

G E P P O

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

Volume XXXVIII:3

May—August 2013

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

- | | | | |
|------|--|------|--|
| 9450 | with the spring-green grass
in its mouth
the cow eyeing me | 9461 | I got your gift
very interesting
thank you |
| 9451 | French recipes recital ...
fittingly
"Stay healthy!" | 9462 | teenage robin
as big as his parents ...
still hand fed |
| 9452 | stone stockade:
the shadows
of the snail eyes | 9463 | among thorned roses
a nesting cardinal gently
turns her eggs |
| 9453 | winter morning
the false sun
of the car windshield | 9464 | honeymoon suite ...
turning on the bubbles
in the hot tub |
| 9454 | expanse of the sea
the snow white seagull
blackened by sunrise | 9465 | crystal moon
the sound of ice
forming |
| 9455 | sunrise
the last crow at the treetop
spreads its talons | 9466 | flickering feathers
splattering orbs of light
a blue jay bathing |
| 9456 | yoga tree pose
blue heron watches
on one leg | 9467 | trilling wood
where in the tangle lives
the songster |
| 9457 | at the lake
a raven's call greets
solar eclipse | 9468 | rose-gold clouds
layered above the islands
sunset at sea |
| 9458 | mockingbirds
join the chorus during
choir rehearsal | 9469 | Khutzmateen Inlet —
scanning the shore for grizzlies
I snap a tree stump |
| 9459 | Summer's
ripening breath
this bud of love | 9470 | the mountain-cup
holds a receding glacier
chill wind |
| 9460 | rising from bed
attar of roses
elopement | 9471 | my hand
black with ants —
the heat |

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- | | | | |
|------|--|------|--|
| 9472 | Father's Day —
the same slippers
still leering at me | 9487 | the way of things —
hawks roost in the conifers,
grouse nest on the ground |
| 9473 | time
is not your friend —
summer thunder | 9488 | leaves in the fountain
a penny sinking
side to side |
| 9474 | launched into orbit
with a resounding crack ...
croquet on the grass | 9489 | Please Don't Drink and Drive
rain beads
on the knocked-down sign |
| 9475 | a warm cup of tea
on a cold July evening;
fog in the treetops | 9490 | first autumn rain —
plugging in
the doghouse heater |
| 9476 | summer solstice
the only movement lizard
scurrying to shadow | 9491 | <i>Mom</i> a voice in the mall
I know it cannot be her
still I turn |
| 9477 | in the Japanese garden
shaded by bamboo —
ALLIGATOR CROSSING | 9492 | a new shop named
The Lark at Morning
Whatever they sell I'm buying |
| 9478 | June scorcher
sucking on popsicles
watching our toes sweat | 9493 | home to a stray cat
a bank of nasturtiums
by the garden fence |
| 9479 | Greek Orthodox Church
the unpicked olive harvest
staining the sidewalk | 9494 | start of summer
the click of colored tape
on the boy's tires |
| 9480 | in our footprints
across the wet beach
the New Year moon | 9495 | summer's approach
a monarch butterfly
dries its wings |
| 9481 | Kathamandu
the buttery burning
of nightfall | 9496 | stepped onto platform
I see the end of summer
with wave of his hand |
| 9482 | irrigation pipes
shining in summer sunlight
dust-dry meridian | 9497 | the moon inhabits
in dew drop of my glass
holding it up high |
| 9483 | the pressure
of seagulls suddenly eased
fireworks | 9498 | copper dawn
the sound of bacon
withering |
| 9484 | one more tree
and then we're home
slow day | 9499 | birthday moon
waning over
into the water |
| 9485 | a lost goose —
back and forth it circles
the island of pines | 9500 | turquoise t-bird
our inheritance comes
in bits and pieces |
| 9486 | a coyote
with ears up ...
a light in the canyon | 9501 | The subtle fragrance
and surprising colors of
fava bean flowers. |
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- | | | | |
|------|---|------|---|
| 9502 | A mischievous wind
scatters leaves with abandon —
nature's entropy. | 9517 | insects flit about
Black Phoebe swoops from its perch
to fill its belly |
| 9503 | Native bees kissing
every flower on the
hot lips salvia. | 9518 | potato salad
grilled burgers, cold lemonade
backyard barbecue |
| 9504 | Vintage clothing store
has marked-down flapper dresses —
cheap casual chic. | 9519 | on stove top
the burning food
haiyan aftermath |
| 9505 | Just barely moving
cottonwood seeds floating down —
slow-motion snowfall. | 9520 | in a lotus pond
a naked little boy cries
early autumn |
| 9506 | Facing surgery
suddenly awakening
and feeling mortal. | 9521 | a raccoon
devouring cat food
friendly feline |
| 9507 | fall weather
mourning doves nesting over
for another year | 9522 | on the window screen
the box elder bug's
elegant leg |
| 9508 | horseshoe crab
a jigsaw puzzle
on the computer | 9523 | can't sleep
September moon
in blowsy disarray |
| 9509 | paying bills
and watering plants
postponed | 9524 | turning leaves —
the old dog's ear
is inside out |
| 9510 | the seaweed lasso
at the mercy of the waves
autumn loneliness | 9525 | daily weather changes
leave the sunflower
totally confused |
| 9511 | seaside daisy
the morning sky etched
with pelican lines | 9526 | a ship disappears
over the horizon
mackerel sky |
| 9512 | shaded waterfall ...
is it better to count breaths
or to lose count | 9527 | quite a few strangers
here in the village
harvest season |
| 9513 | summer grazing ...
I accuse the belly god
at my weigh-in | 9529 | hilltops alive with
fluttering painted ladies —
our migrant workers |
| 9514 | May day tulips —
his surprise bouquet fills
the house with love | 9530 | estuary winds
mash garlic aromas north —
festival time |
| 9515 | green leafed wind ...
her shallow breathing
draws us close | 9531 | hands full of oak limb laughter branches out |
| 9516 | yarrow turning brown
overripe figs dropping fast
end of summer near | | |
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Challenge Kigo Haiku— “Elderberry”

elderberry syrup
my mother does not remember
the death day of Stalin
~Zinovy Vayman

together
sipping cool drinks
elderberry afternoon
~Michael Sheffield

luminous night
under the elderberries
a path of stars
~Joan Zimmerman

funky sax
against an elderberry sky ...
House of Blues
~Beverly Acuff Momoi

elderberries beg
to be picked ...
one more week
~Janis Lukstein

elderberry jam
jars memories
of my youth
~ E. Luke

late August ...
picking elderberries
for the wine crock
~Elinor Pihl Huggett

rumours of bears —
an elderberry clump
fallen to the trail
~Michael Dylan Welch

elderberry stains
on her gardening clothes
grandma's harvest
~Patricia Prime

elderberry wine
the oldest of twelve falls
from the cluster
~Michael Henry Lee

elderberry juice
the secondhand book
highlighted everywhere
~Barbara Campitelli

talk of botany
and then of beauty ... umbels
of elderberry
~Alison Woolpert

family reunion ...
elderberry ice cream
carries the moment
~Judith Morrison Schallberger

we watch in silence
western bluebirds come and go
sweet elderberries
~Deborah LeFalle

she knows a side trail
to ripe elderberry patch ...
long uphill hike
~Ann Bendixen

blue elderberries —
dreaming on the patio
of another day
~pjm

jam has to wait
birds have stripped bare
elderberry bushes
~Peg McAulay Byrd

into a clear glass
of elderberry spirits
the coffee bean sinks
~Ruth Holzer

a henpecked husband
making an elderberry jam
messy kitchen
~Majo Leavick

Soft sonority
wafting throughout the forest
elderberry flute.
~David Sherertz

**Challenge Kigo -
“Autumn Deepens”
by June Hopper Hymas**

aki fukashi, autumn is deep (late autumn)
aki takuru, autumn is becoming deeper (nearly late autumn)

One of Basho's most highly regarded haiku (which exists in countless English translations) is this one:

autumn deepening
my neighbor-- how does he live
I wonder
(translation, Haruo Shirane)

autumn has deepened
I wonder what he does
the man living next door
(translation, Toshiharu Oseko)

autumn deepens
the man next door
how is he doing
(translation, Jane Reichhold)

Autumn deepens –
the man next door, what
does he do for a living?
(translation, Makoto Ueda)

he says a word
I say a word
autumn deepens
—Kiyoshi Takahama

deepening autumn
I rub the pain in his neck
that won't go away
—June Hopper Hymas

Although we will only print challenge haiku, I have been unable to resist including this:

autumn deepens
a black butterfly
visits the old pine

am I the butterfly
or the pine?

(posted by Gabi Greve on Yahoo Groups)

From these examples and others, it is easy to see that this idea can take different forms in English, as: autumn deepens, deepening autumn, deep autumn, autumn has deepened. Pay careful attention to the form you choose and how it affects the sound and the rhythm of your haiku. This is a deeply resonant kigo; we look forward to your haiku!

**March-April 2012
Haiku Voted Best
By GEPP0 Readers**

at the senior center
a display of kites
fixed in place

~Beverly Acuff Momoi

exchange students —
the plumbing explained
repeatedly

~Christine Horner

Easter morning ...
the scent of cinnamon rolls
rising on the hearth

~Elinor Pihl Huggett

burgeoning meadow —
a sandhill crane tugs and tugs
at unripe vetch pods

~June Hymas

empty dog bed ...
taking my shadow
for a walk

~Elinor Pihl Huggett

turning up
my old brown notebook
— spring melancholy

~June Hymas

the roundness
of a nighttime bell
spring moon

~Phillip Kennedy

the neighbor's grandson
gives up his first baby tooth —
watermelon grin

~Judith Schallberger

wetting his fingers,
the dumpling-maker
fanned by his wife

~Michael McClintock

after the funeral
he tap dad never fixed
stops dripping

~Michael Dylan Welch

spring darkness —
on the reef the fishermen
still baiting their hooks

~Alison Woolpert

yellow-orange petals
of California poppies —
the way he hugs me

~Mimi Ahern

waning moon
mother's empty porch rocker
spring rain

~Peg McCualay Byrd

the gas station cat
naps in the doorway
June evening

~Desiree McMurry

clear water
suddenly he praises
his wife

~Joan Zimmerman

turkey vultures
hopping from pile to pile
grazing cattle

~Neal Whitman

Members' Votes for March—April 2013

Joan Zimmerman 9377-6, 9378-1, 9379-4
 Ed Grossmith 9380-3, 9381-4, 9382-1
 Elinor Pihl Huggett 9383-7, 9384-4, 9385-7
 Neal Whitman 9386-1, 9387-0, 9388-5
 Michael McClintock 9389-6, 9390-2, 9391-1
 Beverly Acuff Momoi 9392-2, 9393-1, 9394-9
 Judith Schallberger 9395-5, 9396-3, 9397-0
 Michael Henry Lee 9398-3, 9399-3, 9400-3
 Ruth Holzer 9401-1, 9402-3, 9403-3
 Phillip Kennedy 9404-2, 9405-2, 9406-7
 Amy Ostenso 9407-3, 9408-3
 Alison Woolpert 9409-4, 9410-1, 9411-7
 Michael Dylan Welch 9412-5, 9413-3, 9414-5
 David Bachelor 9415-1, 9416-4, 9417-2
 Mimi Ahern 9418-3, 9419-5, 9420-4
 Peg McAulay Byrd 9421-6, 9422-2, 9423-0
 Elaine Whitman 9424-4, 9425-4, 9426-4
 Majo Leavick 9427-0, 9428-0, 9429-1
 Patricia Prime 9430-4, 9431-3, 9432-1
 Desiree McMurry 9433-4, 9434-3, 9435-5
 Christine Horner 9436-2, 9437-6, 9438-3
 Hiroyuki Murkami 9439-2, 9440-1
 June Hymas 9441-3, 9442-6, 9443-6
 Teruo Yamagata 9447-0, 9448-0, 9449-0

Annual YTHS Membership Dues are Due!

YTHS membership is for one calendar year from January to January. It is time to renew now! Membership provides each member with six issues of GEPPPO, notification of events, and the annual membership anthology. Only members can submit to GEPPPO and to the annual anthology.

Domestic and Canada dues: \$32; Seniors: \$26; International: \$40; Seniors, International: \$31. Mail check or money order to membership secretary: Toni Homan,

Due to some unforeseen technical difficulties Yuki Teikei was only able to produce four GEPPPOs this year so if you are a renewing member, you may reduce your membership fee by \$4.

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

Email (preferred) your contact information, poems & votes to
 OR 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, ink black.

Zigzag of the Dragonfly: Reflections on Form¹

Installment #12

Patricia J. Machmiller

Imagine you own a precious unset jewel. How would you store it? Would you toss it on top of your dresser? Or drop it in a desk drawer? Or plop it on a mantel to gather dust? To preserve it in a way commensurate with its value you might, instead, consider commissioning a specially carved wooden box with a fitted lid that closes snugly so that you can feel the care that has been taken to construct the box, care that speaks to the preciousness of the stone inside.

You could think of form in relationship to haiku that way—as a container in which to store your words. On the one hand, that box might be no more than a showy but unnecessary accessory. On the other hand, form can work as more than a mere “container.” It can become an integral part of the haiku, supporting, reinforcing, and amplifying meaning just as the setting of a jewel becomes part of a brooch or ring.

Consider these examples. The first by Deborah P. Kolodji uses five-, seven-, and five-syllable lines. The success of her poem depends on her choice of this the most widely recognized form for haiku in English:

his oxygen tube
stretches the length of the house
winter seclusion²

The idea of the father’s confinement is reinforced by the feeling that the words themselves are being constrained by the form.

Another example of a haiku that depends on use of this same form to heighten its impact is one of my own:

maple on the edge
of the garden at the bare-
est edge of turning³

The notion of being on the cusp, of being right on the edge, is amplified by the hyphenated word “bare-est.” The break in the word forced by the form gives a physical representation to the abstract idea of cusp.

But there are other forms for haiku which can be equally effective. This example by Graham High uses a form that he invented just for this haiku:

Garden chairs put away
for the year. Two squares
of yellowed grass.⁴

High chose to write this in two sentences; the subject matter of the poem is two chairs and the two patches of yellow grass. The way the two sentences fold over the three haiku lines, imitating the way aluminum chairs collapse as they are folded for storage, is very ingenious and thought-provoking.

A (Very) Brief History of English Language Prosody

Before any further consideration of haiku form and its contribution to meaning, it is useful briefly to review the ancient roots and history of English language prosody in which accented and syllabic structures partner, sometimes one leading, sometimes the other. In the ancient world the Greek poets were writing accented verse in the form of the heroic couplet, rhyming pairs of dactylic hexameter lines. Both the *Iliad* and the *Odyssey* used this form. Here are a few lines from the *Odyssey* as translated by Richard Lattimore:

I am Odysseus son of Laertes, known before all men
for the study of crafty designs, and my fame goes up
to the heavens.
I am at home in sunny Ithaka. There is a mountain
there that stands tall, leaf-trembling Neritos, and there
are islands . . .⁵

Later at the time of the Roman Empire the classic Greek poems came into Latin and later still from Latin into English.

The Anglo-Saxon (Old English) poets also used an accented form, as for example, in *Beowulf*. Here are a few lines from the opening of the epic:

Seaward consigned him: sad was their spirit,
Their mood very mournful. Men are not able
Soothly to tell us, they in halls who reside, Heroes
under heaven, to what haven he hied.⁶

Another early influence came from the Celts and the Normans. The Celts (Old Irish) were writing/singing in syllabic verse, as were the Normans (Old French). In the eleventh century the Normans invaded England and their language, and eventually an Anglo-Norman amalgam thereof, became the language of the English court and the intelligentsia through the fifteenth century. In the fourteenth century Chaucer brilliantly brought together these two streams of prosody, the accented and the syllabic forms, when he wrote *Canterbury Tales* in Middle English using the accented-syllabic form that he invented. In an accented-syllabic form both the number and position of the accents and the syllables are accounted for.

For the next four centuries the development of the accented-syllabic form was explored and refined: think Marlowe and Shakespeare in the sixteenth century; Milton and Donne in the seventeenth century; Shelley and Keats in the eighteenth; Wordsworth, Yeats, and Swinburne in the nineteenth. This intense focus on iambic pentameter was somewhat interrupted by Thomas Campion⁷, composer, poet, and critic of the late sixteenth-early seventeenth century, who argued that poets should pay attention to the long and short vowels of the syllables in determining the meter of their lines. He wrote poems, as did Spenser and Sidney, using this method. Nevertheless, the iambic pentameter line became *the* form for writing poetry. Poets became so proficient in its use that upon reading Swinburne someone later said: eight lines of Swinburne are exquisite; 800 lines are exhausting.

At the dawn of the twentieth century poets began seeking ways to break away from the tyranny of iambic pentameter. One of the mechanisms was free verse, as explored by Pound, Stevens, and Williams, for example. Another was the syllabic line used by Marianne Moore, Dylan Thomas, John Logan, and Thomas Gunn, among others. In 1950 Charles Olson published "PROJECTIVE VERSE, (projectile (percussive (prospective vs. The Non-Projective)." In that seminal essay he proposed that poets pay attention to the syllable, saying, "it is from the union of the mind and the ear that the syllable is born," thereby launching the postmodern movement of language and experimental poetry as represented by poets such as Hillman, Scalapino, Armantrout, Heijinian, Palmer, Bernstein and Silliman, to name a few. As we begin the twenty-first century there is a reemergence of the use of some of the stricter forms, such as the sonnet, the sestina, etc., although with a more relaxed application; Dana Goia and Paul Muldoon are two examples.

Into this twentieth-century resurgence of the syllabic, throw the haiku form, which came into English from the Japanese. In Japanese, haiku were written in one vertical line in phrases of five, seven, and five *on* or syllables. In English, that syllabic structure would be adapted, tested, and modified as more and more writers experimented with the concept.

Haiku Forms in English

With this history of English language prosody in mind we can gain some perspective on how the use of form has evolved in English and appreciate the versatility and music-producing properties of the language. English is an accented language, and paying attention to the accents can be a powerful tool for the poets. But overly strict adherence to the accent can lead to a deadly metronomic quality. To avoid

this pitfall, poets have found giving attention to the syllable, either by taking into account the length of the vowels or by counting the number in a line, can introduce variation and thus have a moderating effect.

So what form should a haiku in English take? In coming issues we will look at the various approaches that have blossomed in English and examine what each brings to the poem.

Notes

1. This article was first published as "Jewel in the Crown: How Form Deepens Meaning in English Language Haiku." In *Frogpond*, Spring/Summer 2013, Vol. 36.2. A version of this was presented at Haiku Pacific Rim 2012, Asilomar, Pacific Grove, CA, Sept. 5-9, 2012. Some of the ideas were first shared with participants in a Yuki Teikei Haiku Society workshop on form in Castroville, CA, August 27, 2011. I am also indebted to the following: Robert Hass, "Listening and Making." In *Twentieth Century Pleasures*. New York: The Ecco Press, 1984 and Lewis Turco, *The Book of Forms*, 3rd edition. Hanover, NH: University Press of New England, 2000.
2. Deborah P. Kolodiji, in *Wild Violets*, Yuki Teikei Members Anthology (2011).
3. Patricia J. Machmiller, in *Modern Haiku* 33:1 (Spring 2002).
4. Graham High, in *GEPP* (Sept/Oct 2001).
5. Homer, *The Odyssey of Homer*. Trans. Richard Lattimore. New York: Harper & Row, 1967, 137. [Lattimore in his introduction (p. 22) writes, "I have tried to follow, as far as the structure of English will allow, the formulaic practice of the original."]
6. *Beowulf, An Anglo-Saxon Epic Poem, Translated From The Heyne-Socin Text*. Trans. Lesslie Hall, July 19, 2005 [EBook #16328]. From "The Life and Death of Scyld," lines 51-55. An e-book retrieved April 10, 2013 from <http://www.gutenberg.org/files/16328/16328-h/16328-h.htm#>. [Hall writes in his Preface, "The measure used in the present translation is believed to be as near a reproduction of the original as modern English affords."]
7. Thomas Campion, "Observations in the Art of English Poesie." In G. B. Harrison, *Samuel Daniel: A Defense of Ryme 1603 and Thomas Campion: Observations in the Art of English Poesie 1602*. New York: Barnes & Noble, Inc., reprint 1966. [This treatise was first published in 1602.]
8. Charles Olson, "PROJECTIVE VERSE, (projectile (percussive (prospective vs. The Non-Projective)." In Paul Hoover, *Postmodern American Poetry, A Norton Anthology*. New York: W.W. Norton & Co., 1994, 615. [Note: This seminal article was first published in 1950 by Poetry New York.]

Above the Clouds

The 2013 Yuki Teikei Haiku Society anthology, *Above the Clouds* was distributed to members present at the Asilomar retreat in November. The volume was greeted with enthusiasm because of its lovely cover and substantial content. It would make a special gift for anyone appreciative of the arts. It will shortly be mailed to members not present at the retreat and is available for purchase from Yuki Teikei.



Yuki Teikei Publications	Price
<i>Young Leaves: An Old Way of Seeing New</i> , the 25 th Anniversary issue, 2000 (note: this book is on amazon for \$36)	\$20
<i>Seasons Words in English Haiku</i> , ed., Jun-ichi Sakuma, 1980	\$5
<i>Sakura</i> , eds. donnalynn chase and June Hopper Hymas, 2009	\$6
<i>San Francisco Bay Area Saijiki</i> , eds., Anne Homan, Patrick Gallagher, and Patricia J. Machmiller	\$32
Yuki Teikei Members' Anthology	
2001 <i>Spring Sky</i> , ed. June Hopper Hymas	\$5
2002 <i>The Heron Leans Forward</i> , eds. Anne M. Homan and donnalynn chase	\$5
2003 <i>Migrating Mist</i> , eds. Anne M. Homan and donnalynn chase	\$5
2004 <i>Dreams of Slow Mice</i> , eds, Anne Homan and Patricia J. Machmiller	out of print
2005 <i>Growing a Green Heart</i> , eds. Anne Homan and Patricia J. Machmiller	\$6
2006 <i>Flying White</i> , eds. donnalynn chase and June Hopper Hymas	\$7
2007 <i>Fog and Brittle Pine</i> , eds, donnalynn chase and June Hopper Hymas	out of print
2008 <i>Muse of the Bird-Song Tree</i> , ed. Paul O. Williams	\$8
2009 <i>Extinguished Candles</i> , ed., donnalynn chase	\$8
2010 <i>Autumn Deepens</i> , eds, Jerry Ball and June Hopper Hymas	\$12
2011 <i>Wild Violets</i> , eds. Jerry Ball and Joan Zimmerman	\$12
2012 <i>Bending Reeds</i> , ed., Patricia J. Machmiller	\$14
2013 <i>Above the Clouds</i> , ed., Patrick Gallagher	\$12
Haiku Journal [Yuki Teikei's early publications]	
Vol 1, 1977	out of print
Vol 2, 1978 (this book currently not available on amazon)	\$20
Vol 3, 1979 (on amazon: \$15)	\$10
Vol 4, 1980 (amazon: not available)	\$10
Vol 5, 1981/1982 (amazon: \$6.00)	\$5
Vol 6, 1983-86 (amazon: \$6.50)	\$5
Vol 2-6 as a set	\$40
<i>Autumn Loneliness: The Letters of Kiyoshi and Kiyoko Tokutomi, July-December, 1967</i>	\$27.50
<i>Diary of Kiyoshi Tokutomi</i> , trans., Tei Matsushita Scott	\$10
YT Tote Bags	\$15

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for all publications. Please include a list of the items you want to purchase and your contact information for questions and/or mailing. To make electronic purchases use your PayPal account to place an order and make payment by email to yukiteikei@msn.com. Please include all information requested above in the email.

Dojin's Corner March-April, 2013

Jerry Ball and Patricia Machmiller

Before we launch into our choices from this issue we would like to share with you a comment from Bev Momoi, whose poem, #9385, was chosen for comment in the last issue. In commenting on the poem:

false spring
after a wheezy night even
the cat is grumpy

Patricia wrote:

"False spring" is a kigo I have never encountered before. I don't find it in any of my usual references and my Authority of Last Resort (Fay Aoyagi) couldn't find it either. So, perhaps, it is a clever invention of the poet or if it does have a tradition somewhere, I would be pleased to learn about it.

Bev responded with this answer to Patricia's question:

[False spring] did not come from a saijiki, nor is it a clever invention. It is one I am so familiar with, it never occurred to me it wasn't a commonly known/used expression in California.

I grew up hearing it in Memphis, TN. It is, as you suggested, an early stretch of warm weather that is short-lived but fools the trees into bursting into bud, the daffodils into breaking ground, etc. I also heard it later as an adult when we lived in the Midwest—Ohio, Illinois and Minnesota.

In those areas, the false spring was usually a sudden melting of ice—the cause of mud puddles and blooming crocuses which one usually only associates with spring—followed by a long spell of winter. In Minnesota that could be several more months!

The expression has resurfaced in my mind in recent years with the unseasonal weather brought on by global climate change—daffodils in NY in December several years ago, cherry blossoms in March this year in Tokyo, etc.

Thank you, both, again, for your always thoughtful comments, not only on my haiku but on all of the ones you select. I always look forward to Dojin's Corner—it is one of the first sections I read when a new issue of GEPP0 arrives.

Thanks, Bev, for giving us this insight into the expression "false spring."

This issues' choices are:

jb: 9381, 83*, 89, 93*, 98, 9411*, 14, 28, 33, 36, 37, 49
pjm: 9377, 79, 89, 94, 9400, 01*, 02, 04*, 05, 06, 12, 16, 24*, 30, 35, 42

9383 empty dog bed
taking my shadow
for a walk

jb: This haiku might mean more to dog owners. I take my little dog, Penny, for a walk twice a day. We are comrades. I share the neighborhood through her nose and eyes. We share our choices of where to walk. I have thought about her passing on. She is currently eight years old in the human scale, so I judge she has another eight years to share walks with me. If she were to pass on I would be devastated. I truly would walk with her shadow. As I write this she stares up at me, wagging her tail.

pjm: If I were into classifying (which I am not) I would say that this is a senryu, not a haiku, for it has no kigo. But I would have to hastily add that it has the sensibility of a haiku as it evokes deep feelings of grief and loneliness very effectively. I spent some time toying with how to introduce a kigo into the poem to see if it could be thereby improved. I found it to be a difficult task. The best I could do was maybe add beach to the third line, "for a beach walk." Admittedly, beach is not an "official" kigo, but for many readers I think it might impart a slight whiff of summer. A "moonlit walk" might also work since as an adjective, the moon is only suggested. For I found through this exercise that strong kigo ("summer walk," "a walk in the snow," "a quail-chasing walk")

tended to overpower the real subject of the poem, the absent dog. And that is the real strength of this poem, be it a haiku or a senryu—the way the writer has given us the knowledge and experience of a dog’s companionship by its absence. So thank you, Jerry, for calling my attention to a poem I had dismissed and thank you, poet, for this evocative work.

I have a suggestion about the form which might be considered. Form is something I have been thinking about recently (see *Zigzag of the Dragonfly* in this issue). The poem is written in two beat lines (I have capitalized the accented syllables):

EMPTy DOG bed . . .
TAKing my SHADow
FOR a WALK

Even if the last line were changed to “for a beach walk,” the accent shifts and it is still a two-beat line:

EMPTy DOG bed . . .
TAKing my SHADow
for a BEACH WALK

By changing the line break in the second line as follows:

EMPTy DOG bed . . .
TAKing my SHADow FOR
a BEACH WALK

the rhythm is changed to a two-beat/ three-beat/two-beat form. By introducing a changing rhythm (three beats) into the second line, one introduces anticipation for what’s to come in the last line.

Lastly, the poet might consider adding “morning,” a homonym for “mourning,” to the last line. This won’t change the line beat, but it might change the tonal balance. So this suggestion would require living with for a while to see if the added complexity deepens the poem or not.

9393 setting the table
the new flyswatter
no longer pristine

jb: This verse illustrates the importance of what some consider to be a simple act. In fact, killing a fly is to take a life. We make up all sorts of excuses for killing flies, but in the end, the little fly needs something to eat, and what could be better than a table full of food? A swat, and then the swatter is “no longer pristine.”

pjm: I admit I hate flies, too, especially at the table, and yet I get the feeling that the regret here is more for the flyswatter than for the fly. Which saddens me.

9401 Mother’s Day—
Thursday’s child sends
no card no flowers

pjm: Remember that little childhood rhyme your mother chanted to teach you the days of the week?

Monday’s child is fair of face
Tuesday’s child is full of grace
Wednesday’s child is full of woe
Thursday’s child has far to go. . .

Thursday’s child has far to go. Ah, yes, the mother who gets no card or flower forgives in a mother’s way by thinking of the child not resentfully but compassionately. This speaker knows and perhaps bemoans the fact that her grown child still has some growing to do.

The haiku uses the two-beat/three-beat/two-beat form effectively.

jb: Thanks to Patricia I learned that “Thursday’s child has far to go.” In other words, Thursday’s child has lots to learn. This is exemplified in the failure to act at the time of Mother’s Day. That seems to be the point of this haiku, and, of course, it’s not simply the card and flowers that are missing.

9404 spring night
chanting all eleven
of the Nine Songs

pjm: *Nine Songs*, a romantic British film famous for its exuberant, explicit sex scenes and its nine songs played by eight different

bands, is used to call forth the feeling of lusty abandonment of a spring night. The sonorous sounds of “all” and “songs” give the poem music as does the two-beat/three-beat/two-beat rhythm. And then, as every spring night needs a little element of mystery, we are left to wonder about the other two songs. Perhaps the speaker was inspired to an impromptu performance of an additional two songs. The idea of eleven songs certainly does add to the feeling that one cannot get enough of a spring night!

jb: I am informed by Patricia that the *Nine Songs* is the title of a film in which a romance is orchestrated by “nine songs.” To chant all nine of the songs would be consistent with the romantic theme, but to chant eleven (beyond the nine) on a spring night suggests that this romance goes beyond the typical romance. Nice work to chant this in something so simple as a haiku.

9411 spring darkness—
on the reef the fishermen
still baiting their hooks

jb: Spring is an active time, a joyful time, a time for youth. One can act young even if one is not young. In spring I stay late when fishing on the reef. And in spring one need not have a big catch of fish. Just a few may be ok. Why? Well, because it's spring.

pjm: A clear image—the fishermen in silhouette against a twilight sky. The stark relief of their figures is so definite one can tell exactly what they are doing. There is the feeling of a warm night and the beauty of the moment. There is also, matching the kigo “spring *darkness*,” the undertow of hard work, and possibly hunger, just beneath the surface.

9424 strawberry shortcake
on Gramma's old china –
trill of birdsong

pjm: “Trill of birdsong!” Just the feeling you get when looking at strawberry shortcake or at old China, especially if it belonged to someone dear like Gramma. And all three (or four if you count Gramma) together? A homerun! The

poem effectively uses the two-beat/three-beat/two-beat form. Something the poet might consider is trying for the traditional five-seven-five form. This form would only add to the feeling of admiration for something old and treasured.

jb: In this haiku we have two events reminding us of the past: the old china, and the birdsong. Nicely written. There is an economy of words and a nice flow of language.

Note: Patricia and Jerry invite your response. Please e-mail us at

or send your letters to Carol Steele in care of *GEPPPO*.



Editor's Note:

In the last issue of *GEPPPO* one line of “Zigzag of the Dragonfly: Reflections on Image” was inadvertently dropped. The sentence that started at the end of p.14 and ended on the top of p.15 should read: “Instead of looking inward the poet looks outward observing the world with attentiveness and an alert appreciation for whatever comes.”



Please join us for the annual

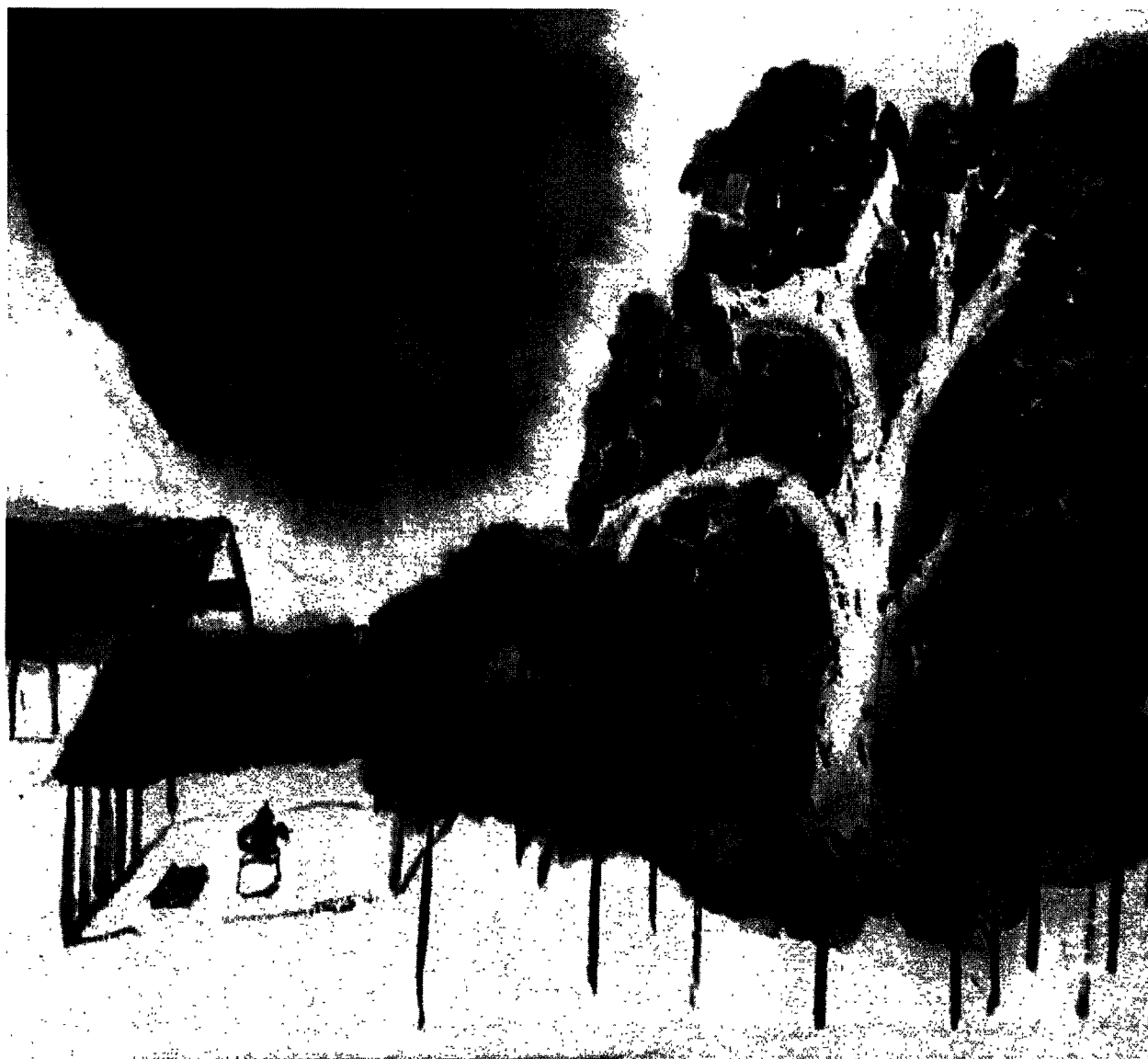
Yuki Teikei Holiday Party

Potluck* Dinner & Haiku Exchange

Saturday, December 14th

6:00 PM

Al and Patricia Machmillers' home



2013-2014 YTHS Calendar

- Dec 14 Holiday Party at the home of Patricia and Al Machmiller in San Jose, CA. Newcomers and guests 6-10pm are welcome. Each year we share haiga cards with the other poets and 30 cards should be enough.
- Dec 20 GEPPPO submissions due.
- Jan 11 Yuki Teikei meeting at Markham House, History Park, San Jose, CA. Roger Abe will lead the program. 1-4pm
- Feb 8 Yuki Teikei meeting at Markham House, History Park, San Jose, CA. Fay Aoyagi will give a talk about pm Japanese culture and how being Japanese influences her when she chooses kigo.
- Feb 15 GEPPPO submissions due.
- Mar 8 Yuki Teikei haiga meeting led by Linda Papanicolaou at Terman Middle School, Room H-8, 1-4pm 655 Arastadero Road, Palo Alto, CA 94306. Linda can be contacted at

