

# G E P P O

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

Volume XXXVI:6

November—December 2011

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

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|------|---|------|--|
| 8833 | scent of smoke<br>no rain in the wind<br>that winter                          | 8841 | low tide –<br>in still white grace<br>the egret                                  |
| 8834 | Christmas surprise<br>the cats' new CALMING TREATS<br>false advertising       | 8842 | fall melancholy . . .<br>the morning glories<br>sing to me                       |
| 8835 | Christmas and the cats<br>take the stairs as their own<br>personal race track | 8843 | end of October . . .<br>a straggler robin juggles<br>a small crabapple           |
| 8836 | cheerily burning<br>in the hotel lobby<br>a fake log                          | 8844 | hunter orange sunset . . .<br>at woods edge a raucous crow<br>screeches an alarm |
| 8837 | Christmas bird count –<br>an old woman<br>and one crow                        | 8845 | freshfallen snow<br>shadowy forms at dusk<br>clam diggers                        |
| 8838 | watching me<br>clip their hedge –<br>cold sparrows                            | 8846 | the distant chanting<br>of alien syllables:<br>winter solitude                   |
| 8839 | finding the hunter<br>in the sky<br>first telescope                           | 8847 | her last visit?<br>frozen seafoam crackling<br>under foot                        |
| 8840 | the musty house –<br>a tapestry brightens<br>in sunlight                      | 8848 | Christmas day<br>an old soldier decides<br>he'll give peace a chance             |

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|------|--|------|---|
| 8849 | ebb tide<br>at the end of the day<br>the gulls still laughing          | 8860 | silent room<br>the ache in his being<br>she's not there                             |
| 8850 | sepia dawn<br>seeing who's obvious now<br>in the family album          | 8861 | warming sun<br>the snowman slides<br>in slush                                       |
| 8851 | in cool weather<br>the streaking clouds glow pink<br>sunset jazz       | 8862 | Chilly morning<br>a white-crowned sparrow<br>trills in the willows                  |
| 8852 | from my viewpoint<br>the day turns to ink<br>winter blues              | 8863 | Country lane<br>a snow angel's<br>unmatched mittens                                 |
| 8853 | behind the shed<br>one withered primrose<br>end of debates             | 8864 | Glow of starlight<br>on the heads of five black sheep<br>slow-falling snow          |
| 8854 | carols by glow stick<br>children's shrill voice.<br>join in the chorus | 8865 | in the wake<br>of the storm . . .<br>winter   |
| 8855 | winter playground<br>nostrils of the statue<br>filled with chewing gum | 8866 | the owl emerges<br>from blue gum shadows –<br>edge of night                         |
| 8856 | winter camping<br>all the wet beach towels<br>drying on bushes         | 8867 | I recall<br>our tangled legs . . .<br>wild grapes                                   |
| 8857 | winter fog<br>its gray cover over<br>the cry of a gull                 | 8868 | deep dusk, fading fast<br>scooting home across the sky<br>three late birds          |
| 8858 | winter chill<br>the new neighbor's remodel<br>minus the plum           | 8869 | the year's longest night<br>the air is calm, but frigid<br>fresh snow on the ground |
| 8859 | skeletons of leaves<br>frosty decay sun sparkled<br>birds hop silently | 8870 | paperwhites in bloom<br>in the kitchen all is bright<br>outdoor gloom's at bay      |
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|------|---|------|--|
| 8871 | bird of passage<br>she drops a cut flower<br>into the hole                      | 8882 | lending a scarf<br>to my snow angel –<br>lowering sky                            |
| 8872 | slow jazz<br>the November moon<br>is a no-show                                  | 8883 | The melancholy<br>of dropping persimmon leaves –<br>autumn solitude.             |
| 8873 | first snow<br>this morning's light<br>flying sideways                           | 8884 | In a redwood grove<br>the cathedral of tall trees<br>heightens gratitude.        |
| 8874 | from the distance<br>a siren blares . . . blares . . . blares<br>hunter's moon  | 8885 | Elegantly green<br>needles frosted with fresh snow –<br>winter conifers.         |
| 8875 | all poets arrive<br>in due time for the workshop –<br>migrating raptors         | 8886 | workers stack empty<br>wooden flats in the orchard<br>John Steinbeck's death day |
| 8876 | night writing vigil . . .<br>memories of hot chocolate<br>Parisian style        | 8887 | cupboard doors banging<br>in the small earthquake<br>lopsided moon               |
| 8877 | autumn gingko leaves<br>the gospel singers' voices<br>hallelujah gold           | 8888 | migrating raptors –<br>high above their counters<br>on the windy coast           |
| 8878 | the grace of this leaf<br>that falls from a gingko tree<br>joining the others   | 8889 | clouds of steam<br>unclog swollen sinuses<br>chicken soup                        |
| 8879 | pure gold gingko leaves<br>together in sweet silence<br>a walk through the tree | 8890 | windy night<br>tucking the red flannel sheets<br>tighter                         |
| 8880 | winter dawn<br>an old doe limps<br>from the wood                                | 8891 | flashes of orange<br>the first Monarchs are here<br>Thanksgiving                 |
| 8881 | still no sign<br>of the amaryllis –<br>river ice                                | 8892 | stormy weather in progress<br>oh my how time flies<br>a stranded traveler        |
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8893 windstorm:  
old oak tree –  
limbs scatter

8904 spring melancholy  
the dead tree  
sighs to the wind

8894 dusky winter –  
the sound of silence:  
a broken coco clock

8905 winter sun  
the glow from a  
sputtering candle

8895 cool breeze  
runs up the steps  
wrong season

8906 the sun, moon, and tides  
ever rising and falling  
I inhale, exhale

8896 total eclipse  
supersized and blood-red  
poor moon rabbit

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**Challenge Kigo Haiku –  
Winter Rain**

8897 tip jar  
begging for more  
farmers' market

on the last night  
winter rains  
wash the world new  
~ Bev Momoi

8898 one by one  
they descend in the glass.–  
floating tea flakes

winter shower –  
so lightly forgetting  
all their names  
~ Ruth Holzer

8899 Galilee ravine:  
December night and huge cows  
walking from the east

Elvis record  
needle jumping the scratches  
winter rain  
~ Richard St. Clair

8900 Chabad women's dorm!  
I throw my date seeds  
over its stone fence

winter rain...  
as if the lack of song birds  
isn't enough  
~ Elinor Huggett

8901 without notice  
castle gate half bolted  
to migrating bird

winter rain –  
all the Christmas lights  
go out  
~ Michael Henry Lee

8902 coming home  
by round about route, first sight  
of maple trees

8903 no one alive  
bunch of grapes unpicked  
in the backyard

winter rain  
streams from the old wheelbarrow  
tangled in weeds  
~ Patricia Prime

many drops  
into one sound  
winter rain

~ Desiree McMurry

winter rain –  
no place to go  
solitude feeling

~ Majo Leavick

winter rain  
no one has checked the garage  
nor wants to

~ Alison Woolpert

. . . and to his spouse  
my greetings of a gentleman –  
winter rain

~ Zinovy Vayman

Kyoto winter rain  
the bronze statue of Basho  
keeps walking

~ Joan Zimmerman

the steepness  
of a hundred steps  
hard winter rain

~ Ed Grossmith

winter rain . . .  
the rest of the day  
after we fight

~ Gregory Longenecker

we've waited so long  
for the winter rains –  
cleansing of the old year

~ Anne Homan

winter rain  
no watering meditation  
for a week or months.

~ Janus Lukstein

winter rain . . .  
my dentist breaks the news  
time for new bridges

~ Judith Schallberger

Leaves scatter, clatter  
winds cold, blustery prevail –  
winter rains stay north.

~ David Sheretz

winter rain  
umbrellas raised  
coffin lowered

~ Kevin Goldstein-Jackson

winter rain  
the wild rose bush  
hunkers down

~ Michele Root-Bernstein

### GEPP0 Submission Guidelines

**due date for next issue is February 10.**

Email (preferred) your contact information,  
poems & votes |

**OR** mail your poems & votes with contact info  
to: **GEPP0 Editor, donnalynn chase,**

#### 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. 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 top number of votes are reprinted with author's name in next issue.

**September – October 2011 Haiku  
Voted Best by GEPP0 Readers**

evening chill –  
the cat's sudden interest  
in my lap

~ Desiree McMurry

gibbus moon –  
following my shadow  
into the quiet

~ Betty Arnold

returning  
to an empty house –  
the rising moon

~ Mimi Ahern

autumn evening  
the grasshopper's long jump  
into silence

~ John Han

All Souls' Day –  
on the answering machine  
her husband's voice

~ Ruth Holzer

autumn dusk  
the empty road ahead . . .  
behind

~ Billie Wilson

losing her name  
to the silence  
of the stubble field

~ Desiree McMurry

river house  
a heron swoops  
between two worlds

~ Michael Henry Lee

the swing  
always returns –  
cricket song

~ Desiree McMurry

melting frost  
the jack-o-lantern  
has lost its teeth

~ Richard St. Clair

desert rain  
one drop  
striking another

~ Dave Bachelor

**Members' Votes for  
September – October Haiku**

Marcia Behar – 8744-0, 8745-0, 8746-5  
Mimi Ahern – 8747-8, 8748-1, 8749-1  
Betty Arnold – 8750-1, 8751-0, 8752-9  
John Han – 8753-8, 8754-2, 8755-3  
Ann Bendixen – 8756-0, 8757-1, 8758-1  
David Sherertz – 8759-0, 8760-1, 8761-0  
Desiree McMurry – 8762-6, 8763-10, 8764-7  
Billie Wilson – 8765-9, 8766-2  
Elinor Huggett – 8767-2, 8768-1, 8769-0  
Gregory Longenecker – 8770-4, 8771-1, 8772-5  
Elaine Whitman – 8773-2, 8774-1, 8775-2  
Zinovy Vayman – 8776-0, 8777-3, 8778-1  
Judith M Schallberger – 8779-1, 8780-1, 8781-2  
Christine Michaels – 8782-1, 8783-0, 8784-0  
Jean Hale – 8785-1, 8786-0, 8787-2  
Janis Lukstein – 8788-4, 8789-1, 8790-0  
Anne Homan – 8791-2, 8792-2, 8793-0  
Edward Grastorf – 8794-1, 8795-1, 8796-2  
Richard St. Clair – 8797-3, 8798-6, 8799-3  
Neal Whitman – 8800-1, 8801-3, 8802-1  
Ruth Holzer – 8803-0, 8804-3, 8805-8  
David Bachelor – 8806-4, 8807-6, 8808-1  
Majo Leavick – 8809-0, 8810-0, 8811-0  
Michael Henry Lee – 8812-1, 8813-7, 8814-0  
Beverly Acuff Momoi – 8815-1, 8816-2, 8817-1  
Patricia Prime – 8818-2, 8819-2, 8820-2  
Joan Zimmerman – 8821-1, 8822-1, 8823-2  
Teruo Yamagata – 8824-2, 8825-3, 8826-1  
Joan H. Ward – 8827-2, 8828-4, 8829-1  
Joan Sauer – 8830-0, 8831-1, 8832-1

## Winter

**Season:** winter months: December, January, early or mid-February; start of winter, depth of winter, short day, winter day, winter morning, winter night.

**Sky and Elements:** cold rain, frost/hoarfrost, freeze, hail, ice, icicle, north wind, sleet, snow/first snow, winter cloud, winter moon, winter rain/first winter rain, winter solstice, winter wind.

**Landscape:** arroyos come alive, kelp wrack, mudslides, snow on the peaks, tule fog, winter creek/stream, winter mountain, winter sea/ocean, winter sea-shore, winter garden, withered moor.

**Human Affairs:** banked fire, bean soup, blanket, brazier, buying a new diary, hot chocolate, charcoal fire, cold/flu, cough, foot warmer, gloves/mittens, grog, heater, hunting, falconer, fish trapper, ice hockey, ice skating/skates, ice fishing, old diary/ calendar, olive harvest, overcoat/fur coat, popcorn, quilted clothes, shawl, skiing/skis, sleigh ride, snowshoes, snowman, snowball fight, winter seclusion, winter desolation, winter vacation, whale watching, Chanukah, Chinese New Year, Leap Year Day, Groundhog Day, Christmas Eve/Day (Christmas tree, tree decorating or decorations, lights, glass balls, wrapping gifts, wreath, cutting greens, gingerbread men, holiday shopping, etc.), John Steinbeck, Julia Morgan, Martin Luther King Jr. Day, Twelfth Night.

**Animals:** bear, California newt, codfish, elephant seal, fox, hibernation, junco flocks, ladybug, marten or sable, northern harrier, oyster, owl, perch, rabbit, reindeer, sanderling, sardine, sea slug, steelhead, swan, weasel, wild duck, winter birds, winter bee, winter fly, winter sparrow, winter wild geese, wolf, whale, white-crowned sparrow, wren, yellow-billed magpie.

**Plants:** carrot, celery, coyote brush, dried persimmon/prunes, early plum blossom, holly, heavenly bamboo/Nandina, mandarin orange, oak mistletoe, pine nuts, poinsettia, radish, scallion, sycamore, tangerine, toyon, turnip, winter camellia, winter chrysanthemum, winter grass, winter narcissus, winter peony, winter quince, winter tree or grove, withered or frost-nipped plants (tree, grasses, leaves, twig, etc.).

## New Year\*

**Sky and Elements:** first morning, first sunrise, new years' sun.

**Human Affairs:** first day of the year, first dream of the year, first writing/poem/brush painting, new diary, new calendar, New Year's Eve or Day.

\*January 1; but late January or early February according to the lunar calendar.

## YTHS Kigo (Season Words) List

with Bay Area Regional Kigo

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## Spring

**Season:** spring months: late February, March, April, and May; beginning of spring, early spring, departing spring, late spring, lengthening days, long day, mid-spring, spring dream, spring dusk, spring evening, spring melancholy, tranquility, vernal equinox.

**Sky and Elements:** balmy breeze, 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, spring snow, slush, warm (warmth).

**Landscape:** flooded river/stream/brook, muddy/miry fields, muddy road, spring fields, spring hills, spring mountain, spring river, spring sea, spring tide, red tide, first blossoming tree, vernal pool.

**Human Affairs:** balloon, closing the fireplace, kite, shell gathering, grafting, planting or sowing (seeds), plowing or tilling fields, soap bubbles (blown from a pipe or wand), Sleeping Buddha's Memorial Day, spring cleaning, swing, windmill, April Fool's Day/April fool, Boy's Day/ carp flag, César Chávez Day, Doll's Festival, Ash Wednesday, Lent, Palm Sunday, Easter (Easter bonnet/clothes, eggs, coloring/hiding eggs, lily, parade, rabbit, etc., Maverick Beach, May Day (May basket, pole), Memorial Day, Mother's Day, Passover, Saint Patrick's Day, Valentine's Day.

**Animals:** abalone, bee, baby animals (nestlings, fledglings, calf, colt, kitten, puppy, fawn, lamb, etc.), butterfly, bush warbler, by-the-wind sailor, cats in love, crane, flying squirrel, frog, singing frogs, gray fox, hilltopping, horse-fly, hummingbird, lizard, nightingale, pheasant, robin, mud snail, returning gray whales, rookery/heronry, soaring skylark, snowy plover, stork, surfperch, swallow, tadpole, whitebait (a fish), wild birds' return (geese, etc.).

**Plants:** anemone, artichoke, asparagus sprouts, azalea, bracken, bramble, California lilac/ceanothus, camellia, cherry blossoms/tree, Chinese houses, crocus, dandelion, daphne, blossoms or leaf buds of trees & shrubs (almond, apple, apricot, maple, oak, pear, pine, wisteria, etc.), Douglas iris/mountain iris, field mustard/mustard, forget-me-not, globe lily/fairy lantern, goldfields, grass sprouts, hawthorn, hyacinth, Ithuriel's spear, lilac, lily of the valley, Madrone, Manzanita, miner's lettuce, painted lady, pansy, parsley, plum blossoms/ tree, California poppy, primrose, redwood sorrel, seaweed/laver(nori), shooting star, sticky monkey flower, sweet pea, shepherd's-purse, thrift, tulip, violet, willow, pussy willows/willow catkins.

## Summer

**Season:** summer months\*: June, July, August; beginning of summer, end of summer, midsummer, summer evening, summer morning, summer solstice, short night, slow day.

**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, golden hills, summer fog, summer grove, summer hills, summer lake, summer moor, summer mountains, summer sea, summer river, waterfall, wildland fire.

**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, rat-tan 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), Bay to Breakers Race.

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

**Plants:** amaryllis, barley, beach primrose, beach sagewort, summer bracken, bamboo sprouts, cactus flower, carnation, summer chrysanthemum, (blue) cornflower, coyote mint, dahlia, dill flower, elderberry, evening primrose, farewell-to-spring, foxglove, fuchsia, gardenia, geranium, ~~gerbera~~, gladiolus, summer/rank grasses/weeds, hens-and-chickens/live-forever, hibiscus, hollyhock, honeysuckle, hydrangea, iris, lily (calla, daylily, etc.), lotus, marguerite, marigold, matilija poppy, mariposa tulip, mold (mildew), moss grown (mossy), oxalis, peony, phlox, pinks, rose, salvia, sand verbena, silk tree (mimosa), snapdragon, soap plant, sunflower, summer thistle, yucca, zinnia, summer fruit & vegetables (apricot, banana, blackberry, cucumber, cherry, eggplant, green grapes, green (unripe) apple (walnut, melons, pineapple, potato, strawberry, tomato, etc.), tarweed, yellow star thistle.

## Autumn

**Season:** autumn months\*: September, October, November; autumn equinox, autumn evening, autumn morning, beginning of autumn, chilly night, departing autumn, long night, lingering summer heat, mid-autumn.

**Sky and Elements:** autumn rain, autumn sky, autumn storm, autumn wind, first rain, fog, long night, moon (understood to be the full moon), night of stars, sardine cloud.

**Landscape:** autumn moor, autumn mountains, autumn sea, autumn woods, brown hills, leaves turning, reaped/harvested fields, stubble fields (corn, pumpkin, etc.), vineyards.

**Human Affairs:** autumn loneliness, end of summer vacation, gleanng, harvest, hunting for red leaves, mushroom gathering, raking/burning leaves, scarecrow, school begins, Tanabata (Star Festival), Obon Festival/dance, Labor Day, Rosh Hashanah, Halloween (jack o'lantern, trick or treating, witch, black cat, ghost, haunted house), Thanksgiving, San Francisco Military Fleet Week.

**Animals:** acorn woodpecker, , bagworm, bird of passage, California quail, clear-toned cicada, cricket, deer, dragonfly, red dragonfly, grasshopper or locust, ground beetle, insects' cry, katydid, autumn mackerel, monarch butterfly, migrating geese/cranes/storks/monarchs/raptors, praying mantis, purple-striped jelly, quail, salmon, shrike (butcher bird), siskin, snipe, tarantula, wild geese, woodpecker.

**Plants:** apple, wild aster, autumn leaves, banana plant, bigleaf maple, buckeye, buckwheat, bush clover, chamomile, chestnut, chrysanthemum, clematis, corn, cranberry, dried grass or plants, fallen or falling leaves, gourds, grapes (except green grapes), huckleberry, maiden flower, morning glory, mushrooms, nuts, oak apple, oak gall, orchid, pampas grass plumes, pear, persimmon, pickleweed, pomegranate, pumpkin, rattlesnake grass, reeds, reed flowers/tassels, rose of sharon, squash, snowberry, ticking leaves, vines, weed flowers, western hopbush, wild grape.

*\*In Japanese haiku, many phenomena of July and August are traditionally considered autumnal: for example, Tanabata (in early July), Obon (in early August), the Milky Way, and morning glory are autumn kigo. In addition, the word for July is traditionally a summer kigo. August is an autumn month to some poets and summer to others; North American poets often put it in summer. In this list, we defer to the traditional category.*



**Challenge Kigo – Hazy Moon**  
**by June Hopper-Hymas**

the face of a flower  
 is it feeling shy  
 the hazy moon

~ Basho, 1667  
 trans. Jane Reichhold

hazy moon  
 the canyon fills  
 with shadows

~ Jacek Margolak, PL

an overgrown path  
 that must have led somewhere  
 hazy moon

~ Bill Kenney, US

hazy moon  
 the slightly bitter taste  
 of green tea

~ Christopher Herold, US

“Hazy moon” is a spring kigo, and one of those chosen in the early days of our group by Mr. and Mrs. Tokutomi for the Yuki Teikei list of kigo that should be useful to writers of haiku in English. This kigo seems to me to add a mysterious “something” to many different kinds of subject matter, as demonstrated by the samples above. It is also interesting for the way it connects the heavens and the earth and thus opens out into a wider space than many kigo.

Send your “hazy moon” haiku to the Geppo editor; they will be printed with your name in the Challenge Kigo section of the next Geppo.

*Except for the Basho, which is from Jane’s book, Basho: the Complete Haiku, all the haiku above are from the eJournal Sketchbook; a Journal for Eastern and Western Short Forms. February, 2009. This particular issue invited poems using the kigo “hazy moon.”*



**Annual YTHS Membership Dues**  
**Time to Renew**

YTHS membership is for one calendar year: January to January. The fee provides each member with six issues of GEPP0 (only members can submit), notification of events, and the annual membership anthology. Domestic & Canada dues \$32; Seniors \$26 – International \$40; Seniors \$31. Mail check or money order to

*Note: In the last issue, incorrect dues for 2012 membership was published.*

**Young Leaves & Poet’s Pages**

The newly redesigned YTHS website is smart looking, easy to navigate, and is already attracting more visitors than did the historic site.

A new feature of the site is *Poets’ Pages* which portrays the tenor and range of our poetry. Each member is invited to submit up to ten poems, by email or snail mail, poems for posting on the website under the poet’s name. Send them to the web-minder, Patrick

**Dojins' Corner**  
**September—October 2011**  
 by Patricia Machmiller and Jerry Ball

jb: My selections are: 8751, 8752, 8753, 8752, 8763, 8764, 8772, 8797, 8798\*, 8806, 8807, 8808, 8813\*, 8815, 8818, 8819, 8829\*

pjm: And mine are: 8748, 8751\*, 8752, 8753\*, 8764, 8765\*, 8766, 8782, 8789, 8791, 8805, 8810, 8813, 8819, 8820, 8823, 8824, 8825, 8828

“\*” = chosen for comment

8751 loud cricket song from  
 the den – do you too suffer  
 from evening loneliness?

pjm: Echoes of Issa are in this poem: the compassion shown for a small insect and the plaintive quality in the voice of the speaker. A single cricket, an autumn kigo, with his lonely chirring in another room evokes the feeling of autumn. The fact that the cricket is not even in the same room seems to increase the sense of loneliness. The use of the word “evening” makes me think of Basho’s famous haiku: on a bare branch/ a crow settles down/ autumn evening.

jb: This haiku is one of my selections. It’s a 5-7-5 that poses a personal question. Sometimes these questions need to be posed. I might find myself feeling a little weary and might not have any (apparent) reason to be so. What brings it about? Could it be the cricket song from the den? I question what “loud” and “the den” have got to do with it? Isn’t “cricket song” (by itself) enough?  
 cricket song  
 do you too suffer  
 from evening loneliness?

For me, in haiku, understatement is better than exaggeration. Still, it’s a very nice verse.

pjm: I, too, asked myself about the den—that is when I realized the cricket and the speaker were in separate rooms and I felt even more, how alone we can be. I also like the use of the traditional form; it honors the tradition of the poets, Basho and Issa, to which the poem alludes.

8753 autumn evening  
 the grasshopper’s long jump  
 into silence

pjm: A simple act by a single humble creature isolated and framed for us by the writer creates all the complex feelings of autumn: grief for our transitory nature, poignancy, loneliness, and a deep sense of our own mortality. All this called up by observing one leap of a grasshopper.

jb: This also is one of my selections. I have a little difficulty with a “jump into silence,” an abstract image. I wish this were a concrete image, but I enjoy this haiku very much. Especially, I enjoy the “long jump” to get there.

8765 autumn dusk  
 the empty road ahead . . .  
 behind

pjm: This poem calls up for me Basho’s poem: This road--/no one goes down it,/ autumn evening. (R. Hass, trans.) Both poems depict the scene of an empty road, one at twilight, the other at evening, in autumn. The difference in the two is small, and yet, large. It is where the speaker is standing. In Basho’s poem the speaker is at one end of the road looking down it. In the other the speaker is in the middle of the road and after seeing no one ahead, he or she turns to find no one behind. It is in this turning the sense of aloneness is more acutely felt.

jb: “autumn dusk” is one of my favorite kigo. Mentioning it establishes several conditions: aging, harvest, loneliness, chill, darkness, and many others. With this haiku the author reminds us that these conditions are ahead of us, and then, as an apparent after thought, also behind. We have the “empty road” as a symbol of the universality of transience. As Sartre says, “No exit.”

8798 melting frost  
 the jack-o-lantern  
 has lost its teeth

jb: This verse moves me, and I question why? My present answer is the concreteness of the images. If this were a painting, it would be a still life. The images are strong. They don't need to be fortified with adjectives. I also remark that the language is efficient, the imagery is well chosen, and it's clear and coherent. It's understated and strong.

pjm: There's a sort of grim humor in this haiku. Like us the jack-o-lantern suffers from the effects of weather – and time – by losing his (her?) teeth. And this sorry state is unavoidable so – as they say – grin and bear it!

8813 river house  
a heron swoops  
between two worlds

jb: In this haiku we have a river scene (setting a metaphor) with an event: a heron that "swoops" between "two worlds." The "two worlds" are the world of the river house, and the world of the heron. Somehow, the heron has found a way to "swoop" between the two of them. The "river house" stands as a symbol of the human world, (the world of houses, people, family, children growing up ...). The "heron" symbolizes the world of nature in and around the river. With the author of this verse our thoughts follow the heron as he (she) swoops. Might our thoughts do the same? Might our thoughts swoop too?

pjm: In this poem the speaker observes the heron's flight between the house (domestic) and the river (wild). The heron is seen as a being that can cross from the domestic setting to the wild. In many cultures birds because of their mastery of flight and their ability to navigate between earth and sky are thought to embody the human and cosmic spirit. In this light the poem plunges deeper and the "two worlds" can be interpreted as being this world and the other. And I must say herons do have an otherworldly look to them. This poem reminds me of an experience I had after Kiyoko Tokutomi died. I was accompanying the singer from Japan who was to perform at her memorial service. We were going to the temple early so that she

could rehearse. It was a late winter afternoon as we approached the temple. In the gathering dark we didn't notice a great blue heron standing by the temple pond until we were almost upon it. When we did see it, we stopped and fell quiet; there was a definite feeling of two worlds meeting. After a few moments passed, the bird lifted off that slow, graceful way it has and flew away. These are the facts and yet the encounter has a significance to me that went beyond the facts. The idea of the bird as cosmic spirit was very real for me that day.

8829 how reluctantly  
summer yields to fall –  
leaving the cabin

jb: These are the thoughts of someone immersed in memories of summer. While the author expresses it in a metaphor (personification) it, nevertheless, is about our feelings of the end of summer and the entry into autumn. The symbol of all the events and feelings of summer, is the "cabin." The "cabin" is the locus of the stronger events of summer. So, we *reluctantly* give up our feelings of our youth and we hold on as much as possible. The result is the symbol of "the cabin." Poetry expresses what can't be said any other way.

pjm: How true, Jerry! On the surface this poem is about the immersion in nature, and then when it is time to return to "real" life, it is with a feeling of "no, please—not yet—please . . ." The author has projected these feelings onto the way we experience summer—the reluctance with which we see it pass. But this surface reading is only the way in to a deeper reading, the one Jerry has suggested—the idea that it is with reluctance that we grow old saying "no, no—not yet, not yet—please, not yet . . ."

Patricia and Jerry invite your response. Please

to donnalynn chase in care of GEPP0.

**Zigzag of the Dragonfly:  
The Quest for Better Haiku  
Installment #3**

by Patricia J. Machmiller

**Grounding Your Writing in the Body  
(Take a Walk)**

Writing haiku can be thought of as that process of taking raw sensory experiences (sight, sound, taste, touch, smell) and translating them into language so powerful that at any time, now or even years later, others reading your words can relive the experience. The emphasis in haiku writing is on sensory experience, as opposed to intellectual experience, on the immediate sensation as opposed to the imagination.

This idea is fundamental to all writing, but especially to haiku which needs to make its impact quickly with a minimum of words. There is no time or space for development of an idea or laying groundwork for a sustained metaphor. Haiku must enter the body the way experience of the physical world does, through our eyes and ears, our nostrils, our skin, our tongue. The words of the haiku must recreate the sensations that the body would feel if one had been at a particular scene at a particular moment.

So the next exercise is simple. To ground your writing in your senses, take a walk. Take a notebook with you. Enjoy yourself. Enjoy the sights and sounds.

Breathe deeply, look carefully. As you walk, record in your mind the actual smell of an olive tree, its dry perfume; the way the whiff of that fallen lemon smacks you behind the eyes; the needle-y, low-tack pricks of sweat where your elbow bends; the color of wind between skyscrapers; the burden of dawn as you pass a hospital ward. Experience the world through your senses and absorb it, wordlessly, in your gut, your heart, your groin. It is from these places that your best haiku will arise.

Use your notebook as an aid to your remembering your experience. Jot down words or make a quick sketch that will help you recall the scene or experience.

Don't worry about form or getting the exact phrasing. It is not necessary at this time to worry about perfection. The emphasis should be on capturing the moment. Give yourself a goal of recording ten experiences. For each experience jot down as many words as you can to capture the observation.

After you return from your walk, we will meet in the next chapter. Have a lovely stroll.

*Note:* If, for some reason, a walk is not possible for you, try to sit by a window or find within your living space objects that give you pleasure, or even some that don't: a stone, a fountain pen, a beaded blouse, window ivy, a house fly. Everything has the essence of haiku in it. Everything.

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## 2012 Members' Anthology

It is time — time to get ready for this new year's member's anthology. All YTHS members are asked to send seven to ten unpublished (published in GEPP0 is acceptable) haiku to:

Each member submitting haiku will have one to three haiku published in the coming year's anthology. Please contribute your poems; the more submissions, the better the anthology! In-hand deadline: March 31, 2012.

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## Mt. Fuji Haiku Competition

Since ancient times, Fujisan (Mt Fuji) has been a sacred mountain and the source of artistic inspiration. This contest is an opportunity for people from Japan and abroad to reflect anew upon this value of Fujisan. The main sponsor is Yamanashi Council for the Promotion of Mt. Fuji's Inscription as a World Heritage Site, in cooperation with Shizuoka Prefecture and the Haiku International Association. Application period ends January 20, 2012. For more information, go to: <http://www.fujisan-3776.jp/haiku.english.htm>.

## Suggestions for Writing Haiku in English by James W. Hackett

(compiled from different versions)

1. The present is the touchstone of the haiku experience. So take note of this present moment.
2. Remember that haiku is a poetry of everyday life, and that the commonplace is its province.
3. Contemplate natural objects loosely . . . unseen wonders will reveal themselves.
4. Interpenetrate with nature. Allow subjects to express their life through you. "That art Thou."
5. Reflect upon your notes of nature in solitude and quiet. Let these be the basis of your haiku poems.
6. Write about nature just as it is . . . be true to life!
7. Choose each word very carefully. Use words that clearly express what you feel.
8. Try to write in three lines, of approximately 17 syllables.
9. Use only common language.
10. Suggest, but make sure you give the reader enough, for the haiku that confuses, fails.
11. Mention season when possible, as this adds dimension. Remember that season can be implied by poem's subjects and modifiers.
12. Never use obscure allusions: haiku are intuitive, not intellectual.
13. Don't overlook humor, but avoid mere wit.
14. Avoid end rhyme and other poetic devices in haiku. Read each verse aloud to make sure that it sounds natural.
15. Remember that *lifefulness*, not beauty, is the real quality of haiku.
16. Work on each poem until it suggests exactly what you want others to see and feel.
17. Remember R. H. Blyth's admonition that haiku is a finger pointing at the moon, and if the hand is bejeweled, we no longer see that to which it points.
18. Honor your senses with awareness, and your Spirit with zazen or other centering meditation. The haiku-mind should be like a clear mountain pond: reflective, not with thought, but of the moon and every flight beyond.

## Wild Violets in Print & on the Radio

On Sunday Nov 20th, six YTHS members were at the KUSP radio station for a 1-hour program on haiku and YTHS. The core of the program was the reading of one haiku by every poet in this year's anthology, *Wild Violets*. You can listen to the mp3 podcast at: <http://kusp.org/audio/poetry/2011/11/20.mp3>.

The second printing of *Wild Violets*, YTHS 2011 anthology, is now available. To order: send a check (made out to YTHS) for \$12 plus p&p (\$5 USA; \$10 for Canada, Mexico, or Europe; \$12.00 for Asia, Australia, and New Zealand). Include your mailing address with your payment

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### Editor's Year-End Gratitude

One of the key features which I believe makes GEPPPO truly a fine study-work journal, is the valuable guidance of our leading members, Jerry Ball and Patricia J. Machmiller. We are very fortunate for their collaboration in producing Dojin's Corner and the accessibility of their teachings. A heart-felt thank you to you two!

I also want to thank June Hopper-Hymas for her Challenge Kigo articles. Thank you! We are hoping Ebba Story accepts our invitation to return as our Challenge Kigo contributor for 2012.

Numerous beings contribute to each and every GEPPPO issue; I cannot name everyone here, yet — Thank you President Alison, Frances at the copy center, all YTHS officers, Donna at the post office, readers and submitters. Thank you all — every contribution has been appreciated.

It has been very rewarding to be GEPPPO editor. In the last two years, I feel I have gotten to know many of you through the poems you have submitted — over 1000 poems (not including challenge haiku). In 2011, GEPPPO participation has increased 5% — thank you dear hearts for more haiku to appreciate and study.

As much as I enjoy being editor, I need to let go of GEPPPO. It seems I cannot manage my time to do all I want/need to do. In the next issue (or two), Carol Steele will transition into the editor's role. One more thank you — to Carol.

## 2012 YTHS Calendar

*Updated from previous issue.*

- Jan. 1 2012 YTHS membership dues payable.\*
- Jan. 14 Ginko and New Year Kukai. 1:30 - 4 pm. Hotel, History Center, 1650 Senter Road, San Jose.
- Feb. 10 Next GEPP0 due date for submissions.\*
- Feb. 11 Meeting at Cantor Art Center, Stanford, CA. 1:30 - 4:30 pm. *View Style and Process: Japonisme on Paper* in the Robert Modavi Family Gallery. Write haiku, meet in café and share.
- Mar. 10 Haiga Workshop. Noon to 4pm. Hotel, History Center. Materials will be available; donations will be accepted for their use.
- Mar. 31 In-Hand Deadline for 2012 YTHS Members' Anthology haiku submittal.\*
- Apr. 9 Hakone Garden Haiku Gathering, Saratoga. 1:30 - 4:30 pm.
- Apr. 10 GEPP0 due date for submissions.
- May 12 Annual Teahouse Reading. San Jose Friendship Garden Tea House.
- May 31 Memorial Contest In-hand deadline.
- June 10 GEPP0 due date for submissions.
- June 14 San Jose Prusch Park Farm. Guide will be Roger Abe.
- July 9 Tanabata at Homan's Livermore home. 6pm.
- Aug. No meeting this month.
- Aug. 10 GEPP0 due date for submissions.
- Sept. 8 Annual Retreat at Asilomar and Pacific - 11 Rim Conference. Pacific Grove, CA. More (TBD) info at: [haikupacificrim2012.wordpress.com](http://haikupacificrim2012.wordpress.com)
- Oct. 10 GEPP0 due date for submissions.
- Oct. 27 Moon Viewing Party. 6:00 pm at Patricia Machmiller's San Jose home.
- Nov. 5 YTHS Board Planning Meeting.
- Nov. 10 Meeting at Markham House 1:30 - 5 pm.
- Dec. 8 Holiday Party. 6 – 11 pm at Alison Woolpert's Santa Cruz home.
- Dec. 10 GEPP0 due date for submissions.

\* More information included in this GEPP0.