

G E P P O

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

Volume XXXV:3

May - June 2010

Members' Haiku for Study and Appreciation – donnalynn chase, Editor

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|------|--|------|--|
| 8073 | daffodils in bloom –
time with you
only a memory | 8081 | abandoned sandcastles
taken over by the crabs
– summer moon |
| 8074 | spring planting –
new bushes
for old | 8082 | spring rain
nestled between oak roots
a new mushroom |
| 8075 | patience-
it's only a card game
don't ask me to play | 8083 | seal pups
tucked into the shoreline
multicolored rocks |
| 8076 | twilight
along the lantern-lit path
sprinkling jasmine | 8084 | sailboats in profile
tipped by the wind
a white moth dances |
| 8077 | the old elm out front
a hulking brute of a tree
the boarded up Victorian | 8085 | overgrown grass...
a garter snake
out of its skin |
| 8078 | field guide in hand
chasing a bird down the road
early summer outing | 8086 | poached eggs for breakfast...
a set of paw prints
around the hen house |
| 8079 | summer haze
the postman brings
a frog bookmark | 8087 | new sidewalk...
pedaling tricycles
over palm prints |
| 8080 | sudden rain
the green on the rocks
momentarily darker | 8088 | drunkard listening
rush of water
beneath the bridge |
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- | | |
|--|---|
| <p>8089 wet leaves
plastered on iron fence
anxiety won't leave</p> | <p>8100 whistling in tune
the cattails sway
with redwing blackbirds</p> |
| <p>8090 weary waitress
sees the dropped coin
leaves it</p> | <p>8101 twilight
the apple tree almost
shed of petals</p> |
| <p>8091 warming my zeal
from one fiery petal –
poppy breezes</p> | <p>8102 the brittle husks
of abandoned birdlings...
beaks open</p> |
| <p>8092 seashell gathering-
I find a beauty with its
flaw hidden in sand</p> | <p>8103 large revolving door--
purple thoughts keep returning
spring melancholy</p> |
| <p>8093 the wind-carried scent
of tides washes over me...
cry of an osprey</p> | <p>8104 tiniest sibling,
a neglected yellow rose
blooming on its own</p> |
| <p>8094 boulevard plums
a flurry of petals
in the fast lane</p> | <p>8105 yellow hibiscus –
my sister's easy laughter
as we walk along</p> |
| <p>8095 spring planting
a whisper of broom bristle
on the veranda</p> | <p>8106 jasmine
blooming all around
the stone gnome</p> |
| <p>8096 cloud wisps...
I lay back
on the turning earth</p> | <p>8107 fourth of July
guests gather to watch the host's
burst pipe</p> |
| <p>8097 arrested
by the scent
local strawberries</p> | <p>8108 a swallowtail
drifts by my castle
in the air</p> |
| <p>8098 rolling the wheelchair
out on the deck again
green sanctuary</p> | <p>8109 one after another
come light planes over hill
California poppies</p> |
| <p>8099 housebound
hanging from the screen door
freshly picked greens</p> | <p>8110 during the class
students start to nod
summer afternoon</p> |
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- | | |
|---|---|
| 8111 suddenly caught
in spider web
naughty boy | 8122 broken on our walk
before her departure
bird egg unmentioned |
| 8112 sudden shower
the weathervane's finger
points north | 8123 cotton fluff...
one seed trembles
on my lap |
| 8113 Indian summer
the stored rattan chairs
taken out again | 8124 wisps of fog
rise from the cemetery –
dissolving as they go |
| 8114 summer dawn
the runner's footsteps
past the window | 8125 Memorial Day parade
old veterans stand and salute –
the flag passes by |
| 8115 over the still lake
a dragon fly
flies with it's shadow | 8126 "Dead End Road"
vultures fly over
circling and circling |
| 8116 a long drought
the scent of damp earth
stops my words | 8127 graduation!
away so long, yet I turn
the right corner for home |
| 8117 on the glassy pond
my canoe glides
over mountain and sky | 8128 football overtime
nobody left at home
to call in the cows |
| 8118 early fall
i write a poem on a leaf
and set it free | 8129 still life
the artist mends the tulip's
broken stem |
| 8119 plowing –
the farm hand pauses
by the koi pond | |
| 8120 autumn sunset
he turns
towards home | |
| 8121 Memorial Day
tales of explosives
too wet to mow | |

YTHS Blog by our Dojins

Jerry Ball and Patricia Machmiller, YTHS Dojins, have started a "blog" on The Haiku Foundation (THF) web site. Their first posting on June 4, is commenting on a poem by Carolyn Thomas. Check it out! THF offers another way to learn about and appreciate haiku while archiving haiku written in English.

Go to: www.thehaikufoundation.org and then click on young leaf #1 under recent posts.

**Challenge Kigo Haiku
Miner's Lettuce**

camping trip-
off to pick
Miner's lettuce

~ Barbara Campitelli

Miner's?
my farmers market lettuce man
reveals his perfidy

~ Gloria Jaguden

musical notes
encircle the dancing stems-
miner's lettuce

~ Judith Schallberger

wilted minors' lettuce
parting by the
dry arroyo

~ Michael Sheffield

imagine Ebba's
mouth-watering Kigo
Miner's lettuce

~ Christine Michaels

it's first leaves
plucked by gypsies
Miner's lettuce

~ Patricia Prime

**Members' Votes
for March - April Haiku**

Wendy Wright – 7994-4, 7995-0
Deborah P. Kolodji – 7996-2, 7997-4, 7998-4
Judith Schallberger – 7999-1, 8000-4, 8001-0
Michele Root-Bernstein – 8002-8, 8003-0, 8004-5
Zinovy Vayman – 8005-0, 8006-0, 8007-0
Christine Doreian-Michaels – 8008-0, 8009-0,
8010-0
Michael Sheffield – 8011-5, 8012-6, 8013-5
Desiree McMurry – 8014-5, 8015-10, 8016-0
Peggy Heinrich – 8017-1, 8018-3, 8019-2
Elinor Pihl Huggett – 8020-3, 8021-3, 8022-0
Joan Zimmerman – 8023-4, 8024-3, 8025-1
John J. Han – 8026-1, 8027-3, 8028-0
Elaine Whitman – 8029-1, 8030-0, 8031-2
Kirsty Karkow – 8032-3, 8033-3, 8034-2
Patricia Prime – 8035-1, 8036-2, 8037-1
Neal Whitman – 8038-1, 8039-1, 8040-4
Janis Albright Lukstein – 8041-3, 8042-1, 8043-0
Ruth Holzer – 8044-2, 8045-3, 8046-4
Gregory Longenecker – 8047-2, 8048-0, 8049-8
Mimi Ahern – 8050-1, 8051-0, 8052-6
Joan Ward – 8053-1, 8054-5, 8055-2
Steven E. Cottingham – 8056-0, 8057-0, 8058-7
Teruo Yamagata – 8059-0, 8060-0, 8061-0
Joan C. Sauer – 8062-0, 8063-0, 8064-0
Majo Leavick – 8065-0, 8066-1, 8067-0
Jeanne Cook – 8068-0, 8069-3, 8070-2
Toni Homan – 8071-0, 8072-1

**Autumn Loneliness awarded "Best Memoir 2010"
by Bay Area Independent Book Publishers**

Judges' Commentary: "The letters have an engaging, lyrical quality that read not only as a document of their times, but also as a window into the spirits and souls of two young people deeply in love with each other and fully engaged in the wonder and challenge of living. . . . This little gem [is] one of those rare finds one always feels blessed to have run across—interesting and moving in a quiet way.

Although I did not know the Tokutomis were such significant people in the world of haiku, I still found the story of their love, their hardships, their separation, and their challenges to be presented in a way that enchanted, captivated, and fascinated me. The book is nearly impossible to put down."

Autumn Loneliness can be purchased for \$27.50 each plus \$3 domestic shipping (\$15 international). Send your check payable to "YTHS" to Patricia Machmiller,

YTHS "Haiku-for-you" Booth at the 2011 Santa Cruz Japanese Fair

YTHS will have a "Haiku-for-you" Booth next June 18, at the Annual Japanese Fair in Santa Cruz. Member participation opportunities include:

- Sponsor: For a donation of \$25 or more, you'll be listed as a co-sponsor and have one of your haiku displayed in the booth.
- Seller: For a donation of \$10 or more, we'll sell your books and art at our booth. [Instead of the 40% of sales that bookstores charge, there will only be a 15% charge on sales: 10% to Japan Fair and 5% to Yuki Teikei.]
- Participant: Compete in haiku contests. (More information forthcoming.)
- Volunteer: You can help! Could you spend an hour or two to represent YTHS in the booth, or to set-up or take down the booth? Could you donate art supplies or contest prizes?

Contact 2011 Booth Coordinator Joan Zimmerman more information
and/or volunteer in this activity. To be a sponsor or seller, send your check (payable to YTHS) to Patricia Machmiller

Challenge Kigo - Evening Primrose by Ebba Story

The evening primrose, *Oenothera hookeri*, is native to numerous moist areas in the western United States. From June through September the large, bright-yellow flowers open in the early evening. Many types of pollinators are attracted to the blossoms, especially moths and bees. Each plant can easily grow to be three feet high and up to three feet wide. The green stem, leaves and buds are covered with soft white hairs. In California, the evening primrose is most often found in coastal areas, not on beaches, but in moist lowlands. It is easily grown from seed. In fact it reseeds so heavily that the *Sunset Western Garden Book* warns that evening primrose is 'not recommended for orderly, irrigated gardens. Grow in moist area where it can run wild. Tolerates both drought and flooding.' Ah, Thoreau and Whitman would have appreciated this hardy American native.

The showy flower has four yellow petals. As the flower ages it turns a deep orange-red. The individual blooms are short lived, yet the plant continues to flower for months. In mid-summer the lower stems have maturing seed capsules while buds are still developing and opening at the top of the stalk. Juncos and finches feast on the abundant seeds. *Oenothera hookeri* is not to be confused with a close relative, *Oenothera biennis* L., the source of evening primrose oil. This oil, which is rich in linoleic acid, an essential fatty acid, is used by holistic practitioners to treat a wide spectrum of ailments. Our *Oenothera hookeri* belongs to the wild places and to the wild creatures that feed on it. I've enjoyed seeing these tall stems swaying above the grasses, the yellow blossoms casting a bright glow into the landscape of summer evenings.

fading light
I close my book to peruse
an evening primrose

evening primrose
a stop sign riddled
with buckshot

she toys
with the edge of his kerchief
evening primrose

Season Words from YTHS Kigo List for Summer



Season: summer months*: June, July, August; beginning of summer, end of summer, midsummer, summer evening, summer morning, summer solstice, short night, slow day. *In Japanese haiku, the word for July is a summer kigo, even though Tanabata (in early July) is an autumn kigo (see the note under Autumn). August is an autumn month to some poets and summer to others; North American poets often put it in summer.

Sky and Elements: calm morning/evening, cumulus/billowing cloud, cloud peaks, coolness, drought, heat, hot, lightning, ocean fog, rainbow, sea of clouds, south wind, scented breeze, scorching/blazing sun, sudden shower, summer dew, summer fog, summer rain, summer sky, summer sun, summer wind, thunder.

Landscape: clear water, deep tree shade, summer grove, summer hills, summer lake, summer moor, summer mountains, summer sea, summer river, waterfall.

Human Affairs: awning, bare feet, beach umbrella, camp, cooling oneself, fan, fly swatter, fireworks, fountain, ice house, ice water, iced tea, mosquito net, midday nap, mowing grass, nakedness, parasol, perfume, prayers for rain, rattan chair, summer concert/opera, summer hat, summer house, summer vacation, sunburn, sunglasses, sundress, swimming, swimming pool, sweat, wind chimes, weeding, Armed Forces Day, Father's Day, Fourth of July (Independence Day).

Animals: ant, bat, caterpillar, cicada, cormorant, crab, crayfish, firefly, flea, goldfish, heron, house fly, jellyfish (medusae, Vellella, comb jelly, etc.), kingfisher, louse, moor hen or coot, mosquito, mosquito larvae, moth, silverfish, slug, (garden) snail, snake, spider, summer butterfly, termite, toad, tree frog, trout, silkworm, water beetle.

Plants: amaryllis, barley, summer bracken, bamboo sprouts, cactus flower, carnation, summer chrysanthemum, (blue) cornflower, dahlia, dill flower, foxglove, fuchsia, gardenia, geranium, gerbera, gladiolus, summer/rank grasses/weeds, hibiscus, hollyhock, honeysuckle, hydrangea, iris, lily (calla, daylily, etc.), lotus, marguerite, marigold, mold (mildew), moss grown (mossy), oxalis, peony, phlox, pinks, evening primrose, rose, salvia, silk tree (mimosa), snapdragon, sunflower, summer thistle, yucca, zinnia, summer fruits/vegetables (apricot, banana, blackberry, cucumber, cherry, eggplant, green grapes, green (unripe) apple, green peas, green walnut, melons, pineapple, potato, strawberry, tomato).

Proposed Season Words from Regional Saijiki Project for Summer

anise swallowtail
Bay to Breakers Race
beach primrose
beach sagewort
coyote mint
elderberry
evening primrose
farewell-to-spring
gopher snake
golden hills
hens-and-chickens
live-forever
mantilija poppy
mariposa tulip
midshipman
sand verbena
smelt
soap plant
summer fog
tarweed
water turtles
wildland fire
yellow star thistle

Submit haiku with above kigo to Anne Homan by July 15 to be considered for inclusion in this pro-

**March - April 2010 Haiku
Voted Best by GEPPPO Readers**

in the space
between birdsongs
the rest of spring
~ Desiree McMurry

forgetting why
I stepped outside
balmy breeze
~ Gregory Longenecker

garden tour
i notice my neighbor's
butterfly tatoo
~ Michele Root-Bernstein

open sky ...
in a field of wildflowers
a single headstone
~ Steven E. Cottingham

smoke streaked sunset
the last persimmon
falls
~ Michael Sheffield

winter pear
with one slice
the worm is made homeless
~ Michael Sheffield

clumps of daffodils
here and there along the road
a smiling neighbor
~ Mimi Ahern

the neighbor boy
shooting baskets ...
starry night
~ Michele Root-Bernstein

slack tide ...
through the shallow brine
a sea slug views the sky
~ Michael Sheffield

the abandoned house
purple irises
still live there
~ Joan Ward

**Submission Guidelines
for GEPPPO
due date for the next issue is August 10**

Email (preferred) your contact information, poems, and votes to
OR mail your poems and votes with your contact information to **GEPPPO Editor**,

You can submit:

- Up to three haiku appropriate to the season; poems must be in three lines. They will be printed without your name and identified with a number for appreciation and study.
- One Challenge Kigo Haiku which uses the current issue's Challenge Kigo. This poem will be printed with your name.
- Up to ten votes for haiku in current issue that you especially appreciate. Each poem you choose will receive a point (vote); submit the number of the haiku as the vote. Poems with the top number of votes are reprinted with author's name in next issue.
- Black & white artwork by email as jpg or send artwork with SASE for its return. Not all artwork will be accepted due to space and relevance as decided by editor.

**YTHS's Annual Asilomar Retreat
September 16-19 at Pacific Grove**

The featured presenter is Margaret Chula and the conference includes an escorted tour of Tor House, writing activities with an introduction to renku, nature walks, art-making, and the 35th anniversary party of the founding of YTHS.

A \$450 fee covers the conference, three nights lodging, and meals Thursday dinner through Sunday lunch. Register with a deposit check of \$100 or more (payable to YTHS) to one of the

For more information and registration form, go to the YTHS website at [w](#) or

Dojins' Corner
March - April 2010
Patricia Machmiller and Jerry Ball

pjm: 8004*, 8011*, 8019, 8023, 8025, 8034, 8047*, 8054, 8059, and 8069

jb: My choices are: 7994, 8000, 8002, 8004*, 8015*, 8016, 8017, 8020, 8023, 8033, 8035, 8037, 8044*, 8045, 8048, 8049, and 8055.

Starred numbers (*) have been chosen for comment.

8004 the neighbor boy
 shooting baskets ...
 starry night

jb: This haiku has great strength in its simplicity. The (moving) image is of a young boy shooting baskets, and it seems from the language, by himself. What else might a "boy" do on a summer (starry) night? Well, lots of things; but instead he is alone shooting baskets. One might immediately question why alone and not with friends? The answer is left to the readers' experience. This image is a good fit to Basho's use of "sabi."

pjm: This haiku speaks eloquently of being young on a summer night. The feel of the body, the muscles as they flex with the toss of the ball. You can hear the sound of the basketball—bounce, bounce, bounce, then the pause as the ball sails through the air, the chink when it hits the rim, then the bounce, bounce, bounce once more. The haiku captures the experience of being young, alone, absorbed in something you love—and under starry skies. The wonder of it—youth, the cosmos—so much to learn, so much hope, so much promise.

8011 slack tide ...
 through the shallow brine
 a sea slug views the sky

pjm: A novel idea—to see the world through the eyes of a sea slug from the perspective of a tide pool! While I admire the idea, I think some revision is necessary to make it more effective.

I would make "the eye of the sea slug" the first line, and then the next two lines describe the sea slug's vision. Here's a quick version, just to give an example:

eye of the sea slug—
 through the shallow brine
 ever-lapping sky.

I am confident the poet who was creative enough to put him or herself in to position of a sea slug will be able to see the sea slug's vision.

jb: I like the first two lines very much, but I have difficulty relating to a sea slug "viewing the sky." I think the verse would be stronger if the "views the sky" were eliminated. Consider:

slack tide ...
 a sea slug
 through shallow brine

8015 in the space
 between birdsongs
 the rest of spring

jb: When I read this verse I become aware of the variety of uses of the word "space." There are spaces between things in time, in space, in emotions (what comes in the space between love and hate, for example), in sound, and on... But what might fill in the space? That's for the reader to supply, and I am drawn in. So this haiku provides a motive for memories of spring.

pjm: Birdsongs give a lilt to the heart; it is the same feeling we get from a lovely spring day. And here the joy we feel is magnified by the silence in between.

8044 lingering snow
 the bamboo moves
 upright

jb: Another simple haiku with power. The scene is direct, the words are lean, and, for me, the image is an image of resolution and determination. The bamboo has been bent all winter under the snow. Now that the snow is merely "remaining" its weight is decreasing,

and the resilient bamboo keeps up the pressure to move "upright." For me this image is one of patience, and moderation. I think of someone who has worked a lifetime, and on retirement, has a chance, finally, to seek goals otherwise neglected. I am reminded of the quote of Carl Jung:

Nothing has a stronger influence on their environment and especially on their children than the un-lived life of the parent.

The bamboo reminds one to live fully.

pjm: I assume the snow is melting and as it becomes lighter the bamboo is able to return to its usual, upright position. The poet has described with fidelity a closely observed scene. However, the writing, to my mind, is dangerously close to being too explanatory with a too-obvious cause and effect. This diminishes the space readers like to have for wonder, mystery, and rumination. It might surprise you that I think writing more would solve this difficulty. For example:

lingering snow—
as the bamboo moves upright
birds sing

or

the sky gets bluer

or

?

The poet probably has just the right last line in his or her head, a last line that will bring us to a new realization about what, at this point, is a statement of fact.

8047 a nurse with ashes
on her forehead steps back
into the CCU

pjm: This haiku brings into focus thoughts of mortality. On Ash Wednesday at the beginning of Lent, Catholics have a ritual in which the priest anoints the forehead of each person with ashes as a reminder that we are made of dust,

and as such, we will return to dust. A nurse, one who has dedicated his or her life to sustaining life, bearing the physical reminder of his/her own mortality, enters the Critical Care Unit where life hangs in the balance. It feels precarious, this moment. The writer has used unadorned language to deliver the message: we are mortal.

jb: I agree with Patricia, this verse is a reminder of mortality. I would like to see a little re-arrangement of the lines, something like:

ashes on her forehead
the nurse steps back
into the CCU

This works better on my ear.

Jerry and Patricia invite your comments and
of the *GEPP0* Editor.

YTHS Publications for Sale

Young Leaves: An Old Way of Seeing New, 25th Anniversary issue, 2000 \$20

** A copy signed by Kiyoko Tokutomi with her own haiku. \$50

Seasons Words in English Haiku, ed., Jun-ichi Sakuma, 1980. A classic! \$5

Sakura, eds. donnalynn chase and June Hopper Hymas, 2009. Cherry blossoms verses from over 20 years of YTHS renku. Companion anthology to *Renku Moon*, 2005. \$6

YTHS Tote Bag, natural cotton canvas with artwork by Carolyn Fitz \$15

Haiku Journals (circa 1978-1986)

Vol. 1 - sold out Vol. 2 ...\$10

Vol. 3\$8 Vol. 4\$8

Vol. 5\$5 Vol. 6\$5

Vol. 2-6 (set)\$30

Contact Patricia Machmiller to purchase and/or mail checks payable to "YTHS" to Patricia. Cost includes domestic shipping.

YTHS 2010 Calendar

		August	No meeting or event scheduled.
July 10	Tanabata Celebration at Anne Homan's Livermore home at 6:00 pm. Please bring a peanut-free dish for pot	August 1	Asilomar retreat conference registration deadline.
		August 10	Next GEPPPO due date for votes & haiku.
July 15	Saijiki Haiku Due to Anne Homan.	Sept. 16 through 19	Annual Asilomar Retreat in Pacific Grove. More information in this issue.
		Oct. TBD	Moonviewing at Patrick Gallagher's.
July 24	Deeper Into the Season II - Haiku Workshop at Monterey Dunes. Facilitated by Patricia Machmiller. 9:30am - 4:30pm. Cost: \$60 per day; payable to YTHS. RSVP	Oct. 31	Deeper Into the Season II WS
		Nov. 3	Planning Meeting at Carol Steele's.
		Dec. 11	Winter Party at Patricia Machmiller's.