

G E P P O

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

Volume XXXVII:6

November—December 2012

Members' Haiku for Study and Appreciation – Carol Steele, Editor

9307 satyr sisters
clomp, clomp in cloven hooves
haunted houses

9308 in awe.....
crickets louder than
our whispers

9309 divide
between lovers –
autumn bitterness

9310 dear souls
at the Senior Center
singing old chestnuts

9311 one snowflake
in an avalanche
poetry slam

9312 in a snow squall
two revenants appear
one whistling

9313 first visitor brings
both sweet and salt —
cherry blossom tea

9314 snow moon
light throwing shadows
the dog's single bark

9315 branches decorated
for the holidays, persimmons
glisten in the rain

9316 frost warning--
setting the stone
into the future

9317 harsh words--
mother
hangs up

9318 in bed with the flu
nothing but memories
of chicken soup

9319 late Autumn sun...
the pure white stallion's shadow
dark grey

9320 roadside marsh...
a flutter of redwings
rises from the reeds

9321 in one year
and out the other...
resolutions

9322 home all day
to cook bean soup
old woman humming

9323 winter solace
threaded in the hem of his vest
words of the Torah

9324 dead deer at morning
the bright of her belly lighting
the rise of the hill

-
- | | |
|---|--|
| 9325 coming home
darkness after five
i get lost | 9338 early morning walk
a distracted grey fox
trots across my path |
| 9326 solar lights
flicker on and off
winter solstice | 9339 male white-crowned sparrow
serenades his hidden mate:
"Wheee! Baby, I neeeeed you!" |
| 9327 red light
waiting for the green
i think of you | 9340 Up and down
Rockfish float
with indifference. |
| 9328 crescent moon
the midnight train
curves toward home | 9341 Back to my little
rock and kelp world
in the corner. |
| 9329 winter ale
a tattooist and i
compare stigmata | 9342 Dolphins jump in
the bay-
a boat weaves through. |
| 9330 New Year's Day
my daughter calls
as if by accident | 9343 pine bark
twisting heavenwards
November rain |
| 9331 gala apple:
in its very navel
a deep black hole | 9344 drunkenly
among tree shapes
Orion's belt |
| 9332 asphalt sidewalk
just a fallen oak leaf
keeps the fresh snow | 9345 fishermen's lights
rubbing the water's skin
winter night |
| 9333 one brass bookend
keeps all the books upright—
The Early Advent | 9346 migrating Gray Whales . . .
the commune in their
heart-shaped blows |
| 9334 the wash planted
with the wrong kind of trees
—snow on salt cedars | 9347 during Advent . . .
children and teachers slaughtered
at Sandy Hook School |
| 9335 Christmas trifle
the hidden penny payoff's
a marzipan pig | 9348 twenty-six candles
flicker on this short day—
I ask for healing |
| 9336 haunted by dark eyes
from the new desk calendar
—white-tailed kite | 9349 after surgery
the soothing aroma
of squash soup |
| 9337 turning sixty-five
white icing and pink roses
no space for candles | 9350 behind my kayak
the damp blast of an exhale
as the whale breaches |
-

-
- | | |
|--|--|
| 9351 California newt --
only you and the rain
have such small hands! | 9364 short day
glimpse of a fellow
walker |
| 9352 the family gathered
around the table
Christmas wreath | 9365 walking in winter
the clearly paved path
now covered |
| 9353 all that's left
are the persimmons
new car contract | 9366 winter rain...
turning off the music
I hear a song |
| 9354 early dusk
the grandfather's
I never knew | 9367 Christmas presents
a shiny red bow
around me |
| 9355 leaves in a cobweb
and some lantern light
this pleasant evening | 9368 August afternoon
at the senior center
a man playing solitaire |
| 9356 night clouds . . .
the chimney swifts
return home | 9369 four strangers
half hour in the waiting room
strangers still |
| 9357 kicking a can
through the stubble field
the nephew from town | 9370 the unwritten letter
still burrowing
in her mind |
| 9358 winter morning's chill—
the old cat burrows deeper
under the blankets | 9371 Primavera folds –
December rains transform hills
to a mossy green. |
| 9359 school play
the nativity scene
lit by lanterns | 9372 The last fig leaf falls
clinging to its branch until
the Winter Solstice. |
| 9360 Santa Claus
the child on his knee
dressed as Batman | 9373 Three squirrels sunning
perched on bare branches, preening -
cold frosty morning. |
| 9361 into the silence
of the Christmas service
a baby's cry | 9374 autumn coming
pool man's card filed
as I wave goodbye |
| 9362 cliff-hanging temple
mantras push the clouds
away | 9375 Jack Russell in ice
chasing ducks over frozen pond
until spring thaw |
| 9363 winter darkness
glimmering view of
childhood fields | 9376 Alzheimer's buddy asks me
who is in the mirror...
crape myrtle blossoms |
-

**Challenge Kigo Haiku—
“Basho’s Day”**

never just Basho
walking alone down the road . . .
this old poet's day

~Janis Lukstein

near his hut
the trembling earth -
Basho's Day

~Ann Bendixen

rain slanting
on his thatched roof--
Basho's Day

~ Ruth Holzer

Basho's Day
the supper guest
arrives on foot

~Michael McClintock

waiting for frogs
to break the silence
Basho's Day

~Christine Horner

Basho's Day
the farmer stands his hoe
in its own shadow

~Patricia Prime

PLOP
frog jumps in pond
splash goes viral

~Genie Nakano

Basho pond
goldfish play hide and seek
in silence

~John J. Han

Basho's Day
noting the difference
in each snow flake

~ Michael Henry Lee

Basho's day
writing haiku
in his shadow

~Barbara Campitelli

Basho's Day:
the loose tile
dulled by the thousands feet

~Zinovy Vayman

Basho's Day -
observe, interpret,
use words well.

~David Sherertz

Editor's Note: Michael Henry Lee's challenge kigo haiku was
misprinted in the last issue. It should read:

golden rod
i imagine myself
about to sneeze

**Challenge Kigo -
“Oyster”
by Fay Aoyagi**

Oysters are not only eaten raw; they can be cooked in many different ways. Sharing a simmering pot of oysters warms a cold winter night. Hot sake may brighten the conversation.

Unlike clams or mussels which are spring kigo, an oyster has a hard, rocky shell.

母病めば牡蠣に冷たき海の香す 野澤節子

haha yameba kaki ni tsumetaki umi no ka su

mother's sickness
these oysters have a scent
of the cold ocean

Setsuko Nozawa

dinner for two
between our silence
the oyster shells

Fay Aoyagi
(*Chrysanthemum Love*, Blue Willow Press, 2003)

**September—October 2012
Haiku Voted Best
By GEPP0 Readers**

early frost
everyone wonders
who will get the ax

~Beverly Acuff Momoi

from Iraq
her boots arrive home
without her

~Marcia Behar

bat...
one shade darker
than the sky

~Michael Henry Lee

our last child
learns to ride his bike
turning leaves

~Desiree McMurry

night light
my cat's eye holds
a piece of the moon

~Michael Henry Lee

Tule fog
the winding road
to the Zen monastery

~Joan Zimmerman

dancing herself
into a circle...
the earthworm

~Mimi Ahern

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

Joan Zimmerman—9228-3, 9229-1, 9230-7

Joan Ward—9231-5, 9232-4, 9233-1

Desiree McMurry—9234-4, 9235-8, 9236-5

Gloria Jaguden—9237-2

Michael McClintock—9238-6, 9239-0, 9240-2

Neal Whitman—9241-0, 9242-3, 9243-0

Lucas O. Seastrom—9244-1, 9245-0, 9246-2

Phillip R. Kennedy—9247-3, 9248-5, 9249-2

Elaine Whitman—9250-3, 9251-6, 9252-0

Ed Grossmith—9253-1, 9254-3, 9255-4

Richard St. Clair—9256-1, 9257-5, 9258-4

Elinor Huggett—9259-3, 9260-4, 9261-6

Beverly Acuff Momoi—9262-13, 9263-2, 9254-3

Barbara Campitelli—9265-1, 9266-3, 9267-0

Michael Sheffield—9268-6, 9269-0, 9270-2

Mimi Ahern—9271-7, 9272-2, 9273-4

Majo Leavick—9274-1, 9275-0, 9276-0

David Sherertz—9277-0, 9278-0, 9279-0

Marcia Behar—9280-4, 9281-11, 9282-1

June Hopper Hymas—9283-2, 9284-1, 9285-0

Zinovy Vayman—9286-0, 9287-1, 9288-0

John J. Han—9289-3, 9290-6, 9291-2

Toni Homan—9292-2, 9293-1, 9294-1

Michael Henry Lee—9295-8, 9296-5, 9297-9

Jessica Malone Latham—9298-5, 9299-0

Janis Lukstein—9300-1, 9301-0, 9302-0

Teruro Yamagata—9303-6, 9304-2, 9305-3

Alison Woolpert—9306-0

Annual YTHS Membership Dues

YTHS membership is for one calendar year: January to January. The fee provides each member with six issues of GEPPPO (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 membership secretary:

Dues are due NOW!

GEPPPO Submission Guidelines due date for next issue is February 20.

Email (preferred) your contact information, poems & votes to
mail your poems & votes with contact info to:
GEPPPO Editor, Carol Steele,

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. The poem will be printed with your name.
- Up to ten votes for haiku in the current issue that you especially appreciate. Each poem you choose will receive a point (vote); submit the number of the haiku as the vote. The poems with the top number of votes are reprinted with the author's name in the next issue.
- Send email with GEPPPO in the subject line.
- Send haiku in Ariel, font size 11, black ink.

Yuki Teikei Visits the Asian Art Museum in San Francisco

On January 12, 2012, a crystal clear day in San Francisco, a dozen Yuki Teikei members went to the Asian Museum to enjoy the Calligraphy exhibit, "Out of Character." We watched a master calligrapher perform his art on a wall-sized screen using a brush the size of a horse's tail to write out "Happy New Year" in Chinese. This and the following demonstration of mochi (sweet rice) pounding were accompanied by Taiko drumming and flutes.

After time out for lunch at the Asian Café we were guided through the three exhibit rooms full of calligraphy. We viewed four styles from the traditional script to the modern cursive.

We were invited to Patrick Gallagher's home in the city where members wrote for awhile and enjoyed treats and sharing.



Thank You, Ebba

From Fiddle Head Ferns to Inchworms... we thank you Ebba Story, for your *GEPPPO* "Challenge Kigo" selections. Your knowledge and research helped to deepen our study of kigo in 2012.

A deep bow to you, Ebba, from all of us.

Alison Woolpert
YTHS President

***Yuki Teikei Haiku Society
announces the annual***

***2013 Kiyoshi & Kiyoko Tokutomi
Memorial Haiku Contest***

In-hand Deadline: May 31, 2013

Prizes: \$100 \$50 \$25

Contest Rules:

- Haiku must be in English.
- Haiku must each have 17 syllables in a 5-7-5 pattern.
- Each haiku must use only one kigo from the contest list.
- Haiku with more than one recognized kigo will be disqualified.
- Entries must be original, unpublished, and not under consideration elsewhere. No previous winning haiku are eligible.

2013 Contest Kigo List

New Year: first sun, New Year's reunion

Spring: sugar moon, soap bubble

Summer: iris, iced coffee

Autumn: migrating raptors, grasshopper

Winter: whale, long underwear

Contest Submission Guidelines

- Entry fee \$7.00 per page of three haiku. No limit on entries. Entries will not be returned. No refunds.
- For paper submission, put three poems per page and send 4 copies of each page, with your name and address on only one copy, typed on 8 ½ x 11 paper. (See below for option to email if you pay by Paypal.)
- 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 a paper copy of the results send a self-addressed stamped envelope (SASE) marked “Contest Winners.” Writers abroad: Please enclose a self-addressed envelope (SAE) plus enough postage in international reply coupons for air mail return.
- 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, web site, annual anthology, and brochures.
- If not pre-paying by Paypal, send entries with entry fee by mail to:

YTHS Tokutomi Contest
J. Zimmerman – Contest Chair
- Alternatively, you may pay the contest entry fee via Paypal to the PayPal transmittal page, show the subject as “2013 Tokutomi Contest entries”, and in the message section provide your name, and number of poems submitted.
- If (and only if) you pay the entry fee by PayPal, you may submit your contest entries by email to
- These guidelines are also available at the YTHS website, <http://youngleaves.org/>:
- Contest results will be announced in early November at the 2013 YTHS Annual Haiku Retreat. The results will also be available on the YTHS website.

YTHS Kigo (Season Word) List

With Bay Area Regional Kigo

2010 © Yuki Teikei Haiku Society—all rights reserved

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 seashore, 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.).

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.

Yuki Teikei Haiku Retreat
 Asilomar State Beach Conference Center
 Pacific Grove, CA
 Nov. 7-10, 2013

The focus of this year's retreat will be the participants: more time will be devoted to walking, writing, and sharing haiku. There will be opportunities to do artwork and write renku. Wandering the Asilomar seashore and sinking into the landscape will be a high priority.

Cost: \$400 for three nights, including meals

To reserve your place please send your registration form and \$100 deposit to:

The full conference fee must be paid by September 10, 2013.

Asilomar Haiku Retreat 2013 Registration Form

Name: _____

Address: _____

Phones: Home _____ Cell _____

Email address: _____

Special requirements: _____

Ground floor accommodations needed, yes or no: _____

Amount enclosed: _____

Dojin's Corner Sept-Oct 2012

Patricia Machmiller and Jerry Ball

In the last issue of GEPPPO in discussing haiku #9179

I leave
a glass of wine
for the fruit flies

Patricia had posed the question: is compassion a necessary ingredient for haiku.

We received feedback on this question from one of our readers, Joan Zimmerman:

I always learn a great deal from your and Jerry's responses in the "Dojin's Corner." In the recent (Sept-Oct 2012) Geppo, I was intrigued by your Dojin comments about compassion on pp. 13-14, in the context of haiku number 9179:

*I leave
a glass of wine
for the fruit flies*

Jerry wrote that he felt a sense of compassion for the fruit flies. Patricia questioned whether it was compassionate to leave wine for them. She then asked "is compassion a necessary ingredient for great haiku?"

The question led me to revisit my dictionary, which shows compassion as "pity for the suffering or distress of another, with a desire to help or spare." I don't see compassion in many of my favorite poems by Basho, such as:

*The old pond –
a frog jumps in,
sound of water. (Robert Hass' 1994 version)*

*Misty rain,
can't see Fuji
– interesting. (Robert Hass' 1994 version)*

So, I would say that compassion is not a necessary ingredient for great haiku.

Nonetheless, both Patricia and Jerry are more high-minded than I and are able to see the idea of compassion where I do not. This is because I had read (or misread) haiku 9179 as humorous. I chuckled and thought: "oops, fruit flies sipping from my wine glass, I am not touching that wine." Maybe this all adds to the interest of this haiku, that we can each be ourselves with it.

Thanks again for your time and thoughts in the "Dojin's Corner"—so thoughtful and helpful every issue.

Thank you, Joan. We appreciate your thoughts on this subject.

And now on to the choices for this issue:

pjm: 9230*, 9248, 9251, 9255, 9264*, 9271*, 9280.

jb: 9230, 31, 32, 34, 39*, 42, 47, 51, 55, 57, 68*, 70, 91, 97*

9230 Tule fog
the winding road
to the Zen monastery

pjm: I like the way this haiku works both literally and figuratively. The literal journey of a traveler walking along a winding road through a thick, low-lying fog headed toward a monastery parallels the experience of a seeker on a spiritual journey—the feeling of being in a fog, of being uncertain about the direction, but trusting in the path—the way—that it will lead to enlightenment. In addition to the way the fog works literally and metaphorically, tule fog also works as a winter kigo. Winter is a time of reflection and contemplation so at the outset of the haiku the phrase "tule fog" establishes a mood and tone of introspection.

jb: I agree with Patricia about the parallelism of the tule fog and the winding road.

The author has indeed shown us a way toward enlightenment.

9239 waving a bonnet—
one of the search party
in the mountain haze

jb: This is a shasei (nature sketch) haiku. Literally, we are presented with an image of a member of a search party waving a bonnet, a clue, which suggests that a lost person (child?) has left a trace of their location. When we hear the expression “search party” we realize that this is not a simple context, but one of a search for a lost person. So here we have an example of T.S. Eliot’s “objective correlative.” The emotion of the experience arises from a simple statement of phenomena.

pjm: “Waving a bonnet,” a warm, happy image turns chilling by the end of this haiku. I read the kigo “haze” to be an autumn kigo creating a mood that matches the feeling of the haiku.

9264 home again
after her last treatment
paperwhites

pjm: The clean purity and simplicity of paperwhite narcissus make them the perfect emblem for a new beginning which having come through the arduous process of chemotherapy, a cleansing of a sort, is about to commence. After such an experience one must feel both body and soul stripped down to the essentials—simple and clean, no frills—like paperwhites.

jb: Again here is a list of phenomena from which we draw an emotional inference, another example of “objective correlative.”

9268 western window—
the long slant
of autumn sun

jb: Patricia has labeled this correctly, “a very

spare image.” One might appreciate such an image based on witnessing sundown in autumn. The strength of this verse, for me, is based on the kigo, “autumn sun.” Autumn is the time of harvest, of fallen leaves, migrating birds, and so on. All such images take place in the light of the autumn sun. But when the autumn sun’s rays are slanting, then autumn is nearly over and winter begins. I see a sadness in this image.

pjm: A very spare image. Beautiful in its simplicity, but is it too spare? Right now I feel it is the beginning of a thought. What if these lines became the first two lines of a three-line haiku? Would an additional line add depth? I think it would be worth experimenting with.

9271 dancing herself
into a circle . . .
the earthworm

pjm: A unique image. The lowly earthworm becomes a living Enso, “a universal symbol of wholeness and completion, and the cyclical nature of existence.” [“Zen Circles of Illumination,” Belinda Sweet, zenpaintings.com/article-enso.htm, Jan 5, 2013.]

jb: I have some trouble with this image. I simply don’t see the earthworm dancing, much less in a circle. When I walk my little dog I often see earthworms on the sidewalk. In summer the worms are (literally) being grilled by the sun. In winter they are being suffocated as water fills their holes and depletes the supply of air. I have a sense of compassion for them so I’ve developed the habit of picking them up and dropping them into the grass. They immediately head for the earth from which the grass springs. When I pass by later on I will see no sign of an earthworm and so I judge that they have reentered to earth. Perhaps this is more about me than about the worm?

9297 bat . . .
one shade darker
than the sky

jb: I've found this literal image to be very appealing. For me, it provides an insight into the display of a bat. Here is a relatively small creature with a set of survival techniques suited to the darkness. Metaphorically, this is one shade darker than the sky.

pjm: A study in contrasts—the most imperceptible contrast in color between the bat and the sky. A black on black image. This subtle contrast plays against the enormous contrast in size—the bat's small vulnerability compared to the sky's vast expanse.

Note: Patricia and Jerry invite your response. Please e-mail us at _____ or send your letters to Carol Steele in care of *GEPP*.

**Zigzag of the Dragonfly:
Introduction to the Kigo—The Haiku Poet's
Secret Weapon
Installment #9**

Patricia J. Machmiller

Up until now in your writing exercises you have been concentrating mostly on the image or sensory information to create your poems. At this point I'd like to introduce the concept of kigo in haiku writing.

To understand the power of the kigo as a poetic device, I'd like you to consider the word *rose*. One word. In the Western psyche it unpetals itself: red, flower, summer, mature beauty, romantic love, erotic pleasure, woman, sensual, the feel of skin, the look and feel of velvet, perfume, secret (*subrosa*) place. It is a word that pulls you in and opens you up to its long history of allusion and myth, of story and wonder. Used in a haiku this word touches the rest of the haiku extending its perfume, infusing and informing the haiku with not only its essence, but also its rich body of associations. And in turn it receives back from the rest of the haiku a confirmation of some aspect or quality of its "roseness." This is how kigo operate in haiku. They are powerful words that connote at least the season, often myth, literary allusion, history, tradition, spiritual and cultural values.

Correction to *Wild Violets* (2010)

It has come to our attention that a poem appearing in *Wild Violets* (2011), the 2011 Yuki Teikei members' anthology attributed to another poet, was unintentionally based upon a senryu of Michael Dylan Welch that first appeared in his 1993 *Fig Newtons: Senryu to Go*. Here is Michael's poem, which we would like to correctly attribute to him:

hazy summer afternoon—
the smog-check mechanic
puffs a cigar

Please delete the similar poem on p.13 of *Wild Violets*.

— Jerry Ball and J. Zimmerman, editors of *Wild Violets*.

profusion of
American Beauties—
FORECLOSED

Modern Haiku, Summer, 2010

roses, their red fading—
a waitress patiently listens
to his past exploits

Modern Haiku, Winter-Spring 2010

Another aspect that kigo bring to haiku is time. Haiku has often been compared to painting or photography because of its use of the image—an instant in time. Haiku without kigo may have arresting images, but they float ungrounded in the imagination. The kigo brings to the haiku the season tethering it to one time of the year. And because of the cyclical nature of the seasons, the haiku is not just one instant in time, but becomes a recurrence, year after year, an emblem of the eternal.

To get a feeling about how the kigo works, I'd like you to perform this exercise. Using a shorthand for the seasons, such as S for spring, Su for summer, A for autumn, W for winter, and N for no season, quickly go through the words I have listed below indicating which season pops into your mind when you see the word. There is no right or wrong answer. The only "right" answer is what pops up in your mind immediately upon reading the word. Work quickly; don't hesitate. If you find yourself waffling between two choices, write them both down and move on.

chickadee, robin, giraffe, yawning, snow,
leaf, red leaf, green leaf, sweeping leaves,
radish, rose, picnic, barbeque, com, mist,
watermelon, corn on the cob, raking leaves,
deer, deer with antlers, dew, cool water,
rainbow, bare branches, pine tree, Christmas
tree, mustard flowers, bougainvillea, wasps,
sand, beachcombing, stockings, wool stockings,
hanging up the stockings, quail, strawberries,
school, school starting, gray whale, gourd,
storm, thunderstorm, ice storm, blizzard,
hail storm

What did you notice doing this exercise? Did you find your reaction to words with a strong seasonal flavor like *snow* and *watermelon* was more charged, more electric? Isn't it interesting how a word like *leaf* feels neutral, but when modified by the color *red* or *green* suddenly the image comes sharply into focus and we are clear about what season is indicated?

At this point I would like you to take some time to think about the seasons. On each of four pages in your notebook, I'd like to you write down what feelings arise in you when you think about spring. Then do it for summer. Then fall. Then winter.

After you have completed this exercise, take a walk. If it is spring where you are, write down images capturing the feeling of spring; if it is still winter, write down images that capture that feeling. If you are in the southern hemisphere, summer will be fading and autumn coming on. See if you can write ten images with the feeling of the season you are experiencing. When you return from your walk, look over your work. If your images don't contain a kigo, add one. Make it your first line or your third line. You can find a list for winter and spring here in this issue of GEPP0 or a complete list is available at <http://youngleaves.org/season-word-list/>.

Note: The last issue of Zigzag was incorrectly listed as #7. It was actually #8.



2013 YTHS Calendar

Jan 1 Yuki Teikei Haiku Society membership dues are payable.

Feb 2 1-4pm Haiga workshop at the History Park Hotel, 1650 Senter Road, San Jose. Ed Grossmith will talk about photo haiga and bring photographs to write haiku to. Linda Papanicolaou will share research on Basho-style scent linking haiga. Come with haiku and any haiga supplies you would like to use. We will have some basic haiga materials available, also. Peanut free snacks are welcome.

Feb 20 GEPPPO due date for submissions.

Mar 9 1-4pm Saijiki Meeting at Markham House in the History Center, 1650 Senter Road, San Jose. We will be writing to provide new poems and descriptions for the Society's *San Francisco Bay Area Nature Guide and Saijiki*. Peanut free snacks are welcome.

Apr 13 12:30-4:30pm Point Lobos Ginko. We will have a picnic ginko and poem sharing with the Point Lobos docents. More information later.
