray clouds —  
first sunrise

Majo Leavick

first sunrise —  
the last drop  
of champagne

Ruth Holzer

first sunrise...  
our hope of renewal  
blessed by this golden light

Michael Sheffield

first sunrise. . .  
warmed milk for the cat  
and a new yarn ball

Michael McClintock

first sunrise  
all the things I'll plan again  
for this year

Michael Dylan Welch

sleeping soundly  
old dog scarcely twitches  
first sunrise unseen

Dave Bachelor

first sunrise  
from the top of the stairs  
a mountain view

Michele Root-Bernstein

first sunrise —  
on our early walk your cheeks  
glow with the cold

Paul O. Williams

morning silence —  
first sunrise almost blinding  
explodes

Yvonne Hardenbrook

first sunrise  
just the silence  
growing deeper

Patricia Prime

first sunrise —  
the thin tingling  
of a wind chime

Linda Gallagher

first dream  
a steambath over  
one hundred teacups

Alison Woolpert

veranda tea –  
at a certain angle her age spots  
disappear

Zinovy Vayman

**MEMBERS' VOTES FOR SEPT.-OCT.**

C. Doreian-Michaels – 7360-2 7361-0 7362-0  
Zinovy Vayman – 7363-4 7364-0 7365-7  
Elaine Kahn – 7366-1 7367-0 7368-1  
Michael Sheffield – 7369-2 7370-6 7371-3  
Judith Schallberger – 7372-0 7373-5 7374-1  
M. Dylan Welch – 7375-1 7376-6 7377-0  
7378-2 7379-0 7380-2  
June Hymas – 7381-3 7382-4 7383-1  
Angelee Deodhar – 7384-3 7385-1 7386-3  
Joan C. Sauer – 7387-1 7388-2 7389-0  
Desiree McMurry – 7390-3 7391-5 7392-2  
Carolyn Thomas – 7393-3 7394-2 7395-8  
M. Root-Bernstein – 7396-4 7397-5 7398-0  
Teruo Yamagata – 7399-1 7400-1 7401-2  
Janeth Ewald – 7402-2 7403-2 7404-1  
Gloria Procsal – 7405-2 7406-2 7407-4  
Neal Whitman – 7408-0 7409-0 7410-0  
Elinor Huggett – 7411-3 7412-4 7413-1  
Joan Zimmerman – 7414-4 7415-1 7416-0  
Patricia Prime – 7417-4 7418-3 7419-5  
Ruth Holzer – 7420-8 7421-1 7422-4

Autumn returns-  
the smoky taste  
of Lapsang Souchong tea

Michael Sheffield

Fourth of July—  
a line of ants  
along the parade route

Michael Dylan Welch

high in a ghost tree. . .  
an autumn crow raises  
the pitch of its caw

Judith Schallberger

autumn leaves  
their shadows  
also fall

Desiree McMurry

open air market  
organic tomatoes  
bagged in plastic

Michele Root-Bernstein

by the quayside  
shallows pitted  
by autumn rain

Patricia Prime

Yom Kipper Eve –  
by the church turned a mosque  
an ice cream truck's music

Zinovy Vayman

September morning  
the last of her artwork  
dumped at the curb

June Hymas

table for one  
the waiter offers a choice  
of newspapers

Michele Root-Bernstein

**SEPT.-OCT. HAIKU VOTED BEST BY  
READERS OF GEPP0**

this sadness  
and not knowing why  
hidden moon

Carolyn Thomas

the neighbor's light  
goes out as I approach  
autumn evening

Ruth Holzer

war news

a hawk's cry echoes  
down the canyon

Gloria Procsal

dawn shadows stir. . .  
an old stag slowly rises  
from a sea of mist

Elinor Huggett

Alone  
watering sunflowers  
tall as her son was

Joan Zimmerman

wild mushrooms –  
beneath their caps  
every shade of brown

Patricia Prime

Yom Kippur —  
the gates of heaven  
closing against me

Ruth Holzer

**Submission Guidelines  
for GEPP0**

Deadline for next issue is February 10, 2009

- 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 poem you choose will receive one point. Poems with the top number of votes are reprinted with the author's name in the next issue.

Send to:  
Jean Hale

**SEASON WORDS  
for late winter/early spring**

*selected from the lists in the Members' Anthology*

**Season:** winter months (January, early or mid-February), depth of winter, short day, winter day, early spring, lengthening days.

**Sky and Elements:** frost, hail, north wind, snow, winter cloud, winter moon/rain/wind; lingering snow, spring frost/snow.

**Landscape:** winter stream, winter mountain, winter sea, winter garden, withered moor; flooded stream, muddy road.

**Human Affairs:** bean soup, blanket, hot chocolate, charcoal fire, cold or flu, cough, hunting, ice fishing, overcoat, winter desolation, Groundhog Day, Twelfth Night, Valentines Day.

**Animals:** bear, hibernation, fox, oyster, owl, perch, rabbit, reindeer, sardine, sea slug, swan, weasel, winter birds, winter bee, winter wild geese, whale; abalone, pheasant, wild birds' return.

**Plants:** carrot, celery, dried persimmon, early plum blossom, radish, scallion, tangerine, turnip, flowers in winter: winter camellia/ chrysanthemum/ narcissus/peony, withered or frost-nipped plants; azalea, bracken, camellia, crocus, daphne, grass sprouts, mustard, plum blossoms, plum tree, California poppy, seaweed or laver(nori).

**DOJINS' CORNER**

September-October 2008

by Jerry Ball and Patricia Machmiller

jb: My choices are: 7370\*, 76\*, 81, 82, 91\*, 92, 93, 95, 99, 7401, 07, 12, 20, 21, 22.

pjm: 7363\*, 7369, 7370, 7371, 7373, 7374, 7381, 7382\*, 7383, 7385, 7388, 7391, 7392, 7393, 7395, 7403, 7406, 7407, 7408, 7412, 7414, 7415\*, 7418, 7419, 7420, 7421 7422

Haiku to chosen for comments are noted by \*\*\*.

7363 Yom Kippur Eve—  
by the church turned a mosque  
an ice cream truck's music

pjm: Buried in these fourteen words are, I think, many possible readings Yom Kippur is the Jewish Day of Atonement. It begins the night before, Yom Kippur Eve, with a ritual song having an effect similar to Gregorian or Buddhist chant. The prayer is often times sung in Aramaic, not Hebrew.

The ritual begins a 25-hour fasting and prayer period to atone for transgressions against God. In preparation for this evening you must have already sought forgiveness for transgressions made against others. On this Day of Atonement this haiku brings together explicitly three of the world's great religions, and by implication, four. Each of the members of these religions has transgressed on the others. The music heard in the poem, however, is not the traditional chant, but the whimsical music-box tune (which does have a chant-like quality) of an ice cream truck. What is the poet's intent? I appreciate that it is not obvious. By not telling us how to interpret the poem's meaning, the poet has given us an opportunity to enter the haiku and dwell on the text as if we were the rabbinical scholar. Ultimately, the poem's meaning will be revealed to us by our own interpretation of the meaning of the ice cream truck music. Does it represent commercialism, nostalgia, chant, ritual, whimsy, innocence? Each of these brings a new and different meaning to the poem.

jb: While this haiku is not directly a narrative, it does suggest a narrative subtext, and one with political connotations. It seems to me that these are subject to interpretations as Patricia suggests. A (former) church has become a mosque...and we notice this on the Eve of Yom Kippur. I'm tempted to ask who's reading this verse? A Muslim, Christian, or Jew? Whomever it is, there is the music of the ice cream truck.

7370 Autumn returns-  
the smoky taste  
of Lapsang Souchong tea

jb: Anyone who has tried Lapsang Souchong tea will recognize the resonance with autumn returning. The taste of this tea is quite unique and, for me, its smoky character is a reminder of the fires of farmers burning the chaff of the winnowed wheat. I like the simplicity of this haiku. It is a shasei (nature sketch) where the phenomena are merely mentioned, but that is enough. There is no judgment other than which phenomenon is selected.

And, if you haven't tried Lapsang Souchong tea, I recommend it.

pjm: I am not a tea drinker and have never tasted Lapsang Souchong tea, but this haiku makes me want to try it. The poet assures me that I will find in it the taste of autumn, and I believe him/her. After all autumn is that time of burning leaves and homecoming bonfires—and Lapsang Souchong tea.

7376 Fourth of July—  
a line of ants  
along the parade route

jb: Another shasei haiku. There is no comment. The mention of the visual phenomena is all that's needed. Of course this must be done in the context of the kigo, and this shows why a kigo is of such central importance. In itself a line of ants can bring an emotional effect, but on the *Fourth of July*? and on a *parade route*? Ah, the kigo!

pjm: A little wryness to make us smile. The poet has come to the Fourth of July parade and finds, paralleling the human parade, an ant parade. I am enjoying the light-hearted take on the ants that the poet has offered, and I could stop here. But if the poet wanted to move the writing from a light humorous observation of ants to something

that asked the reader to cogitate more, then I would offer this:

The central idea of the haiku is that a natural behavior of ants (a summer kigo) is their parade-like formations. And using the Fourth of July (also a summer kigo), which is a traditional parade venue, immediately sets the stage for the haiku. However, consider the weight of the "Fourth of July" versus the "ants." The "ants" are totally overwhelmed by that huge fire-cracking, band-playing "Fourth of July" imagery. Also the interplay between the ants and the Fourth of July stops with the similarity of the parade aspect. But consider a march of veterans or a protest march or a gay-pride march or a marathon run. Suddenly the ants take on additional meaning. We are confronted with more than the parade-like quality; we think of how small they are, how persistent they are in the face of great odds, how unified they are, how defiant, etc. So by making the ants the central and only kigo and bringing the image they are compared to into a more balanced perspective, the possibility for additional meaning opens up.

7382 September morning  
the last of her artwork  
dumped at the curb

pjm: Art is the human expression of the soul. In one gesture the discarded artwork becomes a discarded life. The poem speaks to larger issues in our "discard" society—poorly maintained public schools, decaying infrastructure, abandoned Katrina victims. What does this poem say about the "soul" of our society, a society where homelessness is all too common.

jb: Again there is a narrative subtext. Questions are raised and stand in need of answers. Could it be that there is a break up of a relationship? Or is there someone moving from one place to another that is (quite) smaller? Homeless? What becomes inessential? Is this a comment on the economy?

7391 autumn leaves  
their shadows  
also fall

jb: In contrast to my two previous selections this haiku is not a simple nature sketch, but an impressionist statement. The poet notices what most people notice (notice the kigo: falling leaves) but also notices the shadows of the leaves. Aren't shadows part of the world too? For me this calls attention to the transitory nature of life. The world of the poet is more extended than normally perceived, but even that extension into shadows must come to an end.

pjm: A poignant image. The poet has observed the shadows falling. If the leaves represent the transience of life, their shadows are even more ephemeral, hidden almost entirely when the leaf touches down.

7415 Summer heat—  
the *sous-chef* and the chocolate  
out of temper

pjm: Perfect—this haiku is like chocolate—a perfection of tone, kigo, and wit. The poet has matched the kigo with the perfect image. The heat of summer, its wilting quality—wilting of the spirit, of the physical being—both chocolate and chef—could not more accurately depict the feeling of a hot summer day. The touch of the writing is light, but true. The image has the perfect balance (like good chocolate), the right feel (sticky), the right tone (elegant tongue-in-cheek!)

jb: Here we have haiku with word play ... the *temper* of the chef and the chocolate. And, Patricia is right, I think. This is the essence of summer.

jb and pjm: We welcome your comments.



CHALLENGE KIGO

Haze or Mist by June Hopper Hymas

Kasumi is an all-spring kigo. It refers to suspended droplets that can obscure the landscape during springtime in daylight. Nighttime haze is called *oboro*. (A more obscuring phenomenon is fog, *kiri*, which is an autumn kigo.) In Japan, *kasumi* is a beloved and much used kigo. Here are some great variants as listed on the internet World Kigo Database.

evening haze : *kasumi yo*  
 thin spring haze : *usugasumi*  
 morning haze: *asagasumi*  
 haze in the offing : *kasumi no*  
 haze in the distance : *too-kasumi*  
 wild plants in the haze : *kusa kasumu*  
 Mist could also be used for the above terms.

In the following MIST seems the appropriate translation:

sleeves of mist : *kasumi no tamoto*  
 nets of mist : *kasumi no ami*

As can be determined from this list, this very poetic kigo has rich associations involving nature and vision, the seen and the unseen.

The following examples are from R. H. Blyth, *Haiku, Volume 2, Spring*, pp 416-421.

*Kasumu hi ya shinkan to shite ozashiki*

A day of haze;  
 The great room  
 is deserted and still.  
 Issa

*ugasumi omoeba hedatsu mukashi kana*

The evening haze;  
 Thinking of past things--  
 How far off they are!  
 Kito

*Kaerimireba yuki-aishi hito kasumi keru*

When I looked back,  
 The man who passed  
 Was lost in the mist.  
 Shiki

Blyth's commentary on all these haiku is very interesting, as this sample shows, "There is, in the mind of Shiki, a feeling that the man who was seen and is now unseen, is the same thing; the moment when he was here and the moment when is gone forever are the same eternity."

Have fun with this beautiful kigo. You may use either mist or haze. The word spring is not necessary, unless you think your haiku really needs it.

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***

*sponsors the annual*

### ***Kiyoko & Kiyoshi Tokutomi Memorial Haiku Contest***

**In-hand Deadline: May 31, 2009**

**Prizes: \$100 \$50 \$25**

#### **CONTEST RULES:**

- Haiku in English of 17 syllables, in a 5-7-5 pattern
- Each haiku must use one kigo, and only one kigo, taken from the contest list
- Haiku with more than one recognized kigo will be disqualified

#### **2008 Contest Kigo List**

**New Year: first raven**

**Spring: equinox, gathering seashells**

**Summer: damselfly, ice cream**

**Autumn: morning glory, cry of the deer**

**Winter: codfish, icicle**

- \*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 1/2 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.

**This contest is open to anyone, except for the YT President and 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:  
"Tokutomi Contest"  
Jean Hale, Secretary  
Yuki Teikei Haiku Society**

For more YT info. - [www.youngleaves.org](http://www.youngleaves.org)

## DEEPER INTO THE SEASONS: *Four Haiku Workshops* by Patricia Machmiller

I am planning to offer a day-long haiku workshop, one day in each season. These workshops are for haiku writers who wish to deepen their haiku practice and gain insight into how the kigo, the seasonal reference, enhances the haiku. The workshop process will start with a discussion of relevant, local kigo. The workshop is designed help participants delve into their experiences of the season(s) and reveal unconscious associations which they may have. Through group discussions we will examine how these often hidden associations can help us communicate the haiku experience in our writing. There will be walks and writing sessions both in the morning and the afternoon to supplement the discussions. And finally there will be discussions based on the new writing.

The workshops will be:

Winter: Sunday, Feb. 8, 2009

Spring: Sunday, April 19, 2009

Summer: Saturday, June 20, 2009

Autumn: Sunday, November 1, 2009

They will be held at my beach house on Monterey Bay near Moss Landing. They will begin at 9:30 am and end at 4:30 PM. with a one-hour lunch break. Participants should plan to bring a bag lunch. I will provide beverages. The cost will be \$60 per day. Sign up for all four sessions for \$200. These workshops are part of the fund-raising activities of the Yuki Teikei Haiku Society to pay for the publishing of *Autumn Loneliness: The Letters of Kiyoko and Kiyoshi Tokutomi, July-December, 1967*. All of the proceeds of the workshops will go toward the book. I am donating my time, my house, materials, and beverages.

If you are interested in attending any of these sessions, please contact me at

*Calendar*

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| <p>FEB 14      1:30 PM Markham House<br/>Ginko and Sharing</p> <p>MAR 14      1:00-5:00 PM Haiga<br/>Workshop at Chase Studio<br/>Contact donnalynn for<br/>directions</p> <p>APR 4        10:00 AM Coyote Ridge Hike<br/>and haiku writing. For hardy<br/>hikers. There is elevation, no<br/>facilities, no water and no<br/>vehicles. Call Roger Abe for<br/>information</p> <p>APR 11 -    1:30-5:00 PM Wildflower<br/>walk at Alum Rock Park<br/>led by Roger Abe -</p> <p>MAY 9 -     10:00 AM-4:30 PM - Annual<br/>Teahouse Reading at San Jose<br/>Friendship Garden. There will<br/>be a workshop at 10am which<br/>includes haiku instruction<br/>and walking in the garden to<br/>compose haiku. At 1:00pm the<br/>featured readers Roger Abe,<br/>Ebba Story, Rich Krivcher and<br/>Linda Galloway will each<br/>read. This will be followed by<br/>an haiku open mic.</p> | <p>JUNE 13 -   1:30-5:00 PM Hakone<br/>Gardens, Saratoga, Ginko and<br/>Sharing.</p> <p>JULY        Date and time to be<br/>announced. Tanabata<br/>Celebration at Anne Homan's<br/>house,<br/><br/>For more information, call<br/>Ann at</p> <p>AUG 8       6:00 PM Moonviewing Party<br/>at Patricia Machmiller's<br/>house.<br/>directions.</p> <p>SEPT        No Meeting.</p> <p>OCT 1 - 4    Asilomar Retreat</p> <p>NOV 4 -     7:00 PM Yuki Teikei Planning<br/>Meeting at Carol Steele's<br/>house.</p> <p>NOV 14      1:30-4:40 PM Markham<br/>House meeting led by Patrick<br/>Gallagher.</p> <p>DEC 12 -    Yuki Teikei Holiday Party<br/>at Alison Woolpert's house.<br/>Call Alison -</p> |
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