

frogpond



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OFFICERS

President: Adele Kenny, 207 Coriell Ave., Fanwood, NJ 07023.

Vice-President: Vincent Tripi, 478 A Second Ave., San Francisco, CA 94118.

Secretary: Doris Heitmeyer, 315 East 88th St., Apt. 1F, #42, New York, NY 10128-4916.

Treasurer: L.A. Davidson, 2 Washington Square Village, 8-O, New York, NY 10012-1732.

Frogpond Editor: Elizabeth Searle Lamb, 970 Acequia Madre, Santa Fe, NM 87501.

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spring sun—
the turtle's shell
slowly dries

spring moon
and its reflection
blossoming apple tree

Lawrence Rungren

this spring, shadows
pausing at your grave
in silence

Ray Curnutt

A butterfly
in the sun
is everything!

Dave Sutter

Easter Sunday—
from eave to eave,
the chatter of pigeons

Anthony J. Pupello

the cross
of the dogwood's white petal
crowned with dew

through the single hole
in a cloud
Seven Sisters

Geraldine C. Little

MUSEUM OF HAIKU LITERATURE (TOKYO) AWARDS

\$25 Awards for previously unpublished material

from *Frogpond* XIII:1

Haiku

anzio beach . . .
another wave gathers
and breaks

Frank K. Robinson

Sequence

"76A2103"

Elliot Richman

PICKING BLUEBERRIES

blueberries a whole hillside to ourselves
blueberries the color of my brother's eyes
sharing secrets the blueberry pickers
pails half full our teeth blue-black
blueberry pickers humming off-key

Alexis Rotella



cool beech woods
bluebells holding back
most of their blue

Ruby Spriggs

Summer solstice—
the scent of wild roses
fills the air

Richard Balus

little blue fingers
groping through honeysuckle
for the neighbor's blackberries

Dana Chamblee

by the mass grave—
a survivor gathering
wild berries

(at Ponary, Lithuania)
Grace Gubernick

OLYMPIC RAINFOREST

a wild rose bends over
rainforest
wild river

strutting before
the forest entrance
raven

boulder
in whitewater swirls
moss covered

ferns

sift

sunlight
the wind
pines

forest pool shimmers
thunder
of distant cascades

cedar seedlings
sheltered
by sword ferns

smoky lichen
climbing
giant Sitka spruce

Phyllis Walsh

the white water sound
of the river's changing light
—the heron's stillness

Frederick Gasser

enchanted child
standing on one leg
contemplates the storks

Patricia Neubauer

new pond in spring
first blue dragonfly
alights on a water reed

Karen Vanderwal

Three sparrows on the tin roof
share the morning sun

Down the cracked concrete path
the petals of spring

Unable to see
frogs
in riverside grass

John O'Connor

Early spring
opening the window
frog sound

Daniel Moshier

In Memoriam
Shaunt Basmajian
1950-1990

a letter from an old friend . . .
sorrow at the other end
of the balancing board

Shaunt Basmajian
Milkweed: a gathering of haiku
1987



shaunt
in silk and white linen
dressed for the wedding
we hardly knew him
in silk and white linen

anne mckay



country graveyard
on the unnamed baby's grave
forget-me-nots

Helen V. Johnson

for Gene

long since
the flowering plum gone
yet, still a gap

heavy dewed web
against morning glow
a spider plant

Lequita Vance

BEFORE YOUR
TANGLED BLACK HAIR
FALLS ACROSS MY CHEST

For Lydia Carver

A single plum blossom
Lands without a sound
In our wine cup.

And Basho's frog sticks
Its head out
From that old pond.

Elliot Richman



Wading the bog
following the mating call
of the grey tree frog

Under leaden skies
through the cold and mist
a song sparrow sings

Dora E. Anderson

Why do I remember
The house in the plum orchard
The birds, the stones

Miriam Sagan

sore neck, ah! all night pulling the dream wagons

Sam F. Johnson

and now the rains and grey silk rivers a
river rocks collecting early colors e
a silvered thimble too in the magpie's nest a
blackwinged birds echoes zigzag orange e
remembering the mark of zorro . . . a
midnight moon the cougar's intense eyes e
catscradle quick between small fingers a
daily grows the first snowman e
but so few the carolers this year a
streetcorner santas tambourines and bells e
returning soon the gypsies the dance a
now sun incites soft trickling songs e
and again the seven days of poppies rushing red a
on the female statue a blush of moss e
this hourglass reminding me reminding me a
. . . twenty aprils since your dandelion pleasures e
spilling the wine bright drops of pizzicato a
a mouse scurries from the silo e

the clock strikes twelve . . . and all's well a
hooded monks in mantra file e
always and softly the voice of the drum a
rhythm met by moccasins e
small water snake . . . consider the form the beauty a
the carrot peel its curl e
sharpening the knife his sly smile a
she hums silver on her fingernails e
this last night of august night of the halfmoon a
tiny echoes her moonstone rosary e
in the nave sparrow resting with 'our lady of sorrows' a
small bleached bones in a nest of leaves e
forgotten now those songs from the children's hour a
clown tipping his invisible hat e
dreamspinnners drift away with dawn grey on grey a
a cloud in the cup's tealeaves e
sealed and cool jars of blackberries and blue a
her pride . . . this autumn ritual a

september 88 october 89

british columbia ontario

Across the raingauge
a fly in the spider's web—
thunder overhead

Beside the highway
a prairie dog watches
the rainbow brighten

Diane Webster

meditation time:
nothing but a Domino's
pizza burp

James E. Adams

the evening walk
anticipating the whack
on the back of
my head

Matthew Fowler

through binoculars
the white roundness dark seas
full moon

Ruth Holter

moonrise:
at the edge of the woods
we listen

starry night:
a white moth crosses
the face of the moon

Adele Kenny

Nikko in spring . . .
white dragons guard doors
shadowed by huge trees

Nikko in spring . . .
the wisteria on a roof
of the empty palace

Thomas Heffernan

a parachuting spider
only one
gossamer thread

Brent Partridge

Japanese kite festival:
butterflies
hitching rides . . .

Charles Scanzello

Jacaranda flowers:
each blue trumpet
adding its note

Jacaranda flowers:
they made the most of the sun
and now—moonrise

R. H. Morrison

full moon—
my kite chases
a bat

Lynda Eymann

SEASONED HAIKU: SUMMER

Selected by William J. Higginson

Here are some of the best responses to the request for haiku on summer seasonal topics in the February issue of *Frogpond*, with a few comments. The section ends with some seasonal topics of autumn, proposed for the August issue.

The haiku appear in the traditional order. Listed to the right of each poem are its category; topic, with the Japanese topic in italics if it exists; and whether the poem belongs to early, mid-, late, or all season, with the month(s) to which these loosely correspond—in the traditional Japanese system. Since authors' locations and climates vary so, I also list the state or province each wrote from.

An asterisk (*) indicates an author-proposed topic, rather than one offered in the previous column. Remember that each topic is itself a season word, and may have other season words which express it.

early dawn the roadrunner's coos echo down the chimney <i>Sheila Wood</i>	the season short night (<i>mijikayo</i>) all summer (May-July) New Mexico
--	--

Sheila notes, "The roadrunner's 6-8 coos descend in pitch"; the sound typically breaks the stillness of a Southwestern dawn.

early dawn: at last the new baby sleeps in his mother's arms <i>Dorothy McLaughlin</i>	the same New Jersey
---	------------------------

Early light— the gravedigger sweats over his spade <i>Matthew Louvière</i>	the same Louisiana
---	-----------------------

"Early light" easily corresponds to the many dawn-related season words on the seasonal topic "short-night". These three rich responses give a sense of the range of experience that can deeply connect with a single seasonal topic.

friends from the south— a great bowl of strawberries in the midnight dusk <i>Dee Evetts</i>	the season midnight twilight* midsummer (late June) northern Sweden
--	--

Dee writes, "This was written some years ago when I was living in northern Sweden. [There the] midnight twilight extends for about two weeks either side of midsummer, a magical time of year when the sun dips below the horizon for just a few hours. . . . strawberries first become plentiful about this time. . . most Swedish readers would correctly assume that it is the friends who have provided the strawberries." "Midsummer" is the period around the summer solstice.

the stone skips
a wake of sunset ripples
across evening calm
Christopher Herold

astronomy
evening calm (*yūnagi*)
late summer (July)
California

evening calm . . .
from the gazebo, a sound
of glasses clinking
Mitzi Hughes Trout

the same
Georgia

Evening calm . . .
I echo the train whistle
For the baby's smile
Miriam Sagan

the same
New Mexico

slow summer rain
again and again my tongue
probes the broken tooth
Charles B. Dickson

astronomy
summer rain* (*samidare*)
mid-summer (June)
Georgia

mountain spring
in my cupped hand
pine needles
Michael Dylan Welch

geography
spring(s) (*izumi*)
all summer (May-July)
California

This pine needled spring brings to mind a poem by Bashō, said by Prof. Masahisa Fukuda to be his true death verse:

Clear Cascade . . .
falling in the waves,
green pine needles

Outside of Kyoto in the narrow gorge at Ochiai on the Kiyotaki ("Clear Cascade") River, Prof. Fukuda showed me how the delicate new growth of pines can simply snap off from the action of the wind, and fall, sinking into the water. Bashō revised his earlier Kiyotaki poem into this powerful summer piece on his deathbed in early winter. It was his last poetical act.

clothes line:
his winter woollies
out for an airing
Mildred Williams Boggs

livelihood
airing clothes (*mushi boshi*)
late summer (July)
Kentucky

shaded from bright sunlight
an open book airs beside
the sickroom window
Wally Swist

the same
Massachusetts

pruning trees
poison ivy and sumac
invite a touch
Raffael DeGruttola

livelihood
pruning* (*ki no eda harau*)
all summer (May-July)
Massachusetts

This illustrates one of the many cultural differences we may expect to find in the season word almanacs. Raffael sent this as a spring poem, and indeed it strikes me as such. Here we begin pruning in mid-spring, before

leaves appear, but in Japan pruning starts later. I know the theory of our spring pruning; I assume there is an equally valid theory of summer pruning in Japan. In the meantime, a Japanese haiku reader will see this poem in summer, while we think of it as spring.

fishermen's cars parked along the road . . . cold rain <i>Lee Gurga</i>	livelihood fisherman* all summer (May-July) Illinois
--	---

Lee suggests the sport fisherman as a summer season word; in Japan, fishing is a year-round commercial activity and sport fishing hardly exists. Notice that the "livelihood" category contains leisure activities as well as work.

Takako's anniversary . . . trickling even now my fresh-washed hair <i>Lesley Einer</i>	observances Takako's Anniversary (<i>Takako-ki</i>) early summer (May 29). Arizona
---	---

"Washing hair" (*kami arau*) is an all-summer seasonal topic on which Hashimoto Takako (1899-1963) wrote more than once. The more specific reference, Takako's anniversary, governs this poem.

Vincent Tripi suggested "So-and-so remembered" as a phrase for the topic "So-and-so's anniversary", and used it in a haiku we'll see in a later column. Thus, for example, "Takako remembered" is a season word meaning that we are remembering Takako on the anniversary of her death, not just any day.

Also, I see no reason to avoid using "So-and-so's birthday" as a season word, which might seem more natural here, where we usually celebrate birthdays rather than death anniversaries.

after sunset the black-crowned mountain the night heron <i>Marlina Rinzen</i>	animals heron* (<i>aosagi</i>) all summer (May-July) California
--	--

you kiss my neck a bird plucks a worm from warm earth <i>Patricia Heim</i>	animals earth worm* (<i>mimizu</i>) all summer (May-July) New Jersey
---	---

young leaves move in the rhythm of the rain <i>Elsie O. Kolashinski</i>	plants young leaves (<i>wakaba</i>) early summer (May) Montana
--	---

Last issue I said that John Turner's apricots in Western Australia "would have to bloom in October", but John writes: "Apricots flower here early August. Victoria later; New South Wales on a par with Western Australia; Queensland earlier." This shows the arbitrariness of the designation of

a particular month.

For haiku we need to recognize that certain sets of phenomena appear together, and that one set might be designated “early spring”, another “mid-spring”, and still another “late spring”, and so on. The months supplied here in parentheses are simply those that seem to have made most sense in the Kyoto region, and therefore have been accepted as traditional in Japan.

The majority of the haiku community, whether here or in Japan, attunes its perceptions to nature’s cycles. This does not mean—to me—that every “haiku” must adhere to some arcane set of vocabulary in connection with arbitrarily defined seasonal periods. It does mean that becoming more sensitive to nature will improve our haiku. Playing with season words, as this column proposes, is one means of helping us do that.

For next issue, here are some traditional seasonal topics of autumn, given as topic, *romanized Japanese*; category; time period (approximate month(s)); followed by additional season words on that topic:

New chill, *shinryō*; the season; early autumn (August); additional season words: autumn is chilly (*aki suzushi*), autumn chill (*shūryō*), first chill (*shoryō*), freshly chilly (*arata ni suzushi*), so early it’s chilly (*hayaku mo suzushi*), etc.

Waiting night, *matsu yoi*; astronomy; mid-autumn (mid-September); additional season word: almost-full moon (*komochizuki*). Refers to the night before the full moon of mid-September, and its not-quite-full moon.

An aside: R. H. Blyth’s *Haiku*, Volume III, Summer-Autumn, lists “lightning” (*inazuma*) as a summer season word. Apparently I followed his lead in *The Haiku Handbook*; Japanese *saijiki* place it under astronomy in autumn (August-October).

Flower field(s), *hana no*; geography; all autumn (August-October); no additional season words. This refers to fallow fields and uncultivated grounds covered with wild flowers.

Scarecrow, *kakashi* (written with characters meaning “worry-mountain child”); livelihood; all autumn (August-October). The scarecrow has many names in Japan, all of which are season words for this topic. Some examples: menacer (*odokashi*), startler (*odorokashi*), bird-menacer (*tori-odoshi*—perhaps closest to our literal “scarecrow”), trick-bundle (*kamahime*), etc.

Labor Day; observances; early-mid-autumn (U.S. and Canada: first Monday in September). Most of the autumn observances in the Japanese *saijiki* have no near equivalents in the West. Some may wish to observe Shiki’s anniversary (*shiki-ki*), September 19.

Deer, *shika*; animals; all autumn (August-October); additional season words: stag/buck (*ojika/mejika*), deer’s voice(s) (*shika no koe*), deer cry (*shika naku*), deer’s mate (*shika no tsuma*), young buck (*saoshika*), deer companions (*tomoshika*), deer hunting (*shikagari*), sacred deer (*shinroku*).

Maple (*kaede*); plants; late autumn (October); additional season words include red leaves (*momiji*), and a number of species of maple. Note that in Japanese haiku the words “maple” or “red leaves” by themselves will normally be taken to mean the leaves of the maple which have turned color. There are also other seasonal topics which mark the progress of the coloring of maple leaves, such as mid-autumn’s “pale red leaves” (*usumomiji*), referring to leaves only partially turned.

My reference is the *Nihon Dai Saijiki* (Japan Great Almanac, Kodansha, 1981-3).

To have your previously unpublished haiku considered for "Seasoned Haiku" send up to ten (may be on one sheet of paper with a copy—full name and address on each manuscript, please) and an s.a.s.e. to William J. Higginson, Seasoned Haiku, Box 219, Fanwood, NJ 07023 USA. Please type the season word, whether one of those offered above or your own suggestion, next to each poem. The in-hand deadline for the August issue is 15 June 1990.



postcards dollar a dozen
the line for the white house
still not moving

Tom Blessing

rainy season
first lush green
mold covered shoes

Peter Duppenenthaler

boy concerned
with his hair i remember
his brother's

Charles D. Nethaway, Jr.

blind date
watching sumo
wrestling

Barry Goodmann

pre-dawn moon—
a pine scratches shadows
against the tent

sunrise
blooms in the purple
of a wild iris

morning
unfolds the prayer plant
into silence

overgrown footbridge:
ferns ford the brook
between rotting planks

Christopher Herold

wide white wings
carrying the sun
. . . egret

Marlina Rinzen

bound by barbed wire
and morning glories
the compost heap

Jeanne Harrington

Old compost pile:
dung beetles and
young entomologist

Stillness of twilight
one
quail call

Jean L. Franko

BARRIO AXOTLA

6:30 a.m. bell:
wheelbarrows, buckets and bags
of barrio garbage

wind
sweeping up crumbs
that the old tramp
left

market day:
the frozen expression
on the dead pig's face

tortillería:
the mailman standing in line
chewing on a chili

on a crumbling wall
a vision
in Ché's eyes

church courtyard:
children catching candy
from a shattered star!*

Roxanne Sawyer

*shape of the piñata

HONDURAS HAIKU

Jungle glimpses of an ancient Mayan presence
radiating from Copan



in pre-dawn mist
wild deer grazing
among the stela

colors of dawn
from the edge of the world
reach the sky

above the ball court
the towering pyramid—dressed
in Mayan glyphs

leaf-nosed bat
relic from prehistory
carved in limestone

black spider monkey
climbs down the temple steps
grimacing . . .

behind stairs
dark tunnels reach back in time
through culture's debris

huge stone altar
carved as a mythic turtle
—screams of macaw

E. Barrie Kavasch

I need a haiku
where are
this spring's geese?

David Elliott

this curious fly
slowly reading . . . being
my haiku

Barry Goodman

leafing through pages
caught again
by the same haiku

Season

collecting my thoughts . . .
a paper clip shifts
in the jar

Donald McLeod

in the middle
of a haiku
my pen runs dry

Devon Blake

my small son
happily sits
eating my haiku

a poem
written by moonlight
even I can't read it now

Peter Duppenhaler

cat
in the sunrise sunlight
under the Olds

powder-blue Pontiac . . .
lilacs strewn
all over the yard

full moon . . .
the cat trotting
up the fire escape

Rob Simbeck

blue sky sliced
by a cherry tree branch;
cloud of blossoms

Edward J. Rielly

Topping the hedgerow
ornamental cherry tree
blooms for his neighbors

(for Bill Costich)
Sue Stapleton Tkach

Before you see it
you know that in the garden
lilac is in bloom

R. H. Morrison

reading *Leaves of Grass*
at the entrance to the Tomb:
the scent of lilacs

Nick Virgilio

peephole:
an eyeful
of sun

Tom Tico

14000 feet up
fog lifts
the morning sun

by the pond
stars peeping
at frogs

Ann Newell

the dimming
of heron legs
river town

wren
 song
 needs the ripple

vincent tripi

spiralling
up a poplar
 the sapsucker's tapping

lighting at dusk
 swaying on the powerline
 the robin's silence

Beverly McDougald

sand-spurred shore—
a live whelk stretches
toward the sea

dry beach
the anemone
retracts

sultry night:
sea birds sleeping
on the waves

lizard's tongue . . .
the fly
a flick

Peggy Willis Lyles

startled from the thicket—
the drumming pheasant's wings
fade into silence

soothing rain:
the mown meadow releases
pungence of mint

Wally Swist

crow
and bluejay
jazz

Sister Mary Thomas Eulberg

AT THE WAR MARTYR'S SHRINE
Hazu, Aichi Prefecture, Japan

His funeral tablet
And hung above the altar
Tattered dragon kite

Loose rope clangs
On the hollow flagpole
Mountain wind

A box for coins
A flickering candle
The tombstone

By the temple gate
Cherry blossoms
Over Tojo's grave

She wipes her eye
Her husband snaps a picture
Of the ocean

Rusting airplane engine
"B-29" he points
With a grin

A coke machine
And a telephone booth
Empty parking lot

H. Batt

wet sidewalk
after April rain
—worms!

telephone salesman
flirts with the woman
he's never seen

wedding reception—
the uninvited guest
fills his pockets

Christopher Schendel

her scarred cheek—
how the sun rests
on the unmarred side

Carrie Etter

shabbat candles—
dimmed by the flames
her tattooed numbers

Linda Bornstein

camera clicks—
permanently recording
his rare smile

Donald Beringer

On Mount Ararat
watching for a sprig of green . . .
a returning dove

Sue Stapleton Tkach

after rain
the young plum tree
blossoms

grouse drumming
chest
vibrates

Anna waits for dusk
then raises shade to watch
the rabbits graze

Lynne Burgess

Spring thaw—
even this tiny stream
making such a roar

The first geese
suddenly
the sun feels stronger

David Elliott

planting a row of corn
spacing the seeds
with a broomstick

Davina Kosh

the bullet-ridden can
sprouting
one small leaf

Elizabeth St. Jacques

tar smell
from the railroad ties
.. waking copperhead

the train tugs at the rail
I close my eyes and hear
the clatter of nothing

Robert H. Zukowski

 e e e
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 r e a
 e t k
 e e i a k
 s d n a e

 s d n a e
 e e i k
 e t a
 r c l
 t e
 l
 f
 e
 r

William Woodruff

my distorted face
on a polished brass doorknob
the huge outsized hand

Ron Asato

the doe
carefully places her hoof
in the spring mud

heavy April rain
slimy tracks of slugs
on the garage wall

Tom Blessing

creek in full flood—
the ancient footlog shudders
and is gone

Charles B. Dickson

on the budding plum
still in the wheelbarrow—
a warbler singing

Sharon Lee Shafii

Wedding party
being photographed under
the robin's nest

Doris Heitmeyer

From the herb garden
the fragrance of woodruff
a glass of May wine

Sue Stapleton Tkach

star-filled sky
splitting the moon
a jumbo jet rises

Tony Virgilio

BOOK REVIEWS

TWO SPARKLERS

Reviewed by Cor van den Heuvel

street songs, by anne mckay. Wind Chimes Press. 1989, 36 pps, \$3.00 ppd. From author, Studio 219, 6366 Cassie Ave., South Burnaby, B.C., Canada V5H 2W5

Astonishing—*street songs* arrived in my mail one morning and started tossing light and color all over the place.

anne mckay has always impressed me as a fine poet—but her work has always seemed slightly out of place in the world of haiku. Her lapidary lyrics were too romantic and filled with subjective emotional feelings—closer to the traditional tanka in their concern with love and loss and the yearnings of the heart, they lacked the concrete immediacy of haiku.

In *street songs* she has probably come closer to the *form* of tanka than ever before—but the spirit is haiku. Written using a mixture of the methods of renga and haiku sequences, the “songs” basic form is a three-line-two-line configuration—which matches a two link section of a renga or a single tanka. Each of these five line poems is by itself on a page, but is really a stanza in a sequence. And the poet varies this form just enough to give a shifting melody line to the whole, skillfully slowing the movement with a short one or two or three line “extension” link on the facing right hand page—where there usually appears a full tanka.

The time frame is the roughly 24 hour day and night of the life and images of a street in summer. Something similar to these images has been attempted before, but mckay has made them her own by just the right word or phrase that brings them startlingly to life:

shopkeepers
of early morning
unwind the night
awning
a dazzle
of white apron

There are a lot of painterly effects—a lot of pastel colors and flowers which this poet has long employed in her romantic lyrics—but here they are rich with the etched moment of life pulsing and near enough to touch, a rough, tangible beauty however delicate the flower they place before us.

In her passion to gather as much on to her palette as possible, she brings in the names of the painters, Renoir, Bonnard and Doré. When I got to the second artist I became a little apprehensive that she was going to bring in too many of them—depending on their names to do the work she herself

should do—but she held it to the three and they are widely spaced as to give another organizing of grace notes to the whole concerto.

Her western-derived romanticism is still evident, but usually it is deftly used to contrast with, or give a field for, the haiku moments so they can work more effectively. They, too, help give the sequence her own distinctive voice.

I know anne mckay has been involved in writing renga with other poets recently—at the 1988 HSA gathering at Spring Lake, N.J., and since. Perhaps even earlier. (A book of her renga has just been published: . . . *a woman of passage*, Wind Chimes Press.) I suspect the experience has sharpened her eye and pen to help her delineate the simple, everyday world of the haiku with clear-eyed clarity, and to give her the spirit and skill to create haikai of lasting merit to stand alongside her other work. At the same time, with her ear tuned to western verse she may show us a new direction for getting more aural music into our haikai forms.



The Flea Circus by Alan Pizzarelli, islet books (published by Alan Pizzarelli, 423 Berkeley Ave., Bloomfield, NJ 07003). 1989, 34 pps., \$6.00 pdd.

Step right up—get your ticket to see the wonder of the haiku world—on the inside you will see the universe blaze into life and spread its glories before your eyes—as the great Pizzazz tears the masks off of existence in a dazzling display of verbal technonics that surpasses any magic lanterns, shadow plays, or kinescopic creations you’ve ever seen. Ladies and Gentlemen a modern master of the haiku in a clown’s face and a magician’s hat, he will give you the show of a lifetime—don’t miss it!

Yes here again, in his best book to date, Alan Pizzarelli vividly, revealingly sees and hears the world around him, whether it is on a beach, by a mountain trail, or on an ordinary street in Newark, New Jersey, and vividly, revealingly brings it before you in living, breathing haiku and senryu. They call out to us with joy and abandon, with fireworks and balloons, fanfares and fleas!—but also with stark lights and silences, strange bent single notes: a scale weighing sunlight, a flag of burlap—and with humorous tones: the smiling spinster in the vegetable department, the star of the flea circus in her startling outfit—and with mysterious stillnesses like the ventriloquist dummy’s unsettling stare—the inexplicable obstinacy of things like the wind-up toy that goes its own way—and finally the frightening portraits of everyman such as:

on the bright marquee
a man’s shadow changes the letters

Simple things that glow with the pristine light of eternity—pure and unforgettable—and composed with consummate art so the words seem as if they effortlessly came together: a few autumn leaves falling just so. Like his shoeshine boy, Pizzarelli can with justifiable pride give a smart snap to the rag of haiku with which he has made the world shine for us:

done
the shoeshine boy
snaps his rag



Questi Momenti by Adele Kenny. Muse-Pie Press, 73 Pennington Ave., Passaic, N.J. 07055. 1990, 27 pps., paper, \$5.00

Reviewed by Geraldine C. Little

There are those who are turned off by "place" haiku, and sometimes haiku about specific places *can* be banal, mere snapshots, as it were, offering no insights.

Such is not the case with Adele Kenny's *Questi Momenti* (these moments) written while the writer was on a visit to Italy, to which she was called in part because her late father lived there for three years during World War II.

Individual moments make up a whole sequence; "none," says Kenny, "were intended to stand alone." But many of these poems *can* stand alone.

in the Sistine Chapel
a trapped bird
circling creation

needs nothing else to make its point. It is universal in that a bird might be trapped in any church or chapel where creation, with all its levels of meaning, is present. For those who have seen hills anywhere,

the empty mountain house
falling into
itself

is a shared experience. Loneliness and decay echo after the poem stops.
Savor Florence in

scooters and busses
their muted sound
through the Duomo walls

where the hectic present blends with a centuries' old city.

street artists
selling
faces

is haunting. We've seen those artists, those faces, around the world. We are drawn into these poems, ending with the quiet

without a sound
our gondola
gliding through stars

This book is a serene and moving tribute to a richly historic land. You will want to take this journey which begins right on the cover, with a fine shot of the Colosseum against a white background sparked by jaunty red printing. As the author says, "Buon Divertimenti!"

REPORT OF THE HSA RENKU CONTEST COMMITTEE

INTRODUCTION

Why “renku”? Renku (linked verse) is the type of renga which came into prominence among Japanese poets associated with Matsuo Bashō (1644-94), and continues today to be the primary style of renga composition in Japan. The majority of renga so far composed in English are more or less loosely based on renku, while the term “renga” (linked poem) in Japanese normally refers to a much broader range of styles and forms. “Renga” first appears as the name for tanka (short poems of 31 sounds, arranged 5-7-5-7-7) composed by two people. Later, “renga” refers to linked poems of 50 or 100—some even 1000—short stanzas (alternating 5-7-5 and 7-7 sounds) composed by several court poets at a party or in a formal setting, and heavily based on a detailed knowledge of the important works of much earlier Japanese literature.

Bashō and others of his time brought the composition of renga to the common people, reduced the usual number of stanzas to 36, and shifted the focus to real or imaginable experience. Thus, following Bashō, composition involves mainly the ability of the participants to relate creatively to the work of others, instead of depending heavily on a knowledge of ancient literatures. Allusion can still be used, but it is not the main point of the game. This fresh style of renga, dominant for the last 300 years or so, is now usually called “renku”.

Since writing renku in English is quite recent, we offer the following guidelines for renku composition and provide a bibliography of English-language resources, as well as suggesting some administrative procedures and providing rules for the first annual Haiku Society of America Renku Contest.

It should be understood that the following discussion reflects what we feel to be the best practice current in English, based on the Japanese tradition. Some variation from that tradition is essential to avoid a stilted exoticism. Where we recommend such a variation, we have explained our reasons.

We hope and anticipate that contest entries will vary considerably, but suggest that these aspects be among the features which the judges will consider in their evaluation.

ASPECTS OF RENKU

Form: Rhythm and Structure

The best English approximation of the verse-rhythm of Japanese renku seems to be a poem written in thirty-six stanzas, beginning with a three-line stanza, followed by a two-line stanza, and alternating three- and two-line stanzas thereafter. This parallels the gentle longer/shorter/longer rhythms basic to renku in Japanese, which is controlled by well-understood

metrics similar to the 3-line/2-line/3-line format in English.

We do not advocate a rigid adherence to any particular stanzaic form, but suggest that staying close to a norm of twelve to fifteen syllables in three-line stanzas and nine to ten syllables in two-line stanzas will help maintain the sense of stanzaic rhythm typical of renku. A finer point would be striving to keep the middle lines of three-line stanzas and both lines of two-line stanzas close to the same length throughout, with the first and third lines of three-line stanzas shorter. This last has often been ignored by those attempting renku in English recently, and might bring a refreshing sense of metrical form to new work.

Bashō and his followers established thirty-six stanzas, or the *kasen* form, as the common length for a complete renku. However, other lengths do exist, most notably the *hankasen* (half-kasen) of eighteen stanzas, and the fifty stanza form. It is tempting to experiment with varying the length of renku, but changing the length introduces problems in the overall structure and in the placement of special stanzas. Since the thirty-six stanza pattern is most widely used and well documented with published examples, we suggest that those attempting renku stay with it until they have a good understanding of the structure of renku in the kasen form.

The traditional renku has a three-part overall structure consisting of a “preface” (*jo*), “development” (*ha*), and “fast close” (*kyū*). These three parts usually consist of 6, 24, and 6 stanzas respectively.

The first six stanzas (normally the preface) occupy page 1. Here poets avoid unusual images or negative language—no death, violence, illness, religion, love, personal, or gaudy material—observing a decorum not unlike the way the opening minutes of a party are dominated by introductions and polite conversation.

The next twenty-four stanzas (usually the development section) appear twelve each on pages 2 and 3. Here the poets become more playful, cover a wider range of experience, and admit unusual and entertaining subject matter.

The last page contains the final six stanzas (the fast close), and depends on clear images and direct linking to give the impression of speed, much the way a party ends with brief, more formal speech, before people move quickly for the door.

Linking and Composition

Renku participants link one stanza to another in a variety of ways. (See the bibliography, below.) The main principle to keep in mind is that in any sequence of three stanzas, there will be no direct connection between the first and third, though each will be connected to the middle. In other words, any two consecutive stanzas form a connected poetical unit, but three in a row do not. Renku is not narrative verse.

One of the most important aspects of renku is spontaneity and improvisation in composition. While most English-language renku so far have been written in correspondence, most Japanese renku poets compose together

face-to-face, is a very different experience from doing one through the mails, and produces more spontaneous, less self-conscious work. The liveliness of an informal Japanese renku party, or the serious, performing aspect of a formal Japanese renku session, have rarely been experienced by poets writing in English.

English-language renku poets tend to be distant from one another. A rule requiring all renku, or all renku contest entries, to be written in face-to-face renku sessions might quickly kill most of the renku activity that does exist here. In any case, such a rule could not be enforced. But the joy of writing renku together, in close contact, and with the encouragement of fellow poets waiting for your work, should not be missed by any who are serious about the genre.

The Seasons, Variety and Balance

A major point of renku writing is to move forward, from stanza to stanza, through a great variety of time, weather, environment, activity, fauna, and flora. Time includes seasons and time of day, understood as cyclical. Weather involves everything from utter calm to violent storm, from temperature variations to precipitation. Environment includes the heavens, seas, and landscapes, from the wildest to the most urban. Activity embraces all the things that humans do, from work and religious obligations to holidays and leisure pursuits. Animals and plants appear, not only as objects, but as active elements that can be the main focus of stanzas.

Many renku stanzas relate to the seasons by including season words—names of phenomena and objects traditionally associated with specific seasons. To promote variety and keep things moving forward, there are limits as to the number of stanzas *in a row* which may or must reflect the same season before moving on to another. If a series of stanzas refer to spring or autumn, it must be at least three stanzas long but not more than five. Stanzas of summer or winter may appear singly, or up to three in a row.

Non-seasonal, or “miscellaneous” (*zo*) stanzas may appear between groups of seasonal stanzas, but a renku may move directly from one season to another, and even skip seasons, as long as all four seasons are included in the one renku.

Within a specific seasonal run good renku practice avoids “backing up”. For example, “spring snow” is typical of early spring, and should not follow the “horsefly” of late spring in the same run or spring verses.

In a renku it is important not to repeat related images, situations, or phrases. For example: the word or words for “doll” should not occur more than once in a renku, nor should images reflecting office life, or vacation time, and so on.

Stanzas focused on human activities and concerns should be balanced throughout with stanzas concentrating on landscapes, animal and plant life, and other subject matter. Too many stanzas in a row concerned with people, for example, will become a narrative, something to be avoided beyond two stanzas in renku. However, humans and their activities are a

dominant feature of our lives, and should not be excluded from too many verses in sequence. Hiroaki Sato gives good advice on variety in human and other subject matter in renku (see *That First Time* in the bibliography, below).

Special Stanzas

Certain stanzas of a renku have special functions. Some of these are structural, others refer to subject matter.

The first, or “starting verse” of a renku (*hokku*) must relate to the time of year and place of composition. Usually it names an animal, plant, or object commonly associated with the season of composition (or in which composition begins), and often alludes to the location by naming something typical of that place. In keeping with the decorum of renku, the starting verse is normally written by the senior guest present, and indirectly compliments the host of the renku gathering. If not obviously complimentary, the first stanza at least will have a pleasant, slightly elevated tone.

Note that the starting verse of a renku is what evolved into the “haiku” as we know it, with its emphasis on the here and now. The remaining stanzas of a renku usually do not have the fullness typical of a haiku, but should connect well with their preceding stanzas and provide opportunity for movement in a new direction for those following. The inner stanzas of a renku are not haiku.

The second stanza, called the “side verse” (*wakiku*), usually is written by the host, and politely responds to the guest’s compliment. As with the starting verse, this returned compliment is indirect, but the tone remains pleasant and elevated.

The third stanza (*daisan*) moves away from the subject matter of the first two, and provides an opening for the following poet to move even further away, thus starting the rich variety that typifies renku.

The “final stanza” (*ageku*) ends the renku on an upbeat, with a positive image, almost always connected with spring.

Stanzas not in one of these four fixed positions are called “regular” or “ordinary verses” (*hiraku*).

In traditional Japanese renku, two topics out-weigh all others in popularity: the (autumn) moon, and the blossoms (of spring). To avoid over-use of these topics, they may appear only in specific positions within a renku.

A “moon verse” (*tsuki no ku*) normally occurs as the fifth stanza of page 1, the seventh of page 2, and the eleventh of page 3. The position on page 1 usually does not vary, unless the renku starts in autumn, in which case the moon verse may appear earlier. Those on pages 2 and 3 can move as much as three or four verses away from their normal positions, as long as they stay on their respective pages.

While the word “moon” (*tsuki*), by itself, refers to the full moon of autumn, any mention of the moon makes its stanza a moon verse. For example, “hazy moon” (*oborozuki*) indicates spring, and may be used in a moon verse. So while most moon verses will be set in autumn, they need not be.

Similarly, the Japanese word for “blossom” or “flower” (*hana*), by itself, is always taken as meaning the blossoms of the cherry tree. This, of course, implies spring in every instance.

A renku will have only two “blossom verses” (*hana no ku*), and their positions are relatively fixed as the eleventh stanza on page 2 and the fifth stanza on page 4, the next-to-last in each case.

We feel that mentioning cherry blossoms twice in every renku composed outside of Japan would become tiresome and precious. Therefore, we propose that the traditional blossom verses in English refer to one of a variety of spring-blossoming trees, including fruit trees and ornamentals. As in Japanese renku, this gives spring a special edge.

Since these blossom stanzas specifically indicate spring and moon verses usually mean autumn, spring and autumn dominate a renku, no matter when it is written. Seasonally neutral (*zo*) stanzas normally take up from one-third to nearly one-half of a renku, so summer and winter show up only occasionally. But note that all four seasons should appear in a complete renku.

Also, other flowers—such as wild and garden varieties—may appear elsewhere in their normal seasonal contexts, as they do in Japanese renku. There is no conflict in having a blossoming tree in the approximate position, with a dandelion in another spring verse (not a designated “blossom stanza”). Such flowers as zinnias and cosmos are typical of summer, while chrysanthemums imply autumn.

Finally, the topic of “love”—typically understood as longing for one’s absent lover—occupies a special place in renku. Usually a renku will have a pair of love verses each on pages 2 and 3; love verses rarely appear singly.

Conclusion

We propose these guidelines as a starting place for those who wish to enter the Haiku Society of America Renku Contest, and offer them to those who wish to pursue writing renku for their own pleasure. We do not intend them to be overly restrictive, though they may seem that way to those who have casually attempted writing renku with a few of their haiku friends. In fact, this is only a sketch of the technicalities of Japanese renku, adapting the major aspects to our English-language, mostly North American situation. It is a game, with rules. We do not insist that all who play abide by these particular rules, but hope we have adequately described the main features so that those who wish to do so can play something resembling renku. We hope that every group of poets writing renku with these guidelines in mind will discuss them and make adjustments to suit their own interests and objectives.

The following bibliography is annotated to help readers find more information on renga and renku generally, and on specific aspects of renku, as well as examples.

SELECTED BIBLIOGRAPHY

Renga/Renku History and Description

Higginson, William J., with Penny Harter. *The Haiku Handbook: How to Write, Share, and Teach Haiku*. New York: McGraw-Hill, 1985; Tokyo: Kodansha International, 1989. Chapter "Before Haiku" has description of renku and example. Largest season-word list in English.

Kondo, Tadashi. Presentation at the February 1976 meeting of the HSA; transcript of talk and discussion in *Minutes and Proceedings of the Haiku Society of America*, 19 February 1976 and 18 March 1976. Discusses the organization and linking in four varied examples of Bashō-school renku. Copies available for a business-sized s.a.s.e with 45¢ postage, from From Here Press, Box 219, Fanwood, NJ 07023 USA. Request "HSA Renku Talk."

Matsuo Bashō. *Monkey's Raincoat: Linked Poetry of the Basho School with Haiku Selections*. Lenore Mayhew, translator. Rutland, VT, and Tokyo: Tuttle, 1985. Very readable translations, with notes and transliteration, of four kasen, plus several haiku from the same collection.

Miner, Earl, and Hiroko Odagiri, translators. *The Monkey's Straw Raincoat and Other Poetry of the Bashō School*. Princeton, NJ: Princeton Univ. Press, 1981. Based on the same text as the previous item. The renku are presented as a succession of pairs of linked stanzas, making it impossible to get a sense of the movement over a series of verses. Highly technical discussion and transliteration.

Sato, Hiroaki. *One Hundred Frogs: From Renga to Haiku to English*. New York: Weatherhill, 1983. A clear, concise, and enjoyable introduction to the essentials of renga composition. Includes over a hundred translations and adaptations in English of Bashō's famous frog poem, and Sato's thoughts on translating renga and haiku. Includes an anthology of haiku, linked stanzas, and renga composed in English by several poets.

Sato, Hiroaki, and Burton Watson, editors and translators. *From the Country of Eight Islands: An Anthology of Japanese Poetry*. Garden City: Anchor/Doubleday, 1981. (Several other editions since; latest by Columbia Univ. Press.) Includes several renga and renku, many not otherwise available in English. Sato's translations, in one line per stanza, are very readable.

Ueda, Makoto. *Matsuo Bashō*. New York: Twayne, 1970; Tokyo: Kodansha International, 1982. Extensive chapter on Bashō's renku, with translations and detailed analyses of two renku. Excellent comments on linking.

Examples of Renga/Renku in English

Frogpond, official magazine of the Haiku Society of America, various issues, various editors. Most issues of *Frogpond* include renku or renga, as do many other haiku magazines, most notably *Dragonfly* and back issues of *Wind Chimes* (no longer published).

Higginson, William J., editor. *Haiku Magazine*, Special Haibun & Renga Issue, 6:3 (1976), pages 14-33. Section on renga/renku in English, with articles by Higginson and Kondo, examples of work by American haiku poets.

Reichhold, Jane, et al. *Narrow Road to Renga*. Gualala, CA: AHA Books, 1989.

Several renga of varying lengths and formats, with limited commentary.

Sato, Hiroaki. *That First Time: Six Renga on Love and Other Poems*. Laurinburg, NC: St. Andrews Press, 1988. Six kasen, written by Sato alone. Although virtually all "love stanzas," these renku observe most of the niceties mentioned in the guidelines above. A helpful discussion of renku follows. A tour de force.

RENKU CONTEST ADMINISTRATION

We suggest that the renku contest be judged by three or more judges, and that at least one of each succeeding year's judges have been a judge in one of the two immediately previous years, whenever possible. Care should be taken that not all judges in a given year regularly compose renku together. This will help to establish a continuity of practice from year to year, while allowing for a variety of perspectives each year.

We also suggest that no single group of renku poets receive two or more prizes in the same year or the top prize two years running. By "group" we mean two or three renku poets who consistently work together, with or without one or more other poets from renku to renku—or a number of poets obviously collecting around one or two leaders. This definition must be somewhat flexible; we do not mean that the same poet cannot participate in two different renku entered in a particular year, as this could cause the entry of one group to disqualify another. But we do caution judges to avoid allowing any one aspect of renku or group of renku poets to dominate the contest results in any given year, or from year to year.

While we propose one grand prize in the following rules, we suggest that the judges, in conference with the HSA president, agree on a number of prize categories, which may vary from year to year depending on the number, variety, and quality of entries. Categories might include: best classical form, most innovative, best use of season words, best linking technique, and so on. In each case, the judges should give category prizes only for work of high quality, and not feel compelled to give a prize because prizes were given in some category previously.

Traditionally, American organizations offering substantial prizes (HSA, Poetry Society of America, etc.) do not give out judges' names until awards are announced. However, it may be valuable to keep in mind that Japanese practice typically provides the names of judges in the rules.

Judging a renku contest will be quite strenuous, because many factors must be evaluated and weighed against one another. Therefore we suggest that each year's judges be committed to meeting face-to-face to make their final selection(s), as the free give-and-take which that encourages seems

essential to resolving differences.

Renku in English is in its infancy. Properly conducted, an Annual Haiku Society of America Renku Contest can help establish the “rules of the game” and promote the growth of interest and expertise in the genre.

Respectfully submitted,
The HSA Renku Contest Committee
Dee Evetts, Penny Harter, and
William J. Higginson

Note: Special thanks to members Kristine and Tadashi Kondo and Hiroaki Sato, each of whom read a draft of this report, and to renku Master Ryūkan Miyoshi who assisted the Kondos. We have adopted a number of their suggestions; remaining errors are ours.



BITS & PIECES

CONTEST NEWS

The North Carolina Haiku Society announces winners of the 1990 International Haiku Contest: 1st place, Patricia Neubauer; 2nd place, James Chessing; 3rd place, Elizabeth St. Jacques; 1st honorable mention, Christopher Herold; 2nd honorable mention, Beverly McDougald. Robert Spiess, judge.

The Mainichi Daily News announces the " '89 Haiku in English Contest Winners." Traditional Style: 1st prize, Zhu Hao; 2nd prize, James Kirkup; honorable mentions (in order of date of printing) to Earle J. Stone, Edith Shiffert, Don L. Holroyd, Philip William, Michael Fessler, Virginia Golden, Floyd L. Mager, Thomas Heffernan, Francis W. Alexander, Paul E. Truesdell, Jr., David Burleigh, Tombo. Free Style: 1st prize, Peggy W. Lyles; 2nd prize, Charles D. Nethaway, Jr.; honorable mentions (in order of date of printing) to Billy Shively, Dee Evetts, Doreen Breheny Robles, Pat Anthony, Brad Wolthers, Wilma Erwin, Paul E. Minugh, Peter Dupenthaler, Rashid Ghauri, Kristen Deming, Jack Stamm, Lee Gurga.

Poetry Society of Virginia 1990 Contest winners for the J. Franklyn Dew Award are: 1st prize, L. A. Davidson; 2nd prize, Sydell Rosenberg; 3rd prize, Nina A. Wicker; honorable mentions to Cynthia D. Farnholtz, Elizabeth St. Jacques, Ada G. Sanderson, Patricia Neubauer, and Lesley Einer. A 'Charlie Brown Award' was given by the judge, Anita Virgil, to Holly Arrow.

Haiku Poets of Northern California announces its second San Francisco Haiku Competition. Deadline Oct. 31, 1990. Unlimited submissions. \$1.00 per poem. On two 3x5 cards. The first with poem only. The second with poem and name/address etc. on reverse side. \$150 First Haiku. \$150 First Senryu. Judge Ross Figgins. Send to HPNC, 478 A Second Ave., San Francisco, CA 94118. SASE for copy of results.

PUBLICATION NEWS

The Persimmon Tree, a new Haiku Newsletter, will be using quality haiku, experimental work, and articles, as announced by editor/publisher Alexis Rotella, P.O. Box 125, Mountain Lakes, NJ 07046. \$7 for two issues; check payable to Alexis Rotella.

Editors of *The Plover (Chidori)* will welcome review copies of new haiku books and will also consider submitted reviews. Material to Thomas Heffernan, PSC #2 Box 14591, APO San Francisco, CA 96367-0007.

Some copies available of the *MABE Anthology*, edited by R. DeGruttola, \$3 for postage and handling. A selection of 200 haiku/short poems in English (a few in Spanish, Chinese, Portuguese) by students from 2nd to 12 grades from across Massachusetts. The selection was compiled for the Massachusetts Association of Bilingual Educator's 13th Annual Conference in Lowell, MA, March, 1990. Order from R. DeGruttola, 4 Marshall Rd., Natick, MA 01760.

Thanks to Patricia Neubauer for art work for this issue of *Frogpond*. And thanks to Ruby Spriggs for the drawing on the cover of the February issue—with apologies for this delayed acknowledgement.

HAIKU INTERNATIONAL ASSOCIATION

This new international haiku organization was established in Tokyo as of December 16, 1989. Its purpose is “to promote friendship and mutual understanding among poets, scholars and others who share a common interest in haiku, though they may live in very distant parts of the world.” It was formed under the auspices of the Modern Haiku Association, the Association of Haiku Poets and the Association of Japanese Classical Haiku, with a distinguished board of directors. Individuals may become “associate members” by sending their names, addresses, and information regarding their haiku groups, if any. Individuals become “members” by paying the membership fee (US \$30- or equivalent); Sponsoring members may be Haiku Groups (US \$300- or equivalent) or Corporations (US \$500- or equivalent). Contributions are also welcome. For further information on the Association and on how to send fees, write to Haiku International Association, P.O. Box 257, Tokyo, 100-91, Japan.

CORRECTIONS

Vincent Tripi’s correct zip code is 94118 (that given on the masthead of February issue was incorrect).

Hilde W. Beaty’s *Back of Beyond* had print run of 500 copies, each with an original *oshibana* and bookmark; information in February listing was incorrect.

A typo crept into one of L. A. Davidson’s haiku (February, p. 20); the haiku should have read: in cold March winds / over an empty boat cradle / gulls wheel and dip.

The editor’s apologies.

Please note: If you received a February *Frogpond* with blank pages 10/39, please return entire magazine and I will replace it.



BOOKS AND CHAPBOOKS RECEIVED

Listing of new books is for information and does not imply endorsement by the magazine nor the Haiku Society of America. Future issues will carry reviews of some of these titles.

Cobblestones by Edwin G. Grey, Sue Stapleton Tkach, and Mary Lou Bittle-DeLapa. 1989. 20 pps., \$2, from Sue Stapleton Tkach, 60 Auramar Drive, Rochester, NY 14609.

Parallel Journal/Voyage Parallele, a renga by LeRoy Gorman and Andre Duhaime; back to back English and French versions. Editions Asticou, case postal 210, succursale A Hull, QC, Canada J8Y 6M8. 1989, 144 pps. (72, each language), \$12.95 (Canadian). From Andre Duhaime, HaAIDku, 50 rue Cormier, App. 408, Aylmer, QC, Canada J9H 6C9 and LeRoy Gorman, 51 Graham West, Napanee, Ont, Canada K7R 2J6.

The Rise and Fall of Sparrows: A Collection of North American Haiku. Alexis Rotella, editor. Los Hombres Press, Box 15428, San Diego, CA 92115. 1990, 108 pps, \$9.95 plus \$1.50 postage for first book, \$0.50 additional postage for each additional book. California residents add sales tax.

And the Cat, Too by Kazuo Sato. English translation by Jack Stamm. AHA! Chapbooks, POB 767, Gualala, CA 95445. 1989, unpaginated, \$3 ppd. ISBN: 0-944676-76-X.

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After Shock. Paul O. Williams, editor. Anthology by members of Haiku Poets of Northern California. San Francisco: HPNC. 1990, unpaginated, \$2.50 ppd. from editor, 2718 Monserat Ave., Belmont, CA 94002. HPNC Chapbook #1.

HSA 1990 GERALD BRADY SENRYU AWARDS

Made possible by Virginia Brady Young in honor of her late brother, Gerald Brady

1. Deadline for submission: Postmark date July 1, 1990.
2. Entry fee: \$1.00 per senryu.
3. Limit: five unpublished senryu.
4. Submit each senryu on three separate 3 × 5 cards, two with the senryu only (for anonymous judging), the third with the senryu and the author's name and address in the upper left-hand corner.
5. Contest is open to the public.
6. Submit entries to President Adele Kenny, 207 Coriell Ave., Fanwood, NJ 07023.
7. First prize, \$100, second prize \$50, third prize, \$25.
8. Winning senryu will be published in *Frogpond*. All rights revert to authors on publication. Please send SASE if you would like a list of the winning entries.
9. The names of the judge(s) will be announced after the contest.
10. Sorry—entries cannot be returned.

HSA 1990 HAROLD G. HENDERSON MEMORIAL AWARDS

Made possible by Mrs. Harold G. Henderson in honor of Harold G. Henderson. Donation of first prize by Mrs. Henderson; second and third prizes by Mrs. Frances Levenson.

1. Deadline for submission: Postmark date August 1, 1990.
2. Entry fee: \$1.00 per haiku.
3. Limit: five unpublished haiku
4. Submit each haiku on three separate 3 × 5 cards, two with the haiku only (for anonymous judging) the third with the haiku and the author's name and address in the upper left-hand corner.
5. Contest is open to the public.
6. Submit entries to: President Adele Kenny, 207 Coriell Ave., Fanwood, NJ 07023.
7. First price, \$100, Second prize, \$50, Third prize, \$25.
8. Winning haiku will be published in *Frogpond*. All rights revert to authors on publication. Please send SASE if you would like a list of the winning entries.
9. The names of the judge(s) will be announced after the contest.
10. Sorry—entries cannot be returned.

HSA RENKU CONTEST

1. Deadline: entries must be postmarked by November 1, 1990.
2. The contest is open to the public; entries must be in English.
3. Entry fee: \$15.00 US, must accompany manuscripts.
4. Length and authorship: must be 36 stanzas, written by two or more persons, each of whom contributes a substantial number of individually-authored stanzas. Any particular author may appear in no more than three different renku entered. No entries will be accepted that include work by any of the judges. All entries must not have been previously published, nor contain any elements previously published.
5. Format of entry: One copy, with full authorship information stanza-by-stanza, must give the full name and address of all authors and indicate which is the coordinator (to whom any correspondence will be addressed). *This copy must be signed by all authors*, to avoid entry without the knowledge of one of the authors. (See rule 4.) Three additional copies, *without authors' names but marked with numbers or letters to show the sequence of authorship*, must accompany the identified manuscript. Failure to follow this format will make it impossible to judge an entry.
6. Grand prize: Up to \$150, and publication in *Frogpond*. (All rights revert to authors upon publication.) Amount of grand prize and additional prizes may vary, depending on the quality and number of entries. Include an s.a.s.e. with entry for list of winner(s).
7. No entries will be returned.
8. Judges will be announced with the winner(s).
9. Send entries to HSA Renku Contest, c/o Adele Kenny, 207 Coriell Ave., Fanwood, NJ 07023 USA.

NOTE: Prospective contestants may wish to review the "Report of the Renku Contest Committee" published in this issue of *Frogpond* for background on the contest and renku in general.

THE NICHOLAS VIRGILIO HAIKU COMPETITION FOR STUDENTS

Funded by the Sacred Heart Church in Camden, New Jersey and sponsored by the Haiku Society of America, Inc. in memory of Nicholas Virgilio, a charter member of the Haiku Society, who passed away on January 3, 1989.

- WHO? 1. Any student between the ages of 13 and 19 who is enrolled in high school (freshman, sophomore, junior, senior) as of September 1990 is eligible to enter.
- WHAT? 2. Each haiku entered must be typed in triplicate on 3 x 5 index cards. The haiku must appear on the front of each card; the name, address, age, grade level, and school must appear on the back of each card. A maximum of three (3) haiku per student will be allowed.
- WHEN? 3. The deadline for submissions is October 31, 1990, entries post-marked later will not be considered.
- WHERE? 4. All entries must be sent directly to Adele Kenny, 207 Coriell Ave., Fanwood, NJ 07023.
- WHY? 5. Prizes will be awarded as follows:
1st Prize—\$200.00
2nd Prize—\$100.00
3rd Prize—\$ 75.00

5 Honorable Mention Awards of \$25.00 each will be given.
(The high school of each student winner will receive a 1-year subscription to FROGPOND)
6. All haiku entered must be previously unpublished, ORIGINAL work.
7. The list of winners and the winning haiku will be published in Frogpond, the quarterly journal of the Haiku Society of America, sometime in 1991.
8. All rights will remain with the authors except that winning haiku will be published in FROGPOND.
9. Entrants are encouraged to keep copies of their haiku. Sorry, no entries will be returned. Please do not include an s.a.s.e.
10. The judges for this competition are:
Harriet Bley
Minna Lerman
Roger Sorrentino
Vincent Tripi

