

G E P P O

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

Volume XXXIX:1 January–February 2014

Published in April 2014

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

- | | | | |
|------|---|------|---|
| 9606 | getting acquainted
with each other
wildflowers | 9616 | homeless ...
an empty pocket
for either hand |
| 9607 | weeding
her child's overgrown
tombstone | 9617 | Christmas afternoon
the house returns
to itself |
| 9608 | husband's
bone scan
absolution | 9618 | frosty morning ...
in the heated birdbath
blue jays take a dip |
| 9609 | first cigar fragrance
what European city
am I waking in? | 9619 | first snowfall ...
on every car a fresh coat
of road salt! |
| 9610 | classical music
the barista brooms the last
ginko leaves | 9620 | ageless sledding hill ...
gradually picking up speed
on the downhill side |
| 9611 | peeling chestnut husks
shyness of a young girl
in a home-spun dress | 9621 | cold cereal –
I pass her
my sour milk |
| 9612 | cold night, one blanket
on top of another
on top of another | 9622 | I wake to the smell
of someone else's sorrow
wildfire |
| 9613 | 2013-2014
the silent movement
of a moment | 9623 | no holding back
the mockingbird
in spring |
| 9614 | New Year's Eve
at the library
a few of us | 9624 | brief sunshine
bloom of morning glories
in the yard |
| 9615 | opening day
a mossy oak moves
ever so slightly | 9625 | snippets of song
from returning swallows
after the storm |

- | | | | |
|------|---|------|---|
| 9626 | Easter Sunday
a sunbeam on the saint's
gilded halo | 9639 | cotton sweater
nothing prepared me for
the final phase |
| 9627 | a night in March –
the Dog Star
leads me home | 9640 | frozen ground
resists the shovel –
he won't talk |
| 9628 | spring shower –
my sleeves
drenched with lilac | 9641 | daylight saving time
restores much-needed sunshine –
hope for the future |
| 9629 | lingering snow –
the bamboo
straightens itself | 9642 | first day of the year,
I look back, not forward –
my father's <i>yahrzeit</i> * |
| 9630 | holding the last light
hoar frost
welcomes us home | 9643 | deepest winter
Dad's favorite painting
on our wall |
| 9631 | dormant all winter
then the kumquats outpouring
of sweet and sour | 9644 | warm bedroom
the cold voice of winter
penetrates the bones |
| 9632 | winter storm warning
absolutely nothing clear
after our talk | 9645 | a Facebook tribute
to his hospitalized wife
Valentine's Day |
| 9633 | headlights first
then motormen's gaze
train out of snow storm | 9646 | his newest sock
on double-point needles
March Madness |
| 9634 | rice crackers
shared through girl clerks
Doll's Day | 9647 | after months of drought
rain overflows the gutters –
the song of a thrush |
| 9635 | Moonlight
out of the woods
shadows play | 9648 | weary of winter
she drapes a pale pink scarf
over her grey coat |
| 9636 | snorting heavily
the white stallion struggles
with a wasp | 9649 | chill morning
pigeons lined up on power line
some gaps |
| 9637 | a tractor's thrumble
through distant dust
this October heat | 9650 | sweetly singing birds
still night must fall
then the silent stars |
| 9638 | spilled ink
all those possibilities
no longer possible | 9651 | new snow on skylight
in room below poets continue
hot argument |

* anniversary of a parent's death

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- | | | | |
|------|---|------|--|
| 9652 | spring cleaning
the cat pulls out
my bookmark | 9665 | unfinished snowman
gradually melts
first day of spring |
| 9653 | the one claw
we forgot to trim
new silk shirt | 9666 | a sun beam peeps
though a lattice window
hurricane flash |
| 9654 | what a time
to run out of hand wash
puppies | 9667 | it's 8:00 p.m.
the cuckoo calls
autumn night |
| 9655 | In filtered moonlight
ghostly pale-pink flowers glow
apricot blossoms. | 9668 | John Muir's sequoia
cloned for tall tourism schemes –
raven croaks 'wonk-wonk' |
| 9656 | Cold sunny morning
a single plum petal floats
softly in still air. | 9669 | talons clutched mid-air
falcon cries pierce Winter's sky –
we set our ground rules |
| 9657 | A prairie falcon
gracefully soars below us
softly calling out. | 9670 | slap slap at lake edge
winter rains smooth the way for
fat efts and small fries |
| 9658 | hot cocoa, good book
bunny slippers, easy chair
curled up fireside | 9671 | daffodils
their yellow doubles
with withering |
| 9659 | loud squawking mobbers
keep well-meaning folk at bay
sick crow under bush | 9672 | waiting for spring
just outside the fence
a rush of poppies |
| 9660 | cymbidium roots
a tangled pot-bound dense mass
no wonder no bloom | 9673 | lingering drought
pregnant clouds with dark bellies
hold their breath |
| 9661 | winter's wind chimes
rise to a wild crescendo,
son's last battle | 9674 | blur of a young boy
darting from the women's bath
sea of summer clouds |
| 9662 | below zero days
frostbite danger,
homeless in doorways | 9675 | gathering spring storm
strangely odd to think that, yes,
even pigs can fly |
| 9663 | from my window
garage roofs of snow,
condo spectacle | 9676 | an early spring thaw
my first GEPPO newsletter
arrives in the mail |
| 9664 | sheep bells
straying here, straying there
... the spring moon | 9677 | the blurred twinkle
of harbor lights through fog –
winter solstice |
-

9678 waterfall glitter
the taste
of the pause

9679 hoisted ... uprooted
by its twin tree green branches –
a dry yellow birch

9680 ratty daffodils
this sunny winter morning
trails of snails

9681 he nods his hat
to another stranger
winter loneliness

9682 winter fingers quilt
summer color memories
of light on the lake

9683 scranimals poems
lull kitties asleep
dwarf manzanita

9684 thick
on the grass
fallen camellia blossoms

9685 black bombs on quilts
flatten Vietnam's villages
withered fields

9686 old house
still for sale
waiting for spring

9687 all day long
sitting in favorite chair
waiting for spring

9688 walking alone
at even quicker pace
bitter morning

9689 storm waves
sand crabs on the wrong side
of the boardwalk

9690 temple of gods
from mercy to wealth to heaven
spring rain

9691 four grebe chicks until one wends into
open water



Plum Blossom Baby

PJ Machmiller

Challenge Kigo Haiku – “Withered Field”

she hasn't spoken
of her father for ten years
withered field
~Joan Zimmerman

another drought
another withered field
our new normal
~Beverly Acuff Momoi

what is remembered
by the old fence leaning
in a withered field?
~Christine Horner

withered field
what grew there
I wonder
~Barbara Campitelli

at last the rain
withered fields yielding to
leaf and bud
~Michael Sheffield

withered field ...
resident crows surrender
a bit of swagger
~Judith Schallberger

withered field
a prayer for the rain
that came too late
~Michael Henry Lee

into the wind
staggering across the with-
ered field to Lenten service
~David Bachelor

the turkey vulture's
pink, featherless head
withered field
~Janis Lukstein

withered field ...
one lone cornstalk
missed by the combine
~Elinor Pihl Huggett

a red flash
from settling blackbirds
withered field
~Phillip Kennedy

withered field ...
on its very edge
a pale blue cornflower
~Zinovy Vayman

where
it begins and ends
withered field
~Gregory Longenecker

The melancholy
evoked by a withered field
the shortness of life.
~David Sherertz

withered field
stopping to scan for partridge
the cows come running
~Alison Woolpert

dairy farmers
milking only once a day –
withered fields
~Patricia Prime

waving to grandpa
across withered fields,
time for checkers
~Peg Crutchfield

stumbling legs
he walks the withered field
his days numbered
~Kevin Goldstein-
Jackson

leafless
norway maple bordering
withered fields
~Peg McAulay Byrd

waiting patiently
in freshly tilled withered fields –
cast of red-tailed hawks
~Betty Arnold

fierce wind blowing
tall skinny stalks bend and
sway
in withered fields
~Deborah LeFalle

withered fields –
ripe
for development
~Ruth Holzer

daydreaming old man
under a banyan tree
withered field
~Majo Leavick

**Challenge Kigo –
“Wisteria”
by June Hopper Hymas**

fuji, late spring.

This widely planted vining plant was imported from Japan and is very popular because of its spectacular display of flowers. One bright lavender variety is so well known that a certain lavender color is called “wisteria.” This would be a late spring kigo in full flower. But the bare twining limbs are attractive in winter, and there are long pods full of seeds that hang on the vines long after the flowering. Your haiku could feature the flowering, the seed pods or the bare limbs.

We can tell what a popular plant it has been for a long time in Japan by the fact that our beloved Issa wrote *many* haiku about wisteria. Here are a few by Issa from the HaikuGuy website translated by David Lanoue:

zonbun ni fuji burasagaru wakaba kana

wisteria dangles
to its heart's content ...
fresh green leaves

fuji-dana wo kugureba ôji kaido kana

creeping through
wisteria trellises ...
Oji Highway

(Ôji kaido is "Prince's Highway.")

yûgure wo matsu hito ikura fuji no hana

how many people
waiting for evening?
wisteria in bloom

fuji saku ya junrei no koe tori no koe

wisteria in bloom –
voices of pilgrims
voices of birds

fuji tana no sumi kara miyuru o-edo kana

from a wisteria trellis
nook I see ...
Great Edo

(Tokyo was formerly named “Edo.”)

fuji-dana ya ushiro akari no kusa no hana

wisteria trellis –
behind it, in the light
wildflowers

tana tsukete ichi do mo sakazu fuji no hana

tied to the trellis
it blooms no more ...
wisteria

And one from Basho, our haiku big gun!

Exhausted, I sought
A country inn, but found
Wisteria in bloom

Members' Votes for Sept–Dec 2013

Alison Woolpert 9532-5, 9533-6, 9534-5
 Neal Whitman 9535-4, 9536-4, 9537-6
 Ruth Holzer 9538-2, 9539-7, 9540-7
 Michael Henry Lee 9541-6, 9542-1, 9543-7
 Joan Zimmerman 9544-4, 9545-7, 9546-2
 Mimi Ahern 9547-12, 9548-1, 9549-4
 Desiree McMurry 9550-7, 9551-8, 9552-5
 Michael Sheffield 9553-9, 9554-3, 9555-0
 Peg McAulay Byrd 9556-1, 9557-2, 9558-2
 Phillip Kennedy 9559-2, 9560-4, 9561-4
 Christine Horner 9562-13, 9563-3, 9564-1
 Elaine Whitman 9565-2, 9566-2, 9567-0
 David Sherertz 9568-1, 9569-2, 9570-1
 Johnnie Hafernik 9571-6, 9572-3, 9573-2
 Amy Ostenso 9574-5, 9575-1
 Barbara Campitelli 9576-2, 9577-2, 9578-9
 Majo Leavick 9579-3, 9580-2, 9581-0
 Deborah LeFalle 9582-3, 9583-1, 9584-2
 Ed Grossmith 9585-9, 9586-2, 9587-4
 Hiroyuki Murakami 9588-1, 9589-2, 9590-3
 Patricia Machmiller 9591-4, 9592-1, 9593-4
 Zinoviy Vayman 9594-1, 9595-4, 9596-5
 Ann Bendixen 9597-0, 9598-0, 9699-6
 Teruo Yamagata 9600-1, 9601-0, 9602-3
 Beverly Acuff Momoi 9603-4, 9604-3, 9605-1

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 (made out to YTHS) to membership secretary:

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

GEPPPO Submission due date for the next issue is May 3.

NEW SUBMISSION GUIDELINES:

Email questions or comments with contact info to:

Email GEPPPO articles, poems and votes with contact info to: GEPPPO@msn.com with GEPPPO article or GEPPPO submission in the subject line. Please send it as an attachment in a word document in Ariel, font size 11, ink black.

OR mail your poems & votes with contact info to: GEPPPO Editor, Carol Steele,

You can submit: Up to three haiku appropriate to the season. 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.

Zigzag of the Dragonfly: Reflections on Form (continued)¹ Installment #14

Patricia J. Machmiller

A Personal History of Finding Form for Haiku

So which comes first—form or content? Poets have approached the issue from both directions. There is no “correct” answer. For some poets, having the form as a starting point is easier; for others the content leads the way. I have experimented with both approaches myself. I have worked with both the five-seven-five and the three-five-three forms extensively. While writing over 500 poems over a span of time focusing on one form or the other, I was able to learn some things from the process:

the more I wrote the more easily words fell
into the chosen pattern, and
the capabilities of the form—its strengths and
its limitations—became apparent.

For example, I discovered that the five-seven-five structure accommodates a more complex vocabulary—words with Latin roots, abstractions, etc—

evoking clusters
of algebraic symbols –
scent of tangerine²⁷

absentmindedly
eating a ripe persimmon
in the poet’s house²⁸

whereas the three-five-three structure best
served pithy words of Anglo-Saxon origin:

two-legged
bounce of the sparrow –
spring morning²⁹

champagne brunch –
a woman in jade
eats a peach³⁰

I have also written starting with the content and

shaping it to find the form that best fits. This is an organic process. Let’s go back to the example I gave in Installment #6 about an experience I had had while on vacation in South Dakota. If you remember I had just come out the Crazy Horse Museum in the Black Hills when I encountered a magnificent teepee. At the time I jotted down a few words and phrases to aid my memory: the teepee poles were like shafts of light, white, pale, geometrically arranged, precise, of aspen wood, bone-like, arrayed in a cone shape, skeletal; the sky was blue, deep blue. In Installment #6 I described how I formed a haiku from these words and phrases eventually settling on this version:

high sky –
the bone-like cone
of teepee poles

I chose the kigo “high sky” to describe that all-blue sky that goes upward forever, and I was quite happy with this: I liked the sound of the long *i*’s in the first and second line and the long *o*’s in the second and third line. But the form seemed flat; it was two beats, two beats, and two beats—rather boring. So I went back to my list describing the poles and found the word “white” with its long *i* sound to be just what was needed. And so with this small revision, I was able to settle on this final form:

high sky –
the white, bone-like cone
of teepee poles³¹

The spondee in the first line, “high sky,” is so fitting, I ~~think~~, to the feeling of the infinite sky and to the magnificent teepee structure. It gives the feeling of awe that I wanted. The second line with its changing beat builds anticipation, which is then resolved with the two-beat last line.

Even though haiku comes in a small package, that package can be shaped in such a way as to enhance the meaning of the haiku. If the mood the writer is seeking is reflective, then the formality and meditative quality of the traditional five-seven-five form might be chosen. If the expression of fury or disgust or disbelief is

sought, then choosing a shorter, unbalanced form would be more appropriate, for example, free form or the one-line monoku. We all have our preferences: some prefer to take in our haiku like we were drinking tea—we like to breathe in the aroma first, warm our hands around the cup, and finally in gradual sips, line by line, savor the moment. On the other hand some of us are looking for that sudden jolt of java, that instant when the caffeine hits the bloodstream and we feel suddenly and startlingly ALIVE! Whatever one's preference, the English language in all its versatility offers the writer opportunities that should not be overlooked to meld the form of the haiku to the feeling and content of the text, creating not just a jewel, but a crown jewel.

Notes

1. A version of this paper 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.
27. Patricia J. Machmiller, in *Mariposa* (Spring/Summer 2003).
28. Patricia J. Machmiller, in *One Hundred Gourds*, Haiku Poets of Northern California (2003).
29. Patricia J. Machmiller, in *flying white*, YTHS Members' Anthology, (2006).
30. Patricia J. Machmiller, in *Haiku International* 69 (2007).
31. Patricia J. Machmiller, in *GEPPPO* (May-June 2012).

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 10-20 of your best **UNPUBLISHED** haiku. An exception is made for haiku that have appeared in *GEPPPO*, which may certainly be submitted. We will consider one-line or other haiku in addition to 5-7-5. Also submit Haibun (short haiku prose studded 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 September – December 2013

by Jerry Ball and Patricia Machmiller

Dojin's Selections from Sept-Dec 2013 issue:

pjm: 9533, 37, 47, 49*, 50, 51, 53, 57*, 62, 68, 71, 72, 80, 85, 86, 91*, 93, 96

jb: 9533, 39, 43, 45*, 51*, 53*, 55, 61, 62, 71, 72, 78, 93, 96

9545 cemetery edge
a dawn redwood budding out
at the Chinese gate

jb: Here is a 5-7-5 haiku in simple language that expresses a fundamental idea. Add to it, that the choice of words instills power, i.e. the *dawn redwood at the Chinese gate*. The power of this combination (images and sounds) is strong for me. ~~When I was younger I often~~ visited Big Basin State Park. I remember once, when my son asked me, "Are you a young soul, or an old soul?" After thought, I answered, "I'm a young soul from an ancient time."

pjm: This poem is about transitions: we are at the *edge* of the cemetery by a *gate*; it is dawn (the edge of night) and a tree is in bud (the edge of spring). But I have not been able to make these various divides (between life and afterlife, night and day, winter and spring, east and west) cohere and reveal some larger meaning. It seems to have spoken to Jerry, but I have to say I am at sea.

9549: a red truck stops
at a red stop sign –
end of summer

pjm: Reading this poem I feel a sense of alarm – time is fleeting and even though the poem cries "stop" twice, we know it will not and summer, too, will come to an end. Some

might say that the "stop" in the first line and the "red" in the second could be eliminated, but I think the repetition of "red" and of "stop" heightens the sense of alarm.

jb: How often do we pay attention to color? When there is simultaneity?

9551 short day
the tea kettle
boils again

jb: The image of a simple event on a short day, (when the tea kettle boils *again*) conveys, for me, the essence of winter. What else is there to do but make tea?

pjm: It is one of those winter days when the light comes late and leaves early, or if you are far enough north or south it may not come at all. On these kinds of days there is a satisfaction that comes from a boiling tea kettle. How glad we are that it is doing it again!

9553 harvest moon
the old raccoon stops
to look up

jb: Just who is that *old raccoon* anyway? Could it be me?

pjm: Interesting—this poem made me aware that when I think of the harvest moon I imagine a golden moon at the full on the horizon just after rising. Later, when it is higher in the sky and the raccoon "looks up," it will have lost its golden color—it will be silvery like the old raccoon. If this is the image the poet is trying to convey, it might more directly be achieved by calling it a full moon.

9557 lizards also
seem to be meditating
in the zazen

pjm: I like the idea of this haiku. It captures the quality of lizard stillness. I admit I am not an expert here, but I am wondering if the

phrase “in the zazen” is exactly correct. If the phrase refers to the building in which the meditation is taking place, then wouldn’t it be “in the zendo.” Or if the poet means to say the lizards are taking on the posture of meditation, then “in the” is not needed? Further, since zazen means “seated meditation,” then would a better phrasing perhaps be “practicing/zazen”?

lizards also
seem to be practicing
zazen

jb: This haiku take us into the place of images.
Given the right mind, all thoughts are zazen.

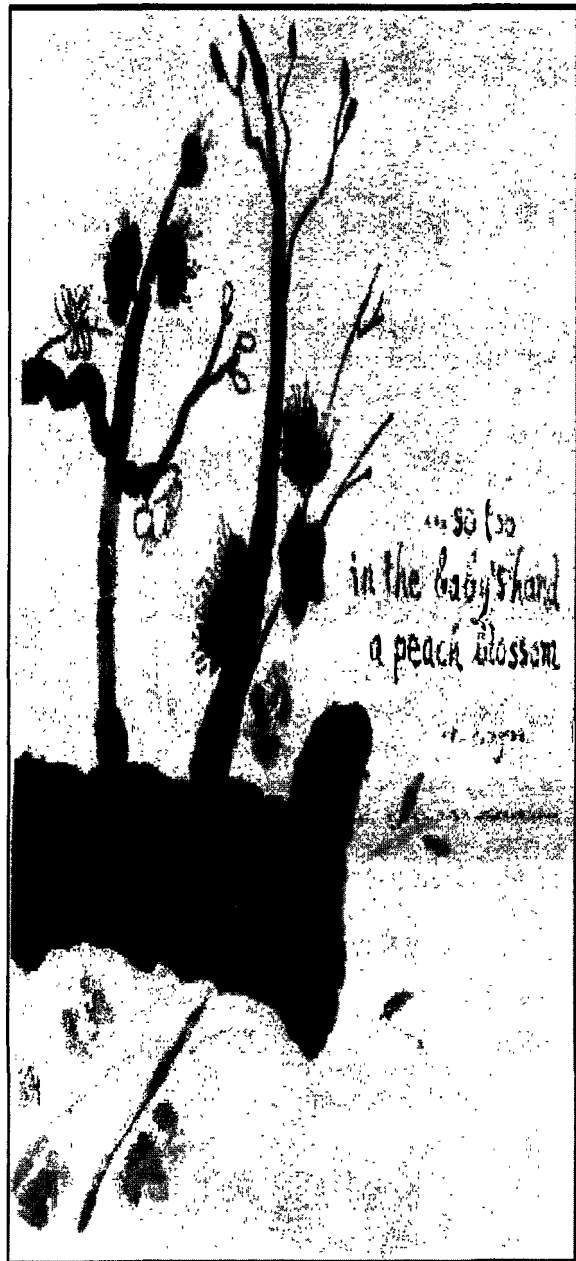
9591 gathering firewood
only the empty wheelbarrow
left in the garden

pjm: Empty wheelbarrow. Empty garden. The feeling of aloneness, of quiet desolation – this is the starkness of winter.

jb: So, ..., I surmise that all the firewood has already been gathered?

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

send your letters
to Carol Steele in care of *GEPP*.



Peach Blossom

PJ Machmiller

**September–December 2013
Haiku Voted Best
By GEPP0 Readers**

winter afternoon
dusk chases the sun line
up the hill
~Christine Horner

slapping of the cards
as she plays solitaire –
summer thunder
~Mimi Ahern

harvest moon
the old raccoon stops
to look up
~Michael Sheffield

morning chill
even the red leaves
huddled together
~Barbara Campetilli

the wide winter sea –
my little problems
ebb on the tide
~Ed Grossmith

short day
the tea kettle
boils again
~Desiree McMurry

Labor Day –
the addict next door
burning hot dogs
~Ruth Holzer

on the way
to the old age home –
gathering swallows
~Ruth Holzer

forest floor
the deepening silence
of the hours
~Michael Henry Lee

cemetery edge
a dawn redwood budding out
at the Chinese gate
~Joan Zimmerman

a scent of wood smoke
from across the valley
glittering stars
~Desiree McMurry

YTHS News 2014

“Be Happy! Be Happy!”

The title of Chapter 25 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, black-berry.”*

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: Glenn Keator, Linda Yamane, Ann Lewis, In Full View. *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 friends would enjoy the dramatic language of the poem and sympathize with the expressions of thwarted ambition.*

Mimi Ahern: Jerry Ball, New Sprouts. *I mentor myself to different poets I really like. Lately I have been using Jerry’s treasure of a book.*

YTHS News: December 2013

On the evening of December 14, 2013, the Yuki Teikei Haiku Society, friends, and newcomers met for the annual Holiday Party and Haiga Card Exchange. Al and Patricia Machmiller, most gracious hosts, opened their lovely home in San Jose. All guests received warm greetings punctuated with choices of libations and starters.

The voices of social sharing filled the atmosphere until time for plating at the buffet table as all contributed entrees and 30 haiga cards for the exchange. The aroma of savory cuisine from many cultures permeated the setting. Following this leisurely feast, poets read their haiga card poems in a round-robin sequence prior to distribution. Just before closure, a sumptuous selection of desserts added another dimension to the evening's festivities. Every person departed with a cache of haiga card gifts. This event left all with rich memories generated through a haiku life with kindred friendships.

—Judith Schallberger

Notes from a Newbie—YTHS Annual Asilomar Retreat, 2013

As a newcomer to the study and writing of haiku, I was warmly welcomed at the 2013 Yuki Teikei Haiku Society retreat at Asilomar State Beach and Conference Center on Monterey Bay, California (November 7-10). The year before, I had been invited by a California friend to attend one day of the Haiku Pacific Rim Conference, co-sponsored by YTHS, which featured renowned Japanese physicist-poet Dr. Akito Arima. He was a charming, engaging speaker. In a few hours, I was sucked into the world of Japanese short-form poetry and taken by the focus and conviviality of the YTHS members. Not only did I join the Society then and there, I committed to coming from Bayfield, Wisconsin for the full 2013 retreat.

I attended every event, beginning with the pre-conference activity, a quiet, breathtaking ginko at Pt. Lobos above the seashore. Fellow walkers generously shared their knowledge of the flora and fauna we encountered. I noted "cormorants" and "jellyfish" in my little notebook and took several photos to preserve the memories.

What appealed to me about the retreat was its overall sense of appreciation and reflection. No phones in the rooms, no TV. I only glanced at my email occasionally. My time was spent learning, thinking and writing. My vocabulary and my experience were expanding. I began to understand the importance of kigo, although my mid-western seasons do not always match those of Japan or California. I participated in the *kukai* – which I had only observed the year before – and shared my haiku as often as possible. My leap of faith was met with careful attention, encouragement and helpful observations from members of the group.

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, and *senryu*. I came away inspired, eagerly anticipating the 2014 retreat (November 6-9; see www.youngleaves.org).

— Christine Stern

Yuki Teikei Haiku Retreat
 Asilomar State Beach Conference Center
 Pacific Grove, CA
 November 6-9, 2014

The theme of this year's retreat will be "All About Birds." We'll start off our adventure scouting for our fine feathered friends with a docent from one of the premier bird watching sites in the western US, Elkhorn Slough. Then an expert birder/teacher will educate us about the birds living in the Asilomar coastal zone as we review how to ID birds and understand their behavior. She'll also lead us on a field trip around Asilomar with binoculars and scope in hand.

Our special featured guests will be Watercolor Artist Floy Zittin, Calligrapher Martha Dahlen and Poet Patricia J. Machmiller, collaborators of Sweet Reverence of Little Birds. We'll learn how to make simple sketches of seasonal birds depicting a variety of attitudes and moods; heighten our awareness to the influence of font styles; experiment with optimal placement of our haiku on our sketches; tune our ear to birdsong and learn how to incorporate bird sounds into our haiku; and leave ample time for reflection and ginkos for creating haiga. Hope you can join us!

Asilomar Haiku Retreat 2014 Registration Form

Name: _____

Address: _____

Phone: Home _____ Cell _____

Email address: _____

Special requirements (e.g. food allergies, vegetarian, etc.) _____

Ground floor accommodations needed, yes or no: _____

Amount enclosed: _____ (Checks payable to: Yuki Teikei Haiku Society)

_____ Full conference all inclusive= \$440
 (3 nights, lodging- shared room, all meals, conference fee)

_____ Full conference w/o meals= \$275
 (3 nights, lodging- shared room, No meals, conference fee)

_____ Full conference w/o lodging or meals= \$100
 (conference fee only)

_____ Full conference Private room= \$853
 (3 nights, private room, all meals, conference fee)

To reserve your place, please send your registration form and deposit of \$100 to:
Amy & Philip Kennedy,
Balance is due by September 15, 2014. DEADLINES are FIRM this year!! NO EXCEPTIONS!!

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 1 copy with your name and 1 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, no refundable payment of the entry fee.

For each set of up to three haiku, send \$8 if paid by Paypal or \$7 if paid by mail. For Paypal 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, made out to Yuki Teikei Haiku Society.

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 of 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

Newly-Brewed Sake
kasen renku

November 9, 2013
Asilomar Retreat
Pacific Grove, CA

Written by:

Patrick Gallagher – renku master (pg),
Christine Horner (ch),
Amy Ostensio-Kennedy (aok),
Phillip Kennedy (pk),
Deborah P. Kolodji (dpk),
Gregory Longenecker (gl),
Patricia J. Machmiller (pjm),
Clysta Seney (cs), and
Judith Morrison Schallberger (jms).

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|---|--------|--|-----|
| 1) a shared cup
of newly-brewed sake
welcoming smiles | aok | 9) morning noon and night
three orgasms a day
keep her doctor away | pg |
| 2) ground cassia leaves
under the light of the moon | pk | 10) he likes to tour by pedicab
when the driver is a girl | ch |
| 3) thin fog to lift
maybe tomorrow
maybe not | pjm | 11) to Georges Braque
letters were forms
outside space | pjm |
| 4) brisk evening walk
friends gossip about other friends | cs | 12) under my bed a basket
filled with unmatched socks | aok |
| 5) the brick layer
admires her work
on our pool | dpk | 13) a spaniel
in the cold backyard
sniffs at the moon | gl |
| 6) neighborhood flags
wave in the breeze | aok/gl | 14) the novice skier's eyes
tightly shut | pk |
| 7) raise shields!
fire photon torpedoes!
redshirt's holiday | pk | 15) in the middle
of the diva's recitative
my ring tone | pjm |
| 8) elder brother interviews
for his sweetheart's college | ch | 16) sixteen cigarette butts
in the Waterford tray | dpk |
| | | 17) Princess Nukata
should have gazed upon
such cherry blossoms! | pk |
| | | 18) a row of crocus
raises our spirits | pg |
| | | 19) old fashioned photograph
children dressed
in their Easter best | ch |

20) once more the monk
says nothing
gl

21) after his lip-piercings
my hairdresser resembles
a catfish
ch

22) her health plan cancelled
by Obamacare
dpk

23) he gets high
for the fireworks over
Disneyland
gl

24) from the upper deck
the ball drops into my popcorn
pk

25) dust cloud rises
a line of kangaroos
approaches
pjm

26) she buys a gross
of pregnancy test kits
dpk/pg

27) "slow down you move too fast
we've got to make
the morning last"
gl

28) tectonic shifts
brought on by fracking
aok

29) moon comes in the window
a certain seriousness settles
on the room
ch

30) wild turkey skitter
through the underbrush
gl

31) from the porch
jack o'lanterns illuminate
the trick or treaters
ch/pg

32) happily taking a doze
on the seaside bench
jms

33) the treasure diver
breaks the surface
holding a gold necklace
pk

34) today kickstarter
soon a hundred millionaire
cs

35) no matter how careful
his draftsmanship
sakura eludes him
pjm

36) she braids ribbons into her hair
maypole dancer
dpk



Trusty and Jazz

Joan I. Goswell

20 APR 2014 PM



YTHS ARCHIVE
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2014 YTHS Calendar

April 12 11:30-3:30	Tilden Regional Botanic Garden, North Berkeley Hills. David Sherertz will be our docent for a garden ginko and sharing. There will be a picnic potluck first, no peanuts, please. We will meet at the visitor center near Wildcat Canyon Road and South Park Drive, North Berkeley Hills. See youngleaves.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.
June 14 1-4	Garden tour and picnic at Hakone Gardens, Saratoga. Bring your own lunch and a peanut-free item to share. We will meet at the picnic area.
July 7	GEPPPO submissions due.
July 12	Tanabata Celebration at the home of Anne and Don Homan above Livermore. Bring a pear free item to share. Call ---
August	No meeting.
Sept 6 1-4	Cantor Arts Center at Stanford University. Exhibits include "Mapping Edo: The Social & Political Geography of Early Modern Japan" and "Within a Whirl: Transformation in Chinese Landscape". We will tour the museum and then meet at 3:00 for a snack and haiku sharing.
Sept 7	GEPPPO submissions due.