

G E P P O

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

Volume XXXVIII:4

September—December 2013

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

- | | | | |
|------|---|------|---|
| 9532 | the much awaited
great-great-grandchildren's arrival
— wintering monarchs | 9542 | lunch break —
where the intracoastal
knows no end |
| 9533 | far in the distance
the faint white line of its wake
— disappearing whale | 9543 | forest floor
the deepening silence
of the hours |
| 9534 | New Year!
not a single resolution
just epiphanies | 9544 | a church parking lot
covering the native bones
chill wind from the east |
| 9535 | New Year's Eve
cheese and wine pairing
senior singles | 9545 | cemetery edge
a dawn redwood budding out
at the Chinese gate |
| 9536 | twisted roots
my New Year's resolution
the same as last year | 9546 | festival dinner
my preference to be hiking
in the heathered hills |
| 9537 | a flock of starlings
settle on my stretched canvas
the dead of winter | 9547 | slapping of the cards
as she plays solitaire —
summer thunder |
| 9538 | the rainbow
the rainbow's shadow —
fall equinox | 9548 | every little bit
of rain that falls; raging
forest fires |
| 9539 | Labor Day —
the addict next door
burning hot dogs | 9549 | a red truck stops
at a red stop sign —
end of summer |
| 9540 | on the way
to the old age home —
gathering swallows | 9550 | a scent of wood smoke
from across the valley
glittering stars |
| 9541 | wild dolphins ...
i give up trying
to be free | 9551 | short day
the tea kettle
boils again |

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- | | | | |
|------|---|------|---|
| 9552 | gleaning sheep
the corn stubble
catches their breath | 9565 | eye shadow brush
immersed in vivid bronze
the last leaf |
| 9553 | harvest moon
the old raccoon stops
to look up | 9566 | bonfires burst out
across the shore's edge
New Year's Eve |
| 9554 | dead balloon
treetops catching more than
just the wind | 9567 | a great wind blows
twigs crack, bushes rustle
roosting night herons |
| 9555 | vultures —
an entire era
gone with the wind | 9568 | Hummingbird's wing wash
yellow-green leaves wave as it
works the red flowers. |
| 9556 | old friend's obituary
his younger self
surfboarding | 9569 | Cypress-covered cliffs
dripping, gray with Spanish moss —
windswept solitude |
| 9557 | lizards also
seem to be meditating
in the zazen | 9570 | Nelson Mandela:
prisoner to president —
the Black Pimpernel. |
| 9558 | sparrows
in rain puddles
halcyon days | 9571 | a scorcher
unaccustomed to the heat
I grew up with |
| 9559 | tough as nails
after months in the cupboard
gingerbread angel | 9572 | remnants of winter
on the northern slopes
cloudless dawn |
| 9560 | my bitten tongue
salty and throbbing
winter sea | 9573 | October wind
blowing my hair
sorrow still |
| 9561 | my writing
more and more cursive
freezing night | 9574 | scant winter rains
the well of my compassion
nearly runs dry |
| 9562 | winter afternoon
dusk chases the sun line
up the hill | 9575 | just the briefest glimpse
of yellow mock heather;
pale winter dunes |
| 9563 | cardinal on a stem
the surprise of his flame
in the snow | 9576 | morning walk
the reservoir hungry
hungry for rain |
| 9564 | central park
for Christmas a pine installed
where one once grew | 9577 | autumn rain
the puddle full of
angels' tears |
-

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- | | | | |
|------|--|------|---|
| 9578 | morning chill
even the red leaves
huddled together | 9592 | on the lake's surface
autumn leaves overlapping
red, yellow and bronze |
| 9579 | snow storm —
defrosting the freezer
on my mind | 9593 | autumn has deepened
unwinding the vine
from the trellis |
| 9580 | snow flakes —
on a tree branch
an albino owl | 9594 | first day
the skates sharpened in spring
already dull |
| 9581 | windstorm
a hurried life
does exist | 9595 | early dusk
on the old pond water
the short streak of a bat |
| 9582 | peeking through lace ferns
tiny suns atop green stems
mums greet morning dew | 9596 | ice storm
the charm bangles from Knossos
gleam in the dark |
| 9583 | uninvited frost
lemons, oranges shiver
a ruined harvest | 9597 | through Papanicolaou's
Eichler home's foyer ...
a moon beam |
| 9584 | rotten pumpkin rinds
huge piles crunchy brown leaves
yard waste pick-up day | 9598 | a long-winged gannet
feeding frenzy above schooling fish
migrating Minke whales |
| 9585 | the wide winter sea —
my little problems
ebb on the tide | 9699 | a bird nest
hanging birdless
first poem |
| 9586 | runner on the sands
looking down at his watch —
the tide is ebbing | 9600 | no sooner swept
than on the same street
scattered acorns |
| 9587 | cypress branches
swaying in the wind —
gypsy dancers | 9601 | each new grain of rice
seems to stand with the others
in the straw bag |
| 9588 | a frosted leaf
I place it back to the field
to make view again | 9602 | for children to play
a game of hike-and-see
a field of haystacks |
| 9589 | cheerful tiny hails
keep running on the platform
until they thaw | 9603 | almost winter now the sketchiest of trees |
| 9590 | the head and the last
those two of the migrant birds
how do they choose them | 9604 | snowmelt sure flood of recriminations |
| 9591 | gathering firewood
only the empty wheelbarrow
left in the garden | 9605 | 9th day of Christmas — a Texas two-step
in the kitchen |
-

**Challenge Kigo Haiku—
“Autumn Deepens”**

autumn deepens —
fresh flowers placed on the cliff's
memorial site
~Alison Woolpert

the woodpecker
drills more holes —
deepening autumn
~Ruth Holzer

autumn deepening
life in a doorway
fills with leaves
~Michael Henry Lee

my muscles relax
on the warm massage table
deepening autumn
~Joan Zimmerman

deep autumn
the dog groans
in her sleep
~Desiree McMurry

gnarled hands
turn the drying herbs
autumn deepens
~Michael Sheffield

autumn deepens
the big city book club reads
Native Speaker
~Peg McAulay Byrd

on my doctor's scale
standing a little straighter
deepening autumn
~Phillip Kennedy

we pass our old school
hands cold in our pockets
autumn deepening
~Christine Horner

Ten "Spare the Air" days
Autumn deepens into haze
beautiful sunsets
~David Sherertz

my neighbor's plum tree
diseased and beautiful
autumn deepens
~Johnnie Hafernik

autumn deepens
the choir practicing
Christmas carols
~Barbara Campitelli

autumn deepens
the colder it gets
the more he cuddles
~Majo Leavick

tree branches naked
dreary sky, peek-a-boo sun
autumn has deepened
~Deborah LaFalle

deeper autumn
chills my bones
living alone
~E. Luke

every chill
brings deeper autumn
empty nest
~Janis Albright Lukstein

autumn deepens
her Samsonite suitcase
passes through checkout
~Patricia Machmiller

autumn deepens
the songs of Varangians
drown in black water
~ Zinovy Vayman

how to stop
my "ftz" "ftz" "ftz" thoughts? ...
deepening autumn
~Ann Bendixen

**Challenge Kigo –
“Withered Field”
by June Hopper Hymas**

kareno, all winter.

This is a top-of-the-line challenge, the winter kigo that Basho used in his final poem:

*tabi ni yande
yume wa kareno wo
kake-meguru*

sick on a journey
my dreams wander
the withered fields

And on David Lanoue's website with his translations of Issa's haiku, there are about 18 haiku in which Issa used this kigo. Here is a selection:

he hates taking
the shortcut
withered fields

here and there
eggplants dangle too ...
withered fields

a bird of prey
and smoke ...
over withered fields

voices in the wind
the withered field's
crows

the anti-insect charm
flutters, flutters ...
withered fields

If you haven't visited this website yet, I can highly recommend it!

Visit: <http://haikuguy.com/issa/>

This is a true labor of love. So many of Issa's haiku are available here and are easily searchable by keyword. The translations read smoothly in English without that awkward feeling.

Withered fields are those desolate, more open places in winter where the grasses and plants have dried and become brittle and brown or gray-brown. Often the winter wind plays across these places, increasing the feeling of cold and loneliness. It is a time when people and other creatures are vulnerable. Most of these translations use the plural “fields,” but I think a withered field could be just as lonely – that would depend on the sound in the rest of your haiku.

**May-August 2013
Haiku Voted Best
By GEPPPO Readers**

green leafed wind ...
her shallow breathing
draws us close

~Judith Schallberger

turning leaves —
the old dog's ear
is inside out

~June Hymas

crystal moon
the sound of ice
forming

~Michael Sheffield

in our footprints
across the wet beach
the New Year Moon

~Joan Zimmerman

hilltops alive with
fluttering painted ladies —
our migrant workers

~Clysta Seney

shaded waterfall ...
is it better to count breaths
or to lose count

~Alison Woolpert

among thorned roses
a nesting cardinal gently
turns her eggs

~Elinor Pihl Huggett

Greek Orthodox Church
the unpicked olive harvest
staining the sidewalk

~Joan Zimmerman

summer's approach
a monarch butterfly
dries its wings

~Patricia Prime

a ship disappears
over the horizon
mackerel sky

~Teruo Yamagata

Members' Votes for May—August 2013

Zinoviy Vayman 9450-1, 9451-0, 9452-4
9453-0, 9454-1, 9455-3

Peg McAulay Byrd 9456-3, 9457-1, 9458-2

Neal Whitman 9459-0, 9460-0, 9461-3

Elinor Pihl Huggett 9462-3, 9463-5, 9464-3

Michael Sheffield 9465-7, 9466-4, 9467-1

Elaine Whitman 9468-2, 9469-1, 9470-3

Ruth Holzer 9471-2, 9472-2, 9473-2

Amy Ostenso 9474-2, 9475-1

Beverly Acuff Momoi 9476-3, 9477-3, 9478-0

Joan Zimmerman 9479-5, 9480-7, 9481-3

Phillip Kennedy 9482-1, 9483-3, 9484-4

Michael McClintock 9485-0, 9486-1, 9487-1

Michael Dylan Welch 9488-0, 9489-0, 9490-3

Gloria Jaguden 9491-3, 9492-3

Patricia Prime 9493-3, 9494-4, 9495-5

Hiroyuke Murakami 9496-1, 9497-2

Michael Henry Lee 9498-2, 9499-2, 9500-3

David Sherertz 9501-0, 9502-0, 9503-1
9504-0, 9505-4, 9506-1

Barbara Campitelli 9507-0, 9508-1, 9509-0

Alison Woolpert 9510-4, 9511-3, 9512-6

Judith Schallberger 9513-2, 9514-1, 9515-8

Deborah LeFalle 9516-3, 9517-3, 9518-1

Majo Leavick 9519-1, 9520-2, 9521-0

June Hymas 9522-2, 9523-2, 9524-8

Teruo Yamagata 9525-1, 9526-5, 9527-0

Clysta Seney 9529-7, 9530-0, 9531-0

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
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 the next issue is March 12.

Email (preferred) your contact information, poems & votes to
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 Form (continued)¹ Installment #13

In the last installment I gave some background about form in preparation for talking about specific forms for haiku that have developed in English. In this installment I am going to lay out the various forms and what each one brings to the haiku. After reading about these, I would encourage you to go back to the images that you have been writing and see which form best matches the feeling and meaning of your poem. Then, try to rewrite your poem using that form.

Here then, are the various forms:

Traditional (syllabic): This is the earliest form used in English: three lines of five, seven, and five syllables each. The grace and balance of this form gives the poem a feeling of formality that enhances a meditative or philosophical quality. Here are examples by J. W. Hackett, Richard Wright, Jerry Ball, and Kiyoko Tokutomi, respectively:

Bumblebee bumping
against the window ... something
you want me to see?⁹

An empty seashore:
Taking a long summer with it,
A departing train.¹⁰

the cry of the deer
down each hill and past each stone
still hangs on the leaves¹¹

Chemotherapy
in a comfortable chair —
two hours of winter¹²

Other poets to consult for their use of five-seven-five syllable count form are Clark Strand and Edith Shiffert.

Modified traditional (syllabic): Two other forms which use the syllable to determine line length are modeled on the five-seven-five form; they use either four-six-four or three-five-three syllable counts, thus preserving the grace and balance of the longer version, but yielding a lighter, and in the case of the pared down three-five-three syllable form, a less formal, more sprightly feeling. The four-six-four form still is able to retain a bit of the meditative quality of the traditional form, but the three-five-three, like a plum tree in winter, is pared down to the essentials. One caution about using the four-six-four syllable count: because the lines have even numbers of syllables, it is easy to fall into a pattern of iambic feet which can become overly repetitious when writing, or especially when reading or hearing, large numbers of poems in this form. Here are some examples. The first by Pamela Miller Ness uses the four-six-four form. The next two are by myself:

Easter morning —
the Madonna's roses
wrapped in plastic¹³

two-legged
bounce of the sparrow —
spring morning¹⁴

gold painting
from another time —
whiff of pear¹⁵

Modified Modern (accented): This form, first advocated by R. H. Blythe and later by both Bill Higginson and Lee Gurga, counts accents or stresses: two stresses in the first line, three in the second, and two in the third. It was felt in comparing the Japanese *on* to the English language syllable that there was considerable difference in both the spoken length and in the meaning conveyed.¹⁶ In an effort to more closely match the speed and brevity Blythe and Higginson observed in Japanese haiku, they put forward this accented form. The feeling given by a two-beat line, with the exception of the spondee (one foot of two accented syllables), is

one of balance, resignation, and perhaps fatality. A spondee gives a feeling of emphasis, of proclamation, or finality. A three-beat line, on the other hand, introduces a feeling of change, of energy, of urgency. The three-beat line in the middle moves things along to the conclusion to be had in the last two-beat line. See examples below by Hilary Tann and myself:

after dinner
the brothers-in-law smoke
in different rooms¹⁷

New Year's —
the silence before the bell
the silence after¹⁸

Note that the opening of this last poem, a spondee, gives the feeling of an announcement or proclamation.

Free verse (accented): Many English language haiku are written in free verse. Free verse does not mean that the verse is free of form; it means the form is created to fit the subject matter. What we need to examine is the feeling that is produced as the poem unfolds: a one-beat line is light and unbalanced, moving; a two-beat line is balanced with a feeling of acceptance, resignation, or fatality; a three-beat line brings a sense of energy, change, even urgency; a four-beat line in haiku would be emphatic, assured, declamatory, attention-getting; a five beat-line in haiku would be an extreme distortion and would signal a very unsettling aspect. In the examples below the stressed syllables are capitalized:

Lily:
out of the water ...
out of itself.¹⁹

This famous poem by Nicholas Virgilio opens with a changing rhythm (a one-beat line).

Virgilio's mastery is in the last two lines where he effectively uses a falling rhythm at the end

of the second two-beat line and a rising rhythm at the end of the third, the rising rhythm being almost an affirmation of the lily's rise.

OUT of the WATER ...
OUT of itSELF

Nagasaki Anniversary
I push
the mute button²⁰

The above poem remembering Nagasaki by Fay Aoyagi opens with a jarring, discordant five-beat line fitting to the subject:

NAgaSAki ANiVERsarY

The second line, one beat, at the other extreme is a changing, active line leading to the final two-beat line with its feeling of resignation and fatality.

i PUSH
the MUTE BUTton

One-Line Form: In the continuing effort to emulate the way haiku works in Japanese — one line, concise perception, rapid absorption — English language writers are experimenting with writing haiku in one line. Jim Kacian has done a thorough survey of this form, which he calls monoku, in a recent article in *Modern Haiku*.²¹ Here are four examples of one-line haiku by John Stevenson, Marlene Mountain, Fay Aoyagi, and Kaneko Tohta respectively:

a man in a crowd in a man²²

pig and I spring rain²³

a "forever stamp" on a letter to the ocean²⁴

my long-lived mother delivered me as if a shit²⁵

This form allows the reader to take in the haiku in one glance. Since the various phrases have a more equal weight in this form than in other lineated forms, one has the feeling of floating, of being untethered, free. As the reader one is

at liberty to place the emphasis wherever one wishes. There is a decided lack of tension which needs to be compensated for by forceful or provocative language, double readings, or surprising syntax. The form on the page gives an expectation of brevity and speed. The expectation is that, like Italian espresso, you down it in one swig; one expects it to be strong and deliver a jolt.

Unique forms: Some poets have developed unique forms for the particular idea they are trying to convey. Graham High constructed a unique form for his end-of-summer image of two chairs leaving two patches of yellowed grass, mentioned above. Another example of a unique form would be Cor van den Heuval's "tundra."²⁶ This poem was first published on a page by itself. The word sits in a vast world of white space creating a visual image that amplifies the meaning of that word.

Now it is time for you to begin to shape your own writing. Please enjoy the process.

Notes:

1. This is an excerpt from an article 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.
9. J.W. Hackett, in *The Zen Haiku and Other Zen Poems of J. W. Hackett*. Japan: Japan Publications, Inc., 1985.
10. Richard Wright, in *Haiku: This Other World*. New York: Arcade Publishing, 1998.
11. Jerry Ball, in *Autumn Deepens*, the Yuki Teikei Haiku Society (YTHS) Members' Anthology (2010).
12. Kiyoko Tokutomi, in *Kiyoko's Sky: The Haiku of Kiyoko Tokutomi*. Trans. Patricia J. Machmiller and Fay Aoyagi. Decatur, IL: Brooks Books, 2002.
13. Pamela Miller Ness, in *Frogpond* 26:3 (Winter 2003).
14. Patricia J. Machmiller, in *flying white*, YTHS Members' Anthology (2006).
15. Patricia J. Machmiller, in *Mariposa*, Haiku Poets of Northern California (Spring-Summer 2007).
16. Lee Gurga, *Haiku: A Poet's Guide*. Lincoln, IL: Modern Haiku Press, 2003; William J. Higginson with Penny Harter, *Haiku Handbook*. Tokyo: Kodansha International, 1985. For an in-depth discussion of the differences between the Japanese *on* and the English syllable, see Richard Gilbert's "Stalking the Wild Onji," *Frogpond*, 22, Supplement (1999).
17. Hilary Tann, in *Frogpond* 26:3 (Winter 2003).
18. Patricia J. Machmiller, in *Modern Haiku* 43:2 (Summer 2012).
19. Nicholas Virgilio, in *The Haiku Anthology*. Ed. Cor van den Heuval. New York: Simon & Schuster, 1986.
20. Fay Aoyagi, in *Chrysanthemum Love*. San Francisco: Blue Willow Press, 2003.
21. Jim Kacian, "The Shape of Things to Come," *Modern Haiku* 43:3 (Autumn 2012), 23-47.
22. John Stevenson, in *Haiku 21: An Anthology of Contemporary English-language Haiku*. Eds. Lee Gurga and Scott Metz. Santa Fe, NM: Modern Haiku Press, 2011.
23. Marlene Mountain, in *Frogpond* 2:3-4 (November 1979).
24. Fay Aoyagi, in *Haiku 21: An Anthology of Contemporary English-language Haiku*. Eds. Lee Gurga and Scott Metz. Santa Fe, NM: Modern Haiku Press, 2011.
25. Tohta Kaneko, in *The Future of Haiku: An Interview with Kaneko Tohta*. Trans. Richard Gilbert, et al. Winchester, VA: Red Moon Press, 2011.
26. Cor van den Heuvel, in *The Haiku Anthology*. Ed. Cor van den Heuval. New York: Simon & Schuster, 1986. [This haiku was first published in *The Window-washer's Pail* in 1963.]



Workshop on Writing Responsive Tanka

On Saturday, April 5th, 2014, YTHS is offering a one-day Tanka Workshop by Joan Zimmerman and Patricia J. Machmiller at Monterey Dunes Colony, Moss Landing. Phillip Kennedy will be a featured speaker presenting "Traditional waka techniques, Part 1: Maku-rakotoba." The workshop will include exercises that let you build on your skills. It will be supplemented by an optional small-group session for each participant. Attendees are invited (but not required) to bring three of their own unpublished tanka for workshop exercises. You will have opportunities to learn a lot and to write, read, and receive comments on your poems. Suggested workshop donation (a fund-raiser for YTHS): \$60.

The 2013 Tokutomi Contest Results

by J. Zimmerman, 2013 and 2014 Contest Chair

The Yuki Teikei Haiku Society announces the winners of the 2013 Kiyoshi and Kiyoko Tokutomi Haiku Contest. The judges for the 2013 contest were Professor Makoto Nakanishi (Ehime University, Matsuyama, Japan) and Kaoru "Hana" Fujimoto (Councilor of the Haiku International Association (HIA) in Tokyo, Japan, and for ten years with the Tokyo Bureau of the New York Times).

1st Place:

sugar moon rising
the wail of a midnight train
takes me home again
- Ferris Gilli

2nd Place:

church memorial
celebrating her long life
creak of grasshopper
- Carolyn Fitz

3rd Place:

open cellar door
faint voice of a grasshopper
lulls baby to sleep
- Roberta Beary

Honorable Mention:

Peggy Heinrich, Ferris Gilli, Linda Papanicolaou, Don Olsen, Desiree McMurry, Jennifer Sheridan, Gregory Longenecker, Mike W. Blottenberger, Marilyn Appl Walker, Poppy Herrin

Congratulations to all these poets and great gratitude to the judges.

The illustrated brochure of all the haiku and the judges comments on the winners may be downloaded from the Yuki Teikei Haiku Society site: www.youngleaves.org



Asilomar: Save These Dates for the Annual YTHS Retreat: Nov 6-9/2014

The theme will be all about birds with featured guest artist Floy Zittin, calligrapher Martha Dahlen and poet Patricia J Machmiller, collaborators of *Sweet Reverence of Little Birds*. Plus we'll have a special opportunity to go on a birding field trip with a local expert birder. Hope to see you there!



Anthology Invitation 2014 (In-hand deadline JULY 31, 2014)

Please submit your anthology poems to June Hymas by email at jhymas@earthlink.net and put YT ANTHOLOGY in the subject line! or send by US Post Office mail to:

June Hymas; YT Editor 2014

There is no fee; this is a benefit of your membership in Yuki Teikei Haiku Society. The anthology will be unveiled at the YT Retreat at Asilomar in early November. Members not attending will get one copy after the Retreat. Additional copies will be available until supplies are exhausted.

Please submit **haiku you have written which have not been published except in *Geppo***; we will consider one-line or other haiku in addition to 5-7-5. Also submit Haibun (short haiku prose studied with haiku, like raisin(s) in a cake) of no more than 125 words. If we have room, we may also consider unpublished 5-line tanka.

If you would like to submit prose relevant to haiku practice, please send me a query first.



Dojin's Corner

May – August 2013

by Patricia Machmiller and Jerry Ball

Jerry and I received this comment from Mimi Ahern about Eleanor Pihl Huggett's poem in the last *GEPP*O:

9383 empty dog bed
taking my long shadow
for a walk

Mimi Ahern: A highlight of the mail is the arrival of *GEPP*O. And a highlight of the *GEPP*O is reading "Dojin's Corner." You sparked my brain to play with the "empty dog bed" haiku by Eleanor Pihl Huggett. Would the addition of the word "long" help out with a kigo (does long make it winter) and with the rhythm?

My thinking is that along with the seasonal reference is the emotional quality that "long" carries in the words, long face, for example, and the fact that "long," in addition to describing something physically, also, as a verb, carries the meaning to yearn.

pjm: Interesting word, long. I would say that "long shadow," while it is not an "official" kigo, it does introduce a subtle suggestion of late autumn or winter. And adding the word "long" in the second line does change the rhythm of that line to a three-beat line. However, that change changes the last line to a one-beat line! Can you hear that change?

EMPTy DOG bed
TAKing my LONG SHAdow
for a WALK

I think now my suggestion of introducing "morning" in the last line might work:

EMPTy DOG bed
TAKing my LONG SHAdow
for a MORNIing WALK
Thank you, Mimi, for your suggestion and thank you, Eleanor, for an excellent poem and for allowing us to study it more deeply.

Dojin's selections for this issue are:

pjm: 9453, 54, 65, 79*, 94, 9508, 12*, 22, 26*
jb: 9455, 65*, 71, 72, 84, 92, 93, 9506*, 09, 10, 25, 26*, 27

9465 crystal moon
the sound of ice
forming

jb: What is more magical than the moon of winter, especially during the times when ice is forming? And, how do we determine what ice is being formed? Well, one minute is empty of ice, and the next finds ice everywhere. Ice is manifest in so many ways, including sound, which the poet calls to our attention. So what we have with this verse is a comprehensive moment when all these images are collected and presented as one. The ice forms, and witnesses are IN-formed.

pjm: An arresting image using a very effective combination of sight and sound.

9479 Greek Orthodox Church
the unpicked olive harvest
staining the sidewalk

pjm: I am always interested in the tug of the traditional on the pull of the new. In this haiku tradition is represented by the church and the olive trees. But the olive are unpicked; tradition has been neglected. And yet, even in this neglected state, the olives "stain the sidewalk." I see the sidewalk as representing modernity and tradition, be it in the form of religious belief or food gathering methods, as marking our modern ways and thoughts. The meaning of this haiku is enhanced by the use of the traditional haiku form, five-, seven-, and five syllable lines.

jb: This is a still life. Most of us would walk right on by, or over, the scene without notice. Note, that the poet shows us the scene but allows us, the readers, to draw our own conclusions. It is interesting that the "harvest" is said to be unpicked. What is your conclusion?

9506 Facing surgery
suddenly awakening
and feeling mortal.

jb: I am moved by the images of mortality and especially in a context where the mortality might be realized. Situations like this have a great persuasion and often result in profound shifts of feeling. It is one thing for someone, say a young person, to utter opinions of mortality when there might be only a small likelihood death; and quite another for someone, facing surgery, to discuss it. It would seem that the venue for such discussion is poetry.

pjm: I can relate to the feeling expressed here as I have had this experience twice in the last year. In preparation for surgery the doctor describes the procedure in detail. The very graphic image of the prospect of being cut open is very difficult to absorb. I might suggest that the poet consider using the kigo as a way to carry the weight of the feeling of terror and anxiety. For example,

winter isolation
facing surgery suddenly
I feel mortal

or

winter camellia
facing surgery awakened
to mortality

9512 shaded waterfall ...
Is it better to count breaths
or to lose count

pjm: The way a shaded waterfall draws you in—that's the way this haiku draws you into a state of blissful gratitude. Breath deep. Inhale. Thank you, poet. One tiny refinement. You might consider moving the elipsis from the end of the first line to the end of the last line; it could be the fifth syllable creating a haiku in the traditional form which seems fitting.

jb: Here we have an insight into the thoughts of our poet. Hopefully this will generate some thoughts of our own. What occurs to me is that the counting of breaths is a ritual practice often associated with scenes like our "shaded waterfall."

9526 a ship disappears
over the horizon
mackerel sky

pjm: A mackerel sky is a large cloud formation that looks overall like a fish and is made up of small sometimes puffy, sometimes wispy clouds that look like scales, or perhaps, like a school of small fish. Usually the formation is very large extending from the horizon and covering over three-quarters of the sky. It is thought to be a sign of good fishing.

The visual image of the boat sailing into the horizon as if following the tail of the fish cloud is very compelling. The reader can imagine it is a fishing boat heading out to take advantage of this propitious sign. But it also has the feeling that the end is approaching. We will not live forever.

jb: I like this image. I am standing on a cliff by the ocean. There is the image of a "ship" which disappears over the horizon. I see this; it's juxtaposed against the "mackerel sky." For me, this is an image of time passing; something which many would like to avoid but find impossible. No matter what you think or attempt, life is transient as we see in the mackerel sky.

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

Steele in care of *GEPPŌ*.

YTHS News 2014

“Be Happy, Be Happy,” the title of Chapter 24 of William Saroyan’s novel The Human Comedy, was Roger Abe’s choice of literature to share at the YTHS January 2014 meeting held in History Park San Jose’s Markham House.

Roger Abe, as host for the day, requested everyone to bring a favorite book, story, play, or poem written by an American or California author. In Roger’s words, “We can all share through a short (or complete, depending on length) reading plus an explanation of why it is a favorite and any other pertinent information. While this is not a study of haiku, per se, it will likely broaden our understanding of our literary milieu and of each other. It’s winter — time for comfort food and comfort reading! Time to remember why we like to read and write! OK, also maybe a haiku inspired by this old favorite.”

Here is what those attended read and some of what was shared:

Linda Papanicolaou: Carol Ann Duffy, “How many sailors to sail a ship?” *I chose to read “How many sailors to sail a ship?” by Carol Ann Duffy, a children’s author and UK poet laureate. I hadn’t known about her until Alan Summers assigned her to me in Facebook Poetry Tag.*

Carol Steele: Ann Patchett, Bel Canto.

Betty Arnold: Carolyn Hall, the doors all unlocked. *I love Carolyn Hall’s third collection of haiku and senryu because her images are fresh, insightful and ingeniously juxtaposed with her inner landscape.*

Clysta Seney: Mark Doty and Darren Waterston, A Swarm, A Flock, A Host. *The original book is a letter-press portfolio of a bestiary commissioned by the SF Museum of Art for a visual artist and a poet working together. I love this integration of artistic appreciation and approaches to express the connections and wonders of life in an old-fashioned form.*

Alison Woolpert: Robert Haas, “Meditation at Lagunitas.” *I chose this poem because it speaks of loss, of longing, of such tenderness, and for its last line: “saying blackberry, blackberry, blackberry.”*

June Hymas: E.N. Wilson, The White Indian Boy. *It was a gift to me when I was seven, was one of the first real books I read by myself. It sparked by lifelong interest in other cultures.*

Anne Homan: Katherine Kressman Taylor, Address Unknown.

Patricia Machmiller: Charles Bernstein, “Ku(na)hay.” *Charles Bernstein is a poet who when writing always starts with form—often forms he makes up. I thought it would be interesting to see a work that gives form priority over meaning.*

Roger Abe: William Saroyan, The Human Comedy. *“Be Happy, Be Happy” showcases Saroyan at his best in his early works, and through the actions of two small boys, how it is within us to appreciate the wonder in the world or to always want more.*

Ann Bendixen: Mary Austin, The Land of Little Rain.

Judith Schallberger: Federico Garcia Lorca, “The Guitar”; Robert Bly, “Dawn”; Mary Oliver, “Evidence: Moon and Water.” *I selected my poems based on rhythm/musicality and imagery plus the common link of transitions.*

Eleanor Carolan: Gary Keator, Linda Yamane, Ann Lewis, In Full View. *A rich nature guide to California native plants, Linda Yamane shares the local native people’s wisdom in a poem about Douglas Iris.*

Bill Barnhart: Robert Bly, “Huckleberries.”

Bill Peckam.

Sandy Vroomar: Ursula LeGuin, Always Coming Home.

Patrick Gallagher: Mary Austin, "Song of the Mavericks." *I shared it because I thought my haiku.* I was especially interested in learning more about haiga, and I had come prepared with a few of my own. I found mentors who motivated me to pursue this form and also supported a contemporary photo format. On the other hand, I was delighted to learn ancient brush painting techniques with new tools (I had never used a water pen!).

Presentations included haiku recitation; one-line haiku (new to me); form in haiku (syllable patterns and accents I had not considered); a reading in memory of Tei Scott, painter, poet, translator and friend of YTHS; a captivating haiga video set to music; and a beautiful improvisational performance of landscape painting to a flute accompaniment.

And then there was the renku, which could be lubricated with wine and sustained with delicious treats. A few participants wore party clothes. There were rules and expectations that were taken seriously, but there was also a fair amount of hilarity. Teamwork was paramount. It went on for hours into the evening. Less energetic contributors dropped out along the way, leaving their lines behind. As for me, I was determined to make it through that challenge.

All my senses were activated. New friendships were formed. I discovered that there is much more to learn: haibun, tanka, senryu. I came away inspired, eagerly anticipating the 2014 retreat (November 6-9; see www.youngleaves.org).

—Christine Stern

Year of the Horse

PJ Machmiller



The 2014 Kiyoshi & Kiyoko Tokutomi Memorial Haiku Contest

Send your poems to the *Yuki Teikei Haiku Society (YTHS) 2014 Tokutomi Memorial Haiku Contest*, with submission-in-hand deadline of May 31, 2014. Prizes: Authors of the top three haiku win awards of \$100, \$50, and \$25. The contest honors the traditional Japanese haiku form: entries are required to have 17 syllables in a 5-7-5 pattern, with a single kigo (season-denoting phrase), kigo to be from this 2014 contest-specific list:

New Year: *toasting the New Year, first calligraphy*

Spring: *apple blossom, lamb*

Summer: *early summer rain, fly-fishing*

Autumn: *rising moon, chrysanthemum*

Winter: *withered garden, wren*

Haiku entries in this contest CAN:

Be written by any non-YTHS member as well as by any YTHS member except for the YTHS President and the Contest Chair.

Be submitted by mail to YTHS Tokutomi Contest, J. Zimmerman – Contest Chair, P.O.

Send one copy with your name and one without your name.

Be submitted by email (instead of mail) to

Haiku entries in this contest MUST:

Be written in English. No limit on number of entries.

Have 17 syllables in a 5-7-5 pattern.

Contain only one kigo (season-denoting phrase) chosen from the contest kigo list.

Omit all other kigo either explicit (such as spring, summer, autumn, winter) or implicit.

Avoid using the chosen contest-list kigo in any non-kigo manner (such as a simile).

Be original, unpublished, and not under consideration elsewhere, accompanied by concurrent payment of the entry fee; no refunds.

For each set of up to three haiku, send \$8 if paid by Paypal or \$7 if paid by mail. For Paypal send to yukiteikei@msn.com with the subject "2014 Tokutomi Contest entries" as on the Yuki Teikei PayPal transmittal page. For mailed-in payment, send a check or international money order to the address above.

Entries will not be returned. YTHS may print winning poems and commentary in its newsletter, web site, annual anthology, and brochures. The judges and the contest results will be announced in the autumn 2014 at the YTHS Annual Haiku Retreat. Shortly thereafter they will appear at <http://youngleaves.org/>.

Teahouse Reading in the Japanese Friendship Garden

May 10, 2014 from 10:00am to 4:30pm

Our annual haiku reading will be at the renovated Teahouse in the Friendship Garden, 1490 Senter Road, San Jose. This year's featured readers are Linda Papanicolaou, Don Baird, Peggy Heinrich and Bruce Feingold. We will meet in the Teahouse at 10:00am for a haiku workshop followed by a garden walking tour. From 1:00pm to 4:30pm our special guests will give their presentations followed by an open mike haiku reading. Light refreshments will be available. We hope you can join us on this very special day!



Amanda's Secret Reading Place

PJ Machmiller

So Good To See You
kasen renku

November 9, 2013
Asilomar Retreat
Pacific Grove, California

Written by Roger Abe, Mimi Ahern, Beverly
Acuff Momoi, Linda Papanicolaou,
Michael Sheffield, David Sherertz,
Christine Lamb Stern and Alison Woolpert
Carol Steele, renku master

- | | |
|--|--|
| 1) I knocked and knocked —
so good to see you again
acorn woodpecker
ra | 9) the parents ask him
"just exactly what is it
that you do?"
aw |
| 2) through the branches
just a bite of chestnut moon
bam | 10) come upstairs and
look at my etchings
cls |
| 3) plated pomegranates
and the heady smell
of mulled wine
ms | 11) for hours on end
Henry David Thoreau
stared at the dust motes
cls |
| 4) in the music room
so many vintage flutes
lp | 12) the calico in the window
cleaning her claws
bam |
| 5) dry zephyrs
moving sparse clouds
slowly across the sky
ds | 13) longing for peace
Syria impaled
on the cold moon
aw |
| 6) the patio party startled
with the arrival of a toad
aw | 14) gingerbread men
with all the heads bitten off
bam |
| 7) wrestling with Proteus
who changes into
a giant robot
ra | 15) at Urgent Care
the doctor on duty
knows all the regulars
bam |
| 8) a blind date arrives
in a rental car
cls | 16) two tickets to see
the losing team
cls |
| | 17) cherry blossom rain
will it be yet another year
before the Dream Act passes?
aw |
| | 18) concentric colors
ring the vernal pool
ra |
| | 19) April Fool's Day
there's salt
in the sugar bowl
cls |

- 20) new candles in holders
ready for the match
cls
- 21) the long-awaited
box arrives from
Amazon.com
lp
- 22) skipping down the street
the boy lands on every crack
bam
- 23) the old garden hose
unkinks again
spraying her face
ma
- 24) our slugs will only
drink imported beer
lp
- 25) in the early dawn
a single, piercing cry
jolts the calm
ds
- 26) could her jeans
be any tighter?
cls
- 27) after their annulment
sky typing
ten miles wide
bam
- 28) she draws the drapes
across the dirty windows
ma
- 29) a rumpled square
of moonlight
in the motorcycle shop
lp
- 30) new sake always inspired
the wandering poets
bam
- 31) invitation
to a feast of chanterelles
sautéed in butter
cls
- 32) even the atheist
joins hands for the prayer
cls
- 33) singing in unison
unexpected harmonies
raise goose bumps
ds
- 34) remember when we
reminisced into the night
lp
- 35) laughing
to be caught
in swirling cherry blossoms
aw
- 36) the koi leaps
into the shining wind
ra

2014 YTHS Calendar

- March 8 1-4 Yuki Teikei haiga meeting led by Linda Papanicolaou at Terman Middle School, Room H-8, 655 Arastadero Road, Palo Alto, CA 94306.
- March 12 GEPPPO submissions due.
- April 5 9:30-4:30 Workshop on Writing Responsive Tanka with Joan Zimmerman, Patricia Machmiller and Phillip Kennedy. It will be in the Monterey Dunes area and is a fundraiser for YTHS. Requested donation: \$60. For Registration, please e-mail: .
- April 12 11:30-3:30 Tilden Botanic Garden at Berkeley—David Sherertz will be our docent for a garden ginko with writing and sharing time. There will be a picnic potluck first, no peanuts, please. Address: Wildcat Canyon Road and South Park Drive in Tilden Regional Park, Berkeley. (see Young Leaves.org for complete driving directions.)
- May 3 GEPPPO submissions due.
- May 10 10-4:30 Teahouse Reading in the Japanese Friendship Garden, 1490 Senter Road, San Jose. Featured readers are Linda Papanicolaou, Don Baird, Peggy Heinrich and Bruce Feingold. 10-noon garden walking tour and haiku workshop, 1:30-4:30 featured readers followed by open mike haiku reading. Light refreshments will be available.