

From: Haiku Society of America hsa.bulletin@gmail.com
Subject: The latest news for you
Date: November 5, 2020 at 12:02 AM
To: brooksbooks@gmail.com



Volume 35 | November 05, 2020



Your monthly news: everything haiku

The HSA appreciates your continued support and your participation in society activities. As primary supplement to the HSA website, this monthly report strives to bring you news from the Executive Committee and the Regional Chapters.

[Renew Membership](#)

[Visit our Website](#)

President



Jay Friedenbergs
President
jay.friedenberg@gmail.com

Dear members,

I'm happy to announce that we are now initiating a "Presidential Virtual Tour of America". Since we are limited in our ability to interact face to face, I plan to videoconference with

Since we are limited in our ability to interact face to face, I plan to videocommence with each of the regional coordinators and their groups over the next few months. This will provide the HSA governance with an opportunity to better know our membership, to hear your concerns, and to share poetry. I have already met with the Ohio Midwestern group, the Boston Haiku Society group and the Haiku Poets of Northern California group, I and look forward eagerly to seeing the rest of you! If you would like to plan a meeting, please email me at: jay.friedenberg@gmail.com

If one were to try and capture the essence of November it might be nostalgia, regret, and above all, a sense of the past meeting the future. We feel pulled in two directions, between where we were and where we are going. This is the month in which darkness grows and the wind stings our cheeks. We feel caught between memories of warmth and color on one hand and the present cold and gray on the other. But this is not a month without beauty. The cool blues of the sky and the silent hush of the first snowfall can elicit a sense of peace and tranquility. In this next set of poems we try to capture a few of this month's qualities.

through the falling barn
loose beams
of sunlight

This poem by Lori Becherer is layered with linked ideas. The old barn is falling apart, which could signal the end of the year. The "loose beams" of the second line echo not just beams of sunlight but the fragile beams that might give way to let the roof cave in. The word "falling" can refer to the season of fall, the collapse of the barn or the falling sunlight. In this haiku we feel gravity acting on the barn, on light, and even on time itself. But despite this there is a contrasting light and airy quality to the wind and sun that penetrate this structure.

on the winter lake
cracked ice
the ragged call of crows

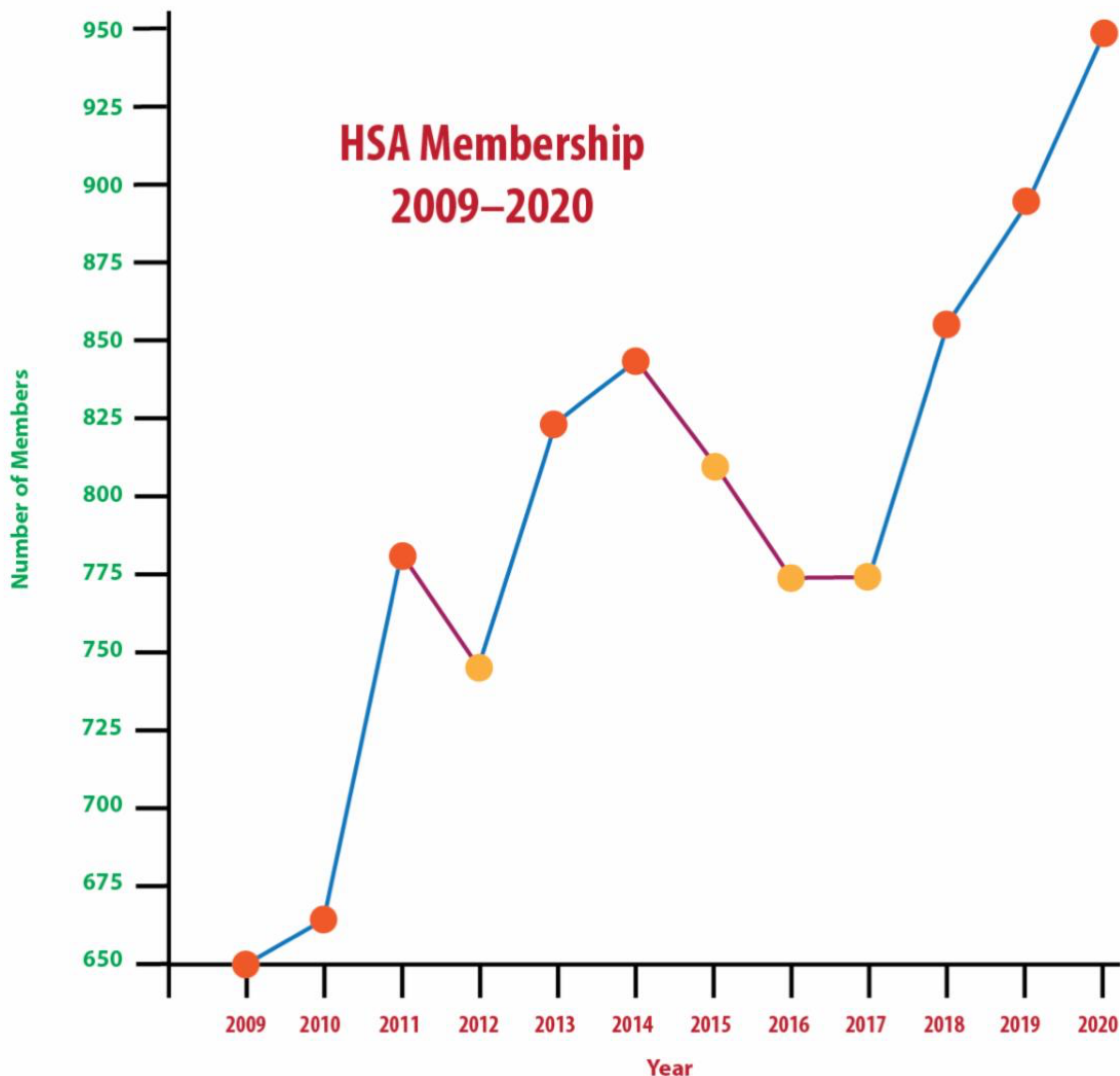
If one were to pick a bird that symbolized late fall it would have to be the crow or raven. There is something vaguely evil about crows, something Edgar Allen Poe understood and used in his stories and poems. They seem to capture blackness. In this haiku by Mike Moule we start with a frozen lake, indicative of the season but the frozen steady state of the lake is disrupted. The ice isn't serene. Instead it is cracked due to the strain of unknown forces. The call of the crows seems to embody these forces. It is ragged, reflecting the jig-saw nature of the ice. The words "cracked" and "ragged" are a nice blending of the visual and auditory used to evoke the same quality.

Empty circle...
where the flowerpot
used to be

At this time in the year, summer flowers have withered and died. The warmth that sustained them is gone. In this haiku by Salil Chaturvedi, we start with an empty circle, the trace where the flowerpot rested. We don't see the flowerpot, just its remains imprinted on a surface. This could reflect our memories of the year which are themselves also traces. The circle is evocative of nature's cycles where things come and go. The circle is also empty. The pause induced by the ellipsis gives the reader time to ponder this before being filled with the introduction of the flowerpot. The emptiness gives a distinct zen quality to this poem. One can feel the sense of the Tao here as well.

We have compiled membership data for the society going back over a decade. As you can see from the plot below we have shown strong growth during this period, especially in the last three years. Although some ups and downs have occurred, the overall trend is increasing and linear. We are fast approaching the 1,000 member mark, an event that we will be sure to announce when it happens. The HSA executive committee has been thinking about how to further this growth and has made outreach efforts to cultivate younger age groups. The **40 Under 40** program has been especially successful in this regard. Spread the word! If you know someone who is interested in poetry or Japanese culture, refer them to us and we can encourage them to join.

Best regards,
Jay Friedenberg



The organizers for the 3rd Basho-an International English Haiku Competition have asked us to post information about their contest. Please click on the link below to go to their web page for entry rules and instructions. Note that **the deadline for submissions is November 10th**, so get your poems in immediately if you want a chance to win.
<https://www.kcf.or.jp/basho/touku>

Elections 2021

On November 13, 2020, you will receive an email from Election Buddy. You will be asked to use your vote to help choose the Executive Committee Officers and Regional Coordinators who will administer the HSA for 2020.



You will have until November 20 to cast your ballot.

If you do not see an email from Election Buddy in your InBox on November 13, please check your 'junk' and 'spam' folders in case your mail program didn't recognize it.

Results of the Election will be announced through a special email.

Remember to cast your vote!



We want to say *Thank You* to everyone who supports the HSA financially beyond yearly membership fees.

Whether you give a little or a lot...

...you can be sure that your contribution is much appreciated.

These funds are used to help finance
the various activities of the Haiku Society of America.

***Here are the people who have made a contribution to the HSA
so far this year. Thank you all!***

Sponsors (\$100 to \$500)

Donna M Bauerly, Roberta Beary, Teresa Carns, Connie Meester, James A Paulson, Steve Tabb, Billie Wilson, amie Wimberly, 2 anonymous anonymous Sponsor

Donors (\$50 to \$100)

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Michael Ryan, Elizabeth Eichen, Michael Calingaert, Ted Chang, Francis Cook, Fred Daniels, Leslie Blair Fedota, John Gilbertson, Robert M Gilliland, Henry Kreuter, James Laurila, Tanya McDonald, Marilyn Myers, Marian M Poe, Edward Rielly, Raymond Roy, Ellen Ryan, Anum Sattar, Leigh Siderhurst, Stevie Strang, Jim Turner, Harriot West, Kath Abela Wilson

Friends (Up to \$50)

Linda Ahrens, Frederick Andrle, Stuart Bartow, David Chandler, Patricia Davis, Andy Felong, William Scott Galasso, Merrill Gonzales, Steven Greene Friend, Tom Hahney, Carolyn Hall, Merle D Hinchee, Judith Hishikawa, Liga Jahnke, Laqey, Tyler Mortenson-Hayes, Tom Painting, Marian M Poe, William M Ramsey, Pierre Rioux, Joseph Robello, Ce Rosenow, Adelaide Shaw, Tomislav Sjekloća, Jan Stewar, Debbie Strange, Kathleen Tashner, Angela Terry, Edward Tick, Claudia Updike, Marilyn A. Walker, Jason Wallace, Michael Weaver, Christine Wenk-Harrison, anonymous

In Memory of Kristen Deming

Roberta Beary, Margaret and Willian Breer, David G. Brown, Michael and Efrem Calingaert, Thomas Cynkin, Richard Grant, Phoebe Hamill, Joan Hubbard, Jane Johnston, Don and Kate Picard, Van and Trish Sandstrom, Barbara Seligman

An Apology

As editor of the 2020 HSA Members' Anthology, I greatly apologize for the accidental omission of Rick Clark's poem. We thought this issue of the newsletter would be a great opportunity to make things better by giving you, the members, a small sample of his work. Please take a moment and read these two wonderful poems. You will be happy you did.

-Bryan Rickert

using a stone
from the glacial cascade—
I ice my knee

side-mirror spider—
mending her web
between errands

Rick Clark





A Home for Haiku

by Anatoly Kudryavitsky

Poetry resides in poets' heads, but what about its more material incarnation? Stones of poetry are mossless; mosses of poetry are quilts for a quiet...

Do haiku have a home? In the year of 1670, i.e. in the Genroku Period, Matsuo Basho was on the road travelling from Kyoto along the bank of Kiyotaki river to Arashiyama and further to Mount Hiei, composing haiku along the way, and he spent a few nights in a cottage near the Kompuku-ji temple. This temple was founded in 864 CE by a monk named An'ne, the head priest of Enryaku-ji temple, according to his master En'nin's dying wish. Basho really liked it there and later kept coming back to write. Tesshu, Basho's friend and the head priest of Enko-ji, afterwards called that humble abode Basho-an, Basho's Hut.

Less than a century later, in 1760, the haiku poet and artist Yosa Buson visited the area but couldn't locate the cottage. Some women and children eventually led him to it. Buson, who admired Basho, was saddened to find the cottage in a most ramshackle state. In 1776, following the suggestion of his friend Higuchi Doryu and encouraged by Shoso, a priest of Kompuku-ji Temple, Buson began rebuilding Basho-an. His haiku disciples, Hyakuchi and Emori Gekkyo, assisted him and Doryu. The work took almost five years, and was finished in 1781. For the roof, Buson used Japanese pampas grass (miscanthus); this thatched roof now hides among the trees. Here's one of the six haiku that Buson reportedly wrote in Basho-an: all ploughing done / the cloud that seemed unmoveable/ now gone (the translation is mine). In December 1783, when Buson passed away aged 68, his disciples buried him on the top of the hillock just above Basho-an. Some of them were later laid to rest next to Buson's grave, with "poem-monuments" above their graves; among them, the artist Gekkei Matsumuro and haiku poets Gekkyo and Yoshiwake Tairo.

A century after Buson's death the temple itself deteriorated, but the famous samurai and Zen master Tesshu Yamaoka rebuilt it. The main gate is hiding from a passer-by, and one has to know where it is to enter. A path goes from there towards Basho's hut and then through a little graveyard towards Buson's grave. In autumn, the path and the thatched roof are strewn with red maple leaves. This temple was also the setting of the last part of 'Lifetime of a Flower' by Seiichi Funahashi, the classical novel about Takajo Murayama, a former geisha turned a spy. This novel was later made into a feature film, as well as into a television series. Takajo Murayama, who lived in the 19th century, stayed in this temple as a nun for fourteen years, until she passed away. The belongings of Yosa Buson and Takajo Murayama are displayed in the main hall. A stone monument to Basho, erected by Buson, is in the heart of the temple's garden. If haiku were to have a home, this would be it.

Anatoly Kudryavitsky lives in Dublin. His latest (third) haiku collection is "Horizon" (Red Moon Press, 2016); his most recent poetry book, "The Two-Headed Man and the Paper Life" (Mad-Hat Press, 2019). In 2020, Cyberwit published a book of his new and selected haiku titled "Ten Thousand Birds". A recipient of several international haiku awards, he is the chairman of the Irish Haiku Society and the editor of Shamrock Haiku Journal.

NEWS from the Regions



Deborah P Kolodji

Haiku Poets of Northern California

As we have done for the past several meetings, HPNC gathered virtually via Zoom for our fall quarterly meeting, welcoming members from a much broader geographic area than would ever be able to attend in-person meetings at Fort Mason. The meeting room opened 15 minutes early to allow everyone to settle in and say hello. HPNC president, Garry Gay, welcomed everyone to the meeting and introduced the Haiku Society of America president, [Jay Friedenber](#)g, who dropped in to say a few words about the HSA and to ask that anyone with suggestions or questions for the HSA contact him by email. Those present at the meeting included Susan Antolin, Fay Aoyagi, Betty Arnold, Dyana Basist, Lynn Beigel, Chuck Brickley, Richard Bruns, Cherie Hunter Day, Ito Escareal, Lisa Espenmiller, Ignatius Fay, Jay Freidenberg, Patrick Gallagher, Garry Gay, Johnnie Johnson Hafernik, Carolyn Hall, Cynthia Holbrook, Christiine Horner, Deborah P Kolodji, Kristen Lindquist, Patricia Machmiller, Tanya McDonald, Lenard D. Moore, Ron Moss, Helen Ogden, Renèe Owen, Lorraine Padden, Sarah Paris, Zane Parks, Bob Redmond, Joseph Robello, Judith Schallberger, Lois Scott, Michael Sheffield, Sierra Shellabarger, Crystal Simone Smith, John Stevenson, Angela Terry, John Thompson, Nathanael Tico, Michèle Boyle Turchi, and Michael Dylan Welch.

After Jay's remarks about the HSA, we broke into breakout sessions of about 5 people per group (assigned randomly) and spent the next quarter of an hour socializing in these small groups. When we returned to the large group, Garry introduced our featured reader, Renèe Owen, a practicing psychotherapist and group facilitator who also serves as HPNC's hospitality chair. Renèe's newest book, *This One Life*, was recently released by Backbone Press after winning second place in their haiku chapbook contest. *Alone on a Wild Coast*, her first full-length collection received a Snapshot Press Book Award and a Touchstone Distinguished Book Award. Renèe also released a handsewn book of haiku, *Blossoms*, and edited the Two Autumns chapbook *Scent of the Past ... Imperfect*, which received an HSA Merit Book Award. Selections of her work are featured in *Haiku 21*, *in A New Resonance 7*, and in many anthologies and handmade artists' books. She has judged numerous contests and served on the juror panel for the Haiku Foundation's Touchstone Awards for Individual Poems. Renèe's mixed-media fiber and book art, held in public and private collections, has won awards in juried exhibits and can be found in print and online. She enjoys performing her poetry live with her musician husband, Brian Foster, who accompanied her on shakuhachi flute. A few poems from her reading:

needing
no permission
sky blue lupine

dusk on the mountaintop as if I had wings

many gods
in a red sunset
in a breath

After Renèe's reading, we shared announcements and did a round of sharing haiku in the

large group with each person reading up to two haiku.

Ron Moss mentioned that signed copies of his book *Broken Starfish* are available directly from him at ronmoss8@gmail.com for \$25, postage included. Also, his haiga playlist is available on YouTube at the following link: [Haiga Playlist](#).

Bruce Feingold reminded everyone to submit nominations for books and individual poems for consideration for the Touchstone Awards before the end of the year. See details about the Touchstone Awards at the Haiku Foundation website.

HPNC will begin planning for the upcoming year in early November. We anticipate continuing to hold all of our meetings online in 2021. We hope you will visit the HPNC [website](#) and check out the recordings we have posted of several of the fabulous events we have hosted on Zoom this year.

submitted by Susan Antolin, HPNC newsletter editor

Southern California Haiku Study Group

On October 17, 2020, the Southern California Haiku Study Group celebrated the Zoom launch of its new anthology, *A Sonic Boom of Stars*, edited by Susan Rogers and Beki Reese. The book includes the work of 82 poets on 113 pages of poetry. The title poem was taken from a haiku by Kimberly Esser and the cover artwork is by Stevie Strang

broken window
a sonic boom
of stars

Kimberly Esser

43 of the contributing poets were present: Lynne Halley Allgood, Vibiana Aparicio-Chamberlin, Don Baird, Marcia Behar, Sean Carlton, Peggy Castro, Jackie Chou, Marcyn Del Clements, Beverly Collins, Billie Dee, D'Ellen, Kristine Dennehy, Denise Dumars, Pauli Dutton, Richard Hawkins Dutton, Hannah Elliott, Kimberly Esser, Don Eulert, William Scott Galasso, Charles Harmon, Peter Jastermsky, Lois P. Jones, Carol Judkins, Deborah P Kolodji, Yvette Nicole Kolodji, Gregory Longenecker, Janis Albright Lukstein, Seretta Martin, Naia, Claudia Poquoc, Cristina Rascon, Beki Reese, Susan Rogers, Bona M. Santos, Kathi Stafford, Ambika Talwar, Maja Trochimczyk, Patricia Wakimoto, Kath Abela Wilson, James Won, Sharon Lynne Yee, and Morgan Zo-Callahan.

After a welcome message by group moderator, Greg Longenecker, the program was turned over to the editors and was emceed by Susan Rogers, with Beki Reese notifying upcoming readers in the chat so they'd be prepared to read when it was their turn. The entire book was read. For poets either not present or unable to read, their haiku was read by a rotation of 4 readers, Kim Esser, Debbie Kolodji, Beki Reese, and Susan Rogers. There were 5 deceased poets included in the anthology, their work was read by poets who were close to them. Jerry Ball's haiku was read by Naia, Anita Curran Guenin's haiku was read by Carol Judkins. Una Nichols Hynum's haiku was read by Seretta Martin



A SONIC BOOM OF STARS

2020 Southern California Haiku Study Group Anthology

haiku was read by Carol Jenkins, and Michèle Flynn's haiku was read by Sereda Martin, Robert Judge's haiku was read by Susan Rogers, and Elva Lauter's haiku was read by Kathabela Wilson.

in the slanting sun
the grapes under the arbor
finding their own light

Jerry Ball

mirages
shimmering in black top
the dream of another life

Anita Curran Guenin

The reading was also attended by about a dozen guests. To purchase a copy of the anthology, contact [Wakako Rollinger](#) and include the number of copies desired, your name, mailing address, phone number, and e-mail. The book's cover price is \$18, but HSA members can purchase it for \$15 (postage included for US domestic mail). Payment should be sent to [Greg Longenecker](#).

Our next Zoom workshop will be held on Saturday, November 21st starting at 2:00 pm Pacific.

Yuki Teikei Haiku Society

YTHS Zoom Moon Viewing - October 3, 2020

The harvest moon, full on the first and with Mars in close proximity, was reason to view and to write haiku. For the last three years this event has been held at the home of Linda Papanicolaou on the Stanford campus where participants walked to Kite Hill to view the moon's rise above Mt. Hamilton. This year we met on Zoom. Linda listed a few moon resource sites to visit, and twenty-nine poets shared haiku.

Mimi Ahern chose a haiku from *Moon Woke Me Up Nine Times: Selected Haiku of Bashô* David Young (translator).

moon woke me up / nine times / still just 4 a.m.

We are experiencing unprecedented times. The haiku that made us collectively gasp (inaudible though, as we were muted) was written by Chuck Brickley and refers to the Four Horsemen of the Apocalypse. The First Horseman being "Pestilence."

orange moon / a siren heralds / the First Horseman

Fire and smoke entered many haiku. Here is one by Michael Sheffield who had been evacuated from his home due to wildfires for a third year in a row.

ancient trees / becoming memories . . . / wildfire moon

From Patricia J. Macmillan, a glass more than half full:

FROM PATRICIA J. MACMILLER, A GLASS MORE THAN HALF-FULL.

kitchen faucet / the drip, drip, drip / of moonlight

Lastly, from the Great Lakes region, Christine Stern shared this lovely haiku.

ripple of radiance / the river holds its mirror / to the harvest moon

submitted by Alison Woolpert



Shelley Baker-Gard

The Joint Portland Haiku Group and HSA were not able to meet in person due to the weather. However, many of us attended via Zoom the Haiku Northwest Seabeck, Wa. conference, which was great fun. We especially liked the break out rooms during which we chatted with poets from all over the world and shared our haiku/senryu.

The next monthly face-to-face meeting will be at Carolyn Winkler's son's home (garage) on Saturday, 11/14, at 2 pm. PLEASE RSVP to her, and send her your kukai entries by Wednesday November 11th, by phone (503 734 6516) or [email](#).

The Bi-monthly ZOOM meeting

Our Zoom meeting, which occurs every second month, is set for the last Sunday of that month. The next ZOOM Meeting will be November 29th, 2 pm. Email [Shelley](#), if you want to receive the invitation. The meeting is open to anyone in the Oregon or Washington areas or to others (email Shelley if you want to attend as the size is limited to 15 attendees).



Seren Fargo

Commencement Bay Haiku held its fourth Zoom meeting on the fourth Monday in October. We seem to have virtually smoothed out all the wrinkles of video conferencing. Peggy Castro, Alan Harvey, Burk Ketcham, Kathleen Tice, Richard Tice, and Michael Dylan Welch attended. We wrote on the theme of loss, which was poignantly presented in a range of material including individual haiku, a haiku sequence, senryū, haibun, haiga, and a tanka sequence. We had a blast! Since CBH has moved to Zoom, we've been able to ignore regional boundaries and re-include former members who have moved away.

-- submitted by Richard Tice

A few publication highlights from the members of the **Bellingham Haiku Group**.

John Green had a winning haiku in the Vancouver Haiku Group's contest, getting high praise from the judge (Michael Dylan Welch).

pieces
of sunlight—
visiting hours

John also had a haiku selected for commentary in Troutswirl's Haiku Dialogue.

autumn garage sale
his father's golf clubs
tagged nfs

Carole MacRury and Seren Fargo received Honorable Mentions in the Vancouver Cherry Blossom Festival's annual [contest](#).

On October 8, members of **Haiku Northwest** gathered on Zoom for their monthly meeting. Fourteen people were in attendance: Michelle Schaefer, Angie Terry, Michael Dylan Welch, Gary Evans, Curtis Manley, Garry Wilson, Connie Hutchison, Kim Weers, Carmen Sterba, Richard Tice, Kathleen Tice, Terran Campbell, David Berger, and Tanya McDonald.

After Michelle facilitated introductions and announcements, Gary and Curtis led us in a writing exercise called "Through a Child's Eyes." A photo was presented on the screen without explanation, and we were encouraged to write haiku about it for a couple minutes before the option of sharing with the group. Then we moved on to the next photo. Without any background on the photos, we had to tap into our imagination, much as a child might, and the exercise produced some fresh insights into how we view the world and write about it.

Our next meeting will be on November 12, and will be facilitated by Dianne Garcia and Ron Swanson.

submitted by Tanya McDonald
Haiku Northwest secretary

Haiku Northwest's **13th Annual Seabeck Haiku Getaway** took place October 31 – November 1, this year on Zoom. Over 200 people from around the world registered for the online event organized and facilitated by Michael Dylan Welch with help from Tanya McDonald. Lynne Jambor assisted with Zoom co-host duties, which was much appreciated.

Before the weekend kicked off Seabeck attendees received batches of haiku trifolds and

Before the weekend kicked off, Seabeck attendees received batches of haiku trifolds and similar handouts from their fellow attendees, all collected and distributed via email by Michael Dylan Welch. Festivities began on Friday evening (Pacific Time) with socializing and reading poems from the trifolds. Saturday and Sunday from 9am to 4pm, attendees enjoyed socializing in breakout rooms, brief writing exercises, inspiring workshops, insightful presentations, entertaining readings, slide shows of past (in-person) Seabeck Haiku Getaways, and an impromptu talent show during lunch. For the complete schedule, including names of all the presenters, please go [here](#).

Some sessions were recorded and will be available for viewing [online](#) sometime in November.

In addition, the winners of the **2020 Porad Award** were announced by contest coordinator, Ron Swanson, and judge, Julie Warther.

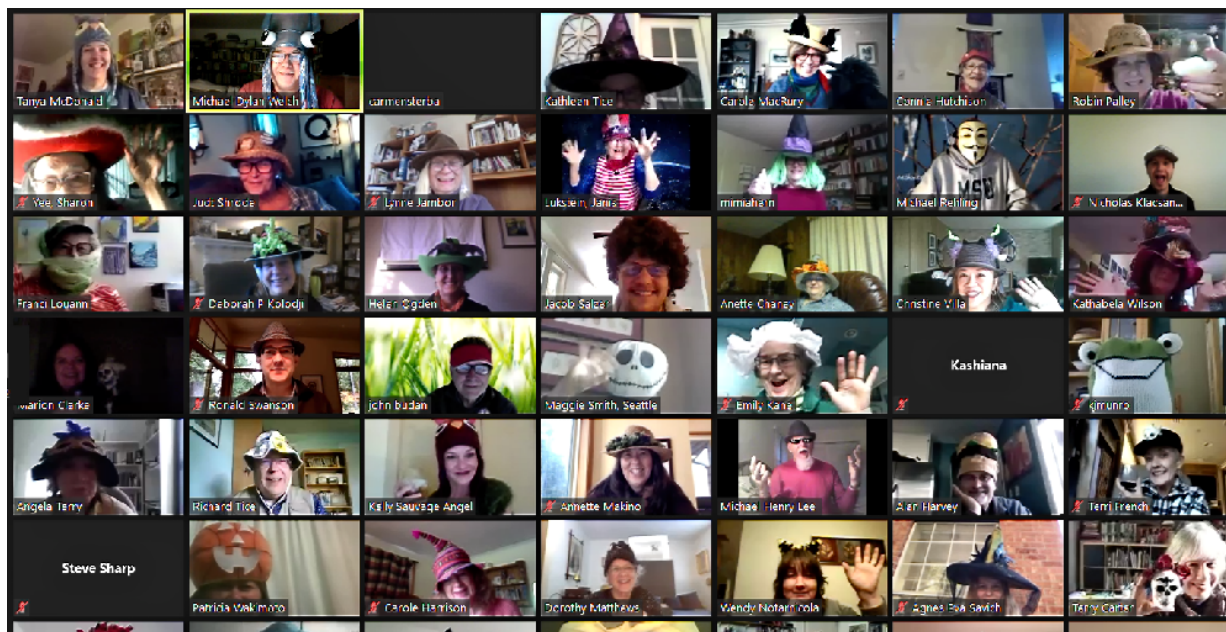
First place: Annette Makino; Second place: Kala Ramesh; Third place: Brad Bennett; Unranked Honorable Mentions: Andrea Cecon, Alan S. Bridges, and David Grayson. Congratulations to all!

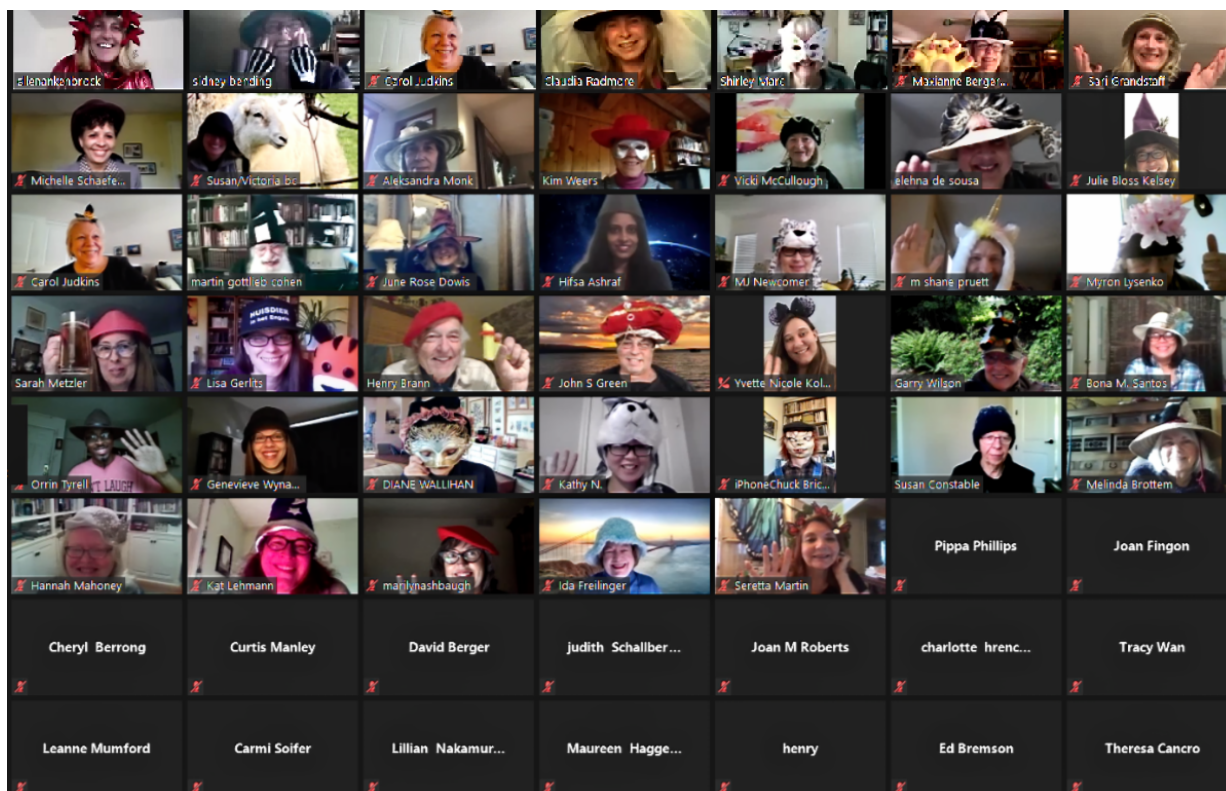
To keep the party going after Sunday afternoon's goodbyes, attendees were invited to participate in a post-Seabeck kukai. Winners will be published in the forthcoming Seabeck anthology, edited by Kelly Sauvage Angel and Tanya McDonald.

Throughout the weekend, Seabeck attendees made use of the chat function on Zoom to converse with old friends and to make new ones. While it was impossible to include certain aspects of our traditional getaway in the virtual version (such as wandering in the woods, perusing purchasable haiku books, and hugging friends), one thing remained the same: the warm sense of haiku camaraderie. Folks who might have been unable to make the journey to Seabeck, Washington (even without the pandemic) were able to participate in a weekend filled with nourishing energy, poetic inspiration, and much-needed companionship during this challenging year.

submitted by Tanya McDonald
Haiku Northwest secretary

Screenshots taken by Michael Dylan Welch during the Haiku Hats party on Halloween.





Nicholas M. Sola

**You are invited to either or both days of a Zoom meeting,
the 24th annual Haiku Hot Springs conference.**

When: Nov 13, 2020 08:30 AM Central Time (US and Canada) and Nov 14, 2020 08:30 CST as well.

[Register](#) in advance for this meeting:

After registering, you will receive a confirmation email containing information about joining the meeting.

Please forward this invitation to anyone you believe would be interested.

Presenters at this meeting will include
 Haiku author/scholar Lee Gurga of Piatt County, Ill.
 HSA Past President David Lanoue of New Orleans, La.
 HSA Past President John Stevenson of the Albany, N.Y. area
 Haiku scholar/author John Zheng of Itta Bena, Miss.
 Haiku scholar/author Nicholas Sola of New Orleans, La.
 Haiku scholar /author Stacy Pendergrast of North Little Rock, Ark.
 Haiku scholar/author Eiko Yachimoto of Yokosuka, Japan
 Haiku scholar/author Susan Delphine Delaney of Plano, Tex.
 Haiku scholar/author Tom Member of Geneva, Christi, Tex.

haiku scholar/author Tom Murphy of Corpus Christi, Tex.

Victor Fleming, Zoom Meeting Host



Bryan Rickert

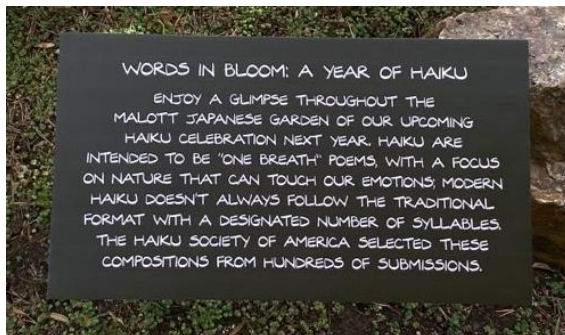
The Chicago Botanic Garden: *Words in Bloom*

The Chicago Botanic Garden's *Words in Bloom* is underway! 2021 will be the official and complete year of *Words in Bloom*, but we just couldn't wait to get started after the Covid-19 setback. So far, nine winter haiku signs have been placed in the Japanese Garden.

Next year will bring a full year of haiku as originally planned with a set of haiku signs in each of four separate gardens, one for each season. This link is provided for those planning to visit the Garden in person. <https://www.chicagobotanic.org/>

Thank you to all the poets who participated in this project and to the Chicago Botanic Garden for their promotion of poetry with these beautiful signs, so thoughtfully placed!

Submitted by: Julie Schwerin



Introduction to *Words in Bloom*





Charlotte Digregorio

Charlotte Digregorio will have haiku published in "Trees," an anthology from Illinois that includes poetry of other forms by writers throughout the U.S. In other news, Digregorio, author of *Haiku and Senryu: A Simple Guide for All*, recently gave a reading from her new poetry/reference book, *Ripples of Air: Poems of Healing to Haiku* Waukesha. The book inspires the writing of haiku and thirteen other forms as a healing exercise. She encouraged haikuists to write in times of hardship and loss, and to experiment with longer poetic forms, to enrich their haiku skills and overall poetic experience. For the main part of the presentation, she spoke about simple, but often overlooked ways, that writers can do publicity to promote their poetry or books, and how to publicize events to make haiku more visible to the public.

Ohaio-ku Study Group (Ohio)

The Ohaio-ku Study Group met Saturday, October 10th, from 10am to noon via Zoom facilitated by Nicky Gutierrez. The following Ohio poets were present: Barbara Sabol, Elliot Nicely, Nancy, Tia Haynes, Joe Mckeon, Valentina Ranaldi-Adams, Skaidrite Stelzer, Matthew Markworth, Clarissa Jakobsons, Nicky Gutierrez. As well as out-of-state guests Sarah Metzler and Lori Minor. A read-around of poems served as our introduction. Nicky announced upcoming deadlines for journals and magazines.

After introductions and announcements, Barbara Sabol led the group in a virtual ginko. At the end of the ginko, the group shared the haiku they wrote from that experience.

Our kukai theme was "aisatsu" which is greetings/goodbyes. Matthew Markworth, Lori Minor, and Joe Mckeon had the top poems. In lieu of book awards, they received a rousing round of applause! Congratulations! We used the remainder of the time to workshop our poems.

Our next meeting will be held Saturday, November 14th, from 10am to noon via Zoom. There will be a reading from Lori Minor from her new book.

Please check the Ohio Haiku Facebook page for the invitation and link. Or for out-of-staters who wish to join us, please contact [Nicky Gutierrez](#). The theme for our next kukai is "November Holidays." All are welcome! We'd love to see you there.

Illinois State Poetry Society/ Haiku Society of America Haiku Chapter

The ISPS-HSA Haiku Chapter held a Zoom meeting on Sunday, Oct. 18, 2020. Eleven of us met for the meeting: Susan Auld, Ewa Boczon, Tom Chockley (host), Susan Farnar, Lee Gurga, Mike Kozubek, Jeff Kressmann, Wilda Morris, Leslie Peet, Dorinda Rupe, and Jennifer Thiermann.

Our ISPS-HSA chapter has a favorite discussion topic. We invite everyone to bring a haiku they have read in a recent haiku journal, one that “delights or mystifies” the reader. Our conversation concerning the ten haiku submitted led to interesting and elucidating insights of these published haiku. Such insights often provide new avenues for our own personal growth in the craft of haiku.

Then we moved on to the critique discussion of haiku from the participants. Adopting a practice from the Haiku Waukesha group, Tom had prepared a Word document of the haiku submitted in advance from those participants who wished to workshop a haiku in progress. Each one was presented anonymously and discussed. Then the haiku poet had the chance to give his or her feedback about the haiku.

Our next ISPS-HSA Haiku Chapter Zoom Meeting will be on December 13, 2020. Contact Tom Chockley (tomzhaiku@outlook.com) by Monday, December 7 for further information.

The Evergreen Haiku Study Group

The Evergreen Haiku Study Group met on October 24th via Zoom to hear Susan Antolin, haiku poet and editor of *Acorn*, read from her new book, *The Years That Went Missing*. Sue also spoke about the many reasons we write haiku, among them to pay attention to our experience of the world, to record the times we live in, and to mark many occasions of either joy or sorrow. Whether or not we choose to seek publication is secondary to this practice! Sue helped us round out the gathering with insightful comments on haiku submitted for anonymous critique. At our next meeting, via Zoom, on Saturday, November 21, 2020, we will take a look at the haiku collaborations of member poets and workshop some collaborative forms. For more information, contact rootbernsteinmicheleATgmail.com.

Broader Haiku NEWS



— ANNOUNCING —

tsuri-dōrō – a small journal of haiku and senryū

The inaugural issue, Jan/Feb 2021, will be published in late December. We are hoping to publish

six issues a year, one every two months; and perhaps a yearly in-print "Editor's Choice."

tsuri-dōrō hopes to find itself in the quiet spirit of Hal Roth's "wind chimes", yet sometimes in the edgy tension of Dorothy Howard's Raw NerVZ Haiku. Satisfying to the intellect and pleasing to eye and ear, yet not shrinking from the uncomfortable – this is tsuri-dōrō.

tsuri-dōrō will welcome non-published English-language work from accomplished as well as novice writers. We hope to honor the memory and tradition of Lorraine Ellis Harr – Tombō – who, in the pages of her "Dragonfly", helped start many haiku poets on their haiku journey – through her generosity and willingness to nurture new talent."

tsuri-dōrō – a small journal of haiku and senryū is currently accepting submissions for its' inaugural issue, Jan/Feb 2021. It will be dedicated to the memory of vince tripi. submissions@tsuridoro.org.

BEHIND THE MASK Reading

November 21, 2020, 12:00 noon, Central Time

Please join us for a free Zoom reading to mark the publication of Behind the Mask: Haiku in the Time of Covid-19, edited by Margaret Dornaus, published in 2020 by Singing Moon Press. This event, hosted by Margaret Dornaus and Michael Dylan Welch, welcomes everyone as featured readers whose work is included in the book, plus an open-mic for anyone else who is interested in sharing pandemic-themed haiku. Due to the number of people who participate, it may be necessary for readers to share just one piece each. Please register by November 18, 2020 to be guaranteed inclusion.

The Zoom link for this reading will be posted on Facebook, emailed to all anthology contributors, and emailed to all who register [here](#).

If you have questions about the reading, or need to cancel your registration, please contact [Margaret](#) or [Michael](#)

Rengay Lovers!

You're going to want to read this.

Sakura to Kōyō, the first print journal to focus solely on rengay, is about to be launched. That's right. This new journal will be devoted to publishing rengay. Two issues per year will be published, in April and October. Submissions will be accepted during January 2021 for the inaugural issue.

Sakura to Kōyō will be 5.5 x 8.5 inches, perfect bound. Initially, the journal will be published print-on-demand, until we determine how well it is received and whether people are willing to subscribe. The editorial team is Marcyn Del Clements, Seren Fargo and Ignatius Fay. Contact Ignatius for more information.

At least! Another place to submit your rengay! Now, more than ever, we could

At last! Another place to submit your renga! Now, more than ever, we could use opportunities to collaborate, even if over great distances...so find a partner or two and start writing!

Watch this space for additional details. A call for submissions is coming soon! We look forward to reading your work.



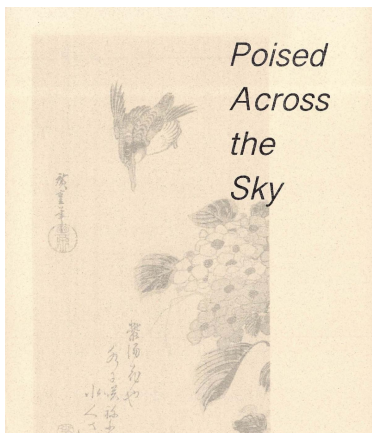
2020 Porad Award Results Now Online

Congratulations to all the winners of the 2020 Porad Award, now online. Our winners, in order, are Annette Makino, Kala Ramesh, and Brad Bennett, with honorable mentions to Andrea Cecon, Alan S. Bridges, and David Grayson.

Julie Warther served as our judge. We received 663 poems from 108 poets. Of these poets, 39 were from outside the United States—from Australia, Canada, France, Hong Kong, India, Ireland, Italy, New Zealand, the Philippines, Scotland, Spain, Switzerland, and the United Kingdom.

Thank you to everyone who entered, and additional thanks to Ron Swanson, who returned as contest coordinator. Find the results at [here](#).

submitted by Ron Swanson

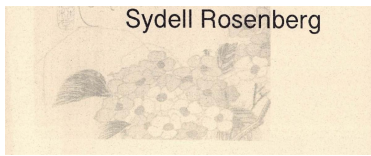


A New Collection Of Sydell Rosenberg's Haiku

Within the space of two years, two long-held, decades-old dreams have come true.

In 2018, our mom Sydell Rosenberg's acclaimed picture book, *H Is For Haiku*, (pennycandybooks.com; illustrated by Sawsan Chalabi) was published.

And now, Kattywompus Press has just released her poetry chapbook for adults, *Poised Across the Sky* (kattwompuspress.com).



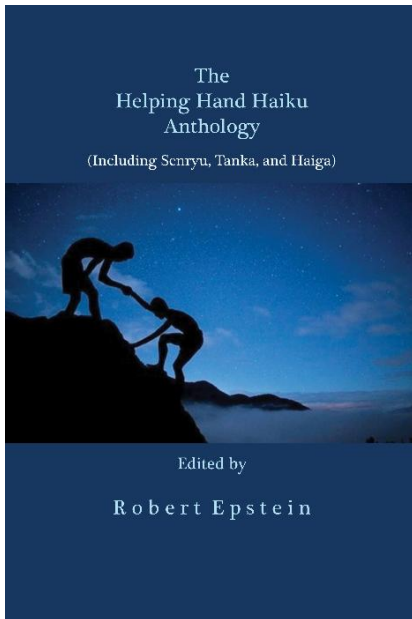
Sydell Rosenberg

SKU: 978-1-944252-39-7

Price: \$10.00

Kattywompus is an independent literary press that publishes fine, reasonably-priced books. The expert stewardship, patience and kindness of co-editor Sammy Greenspan is much appreciated.

A number of the short poems in *Poised Across the Sky* were first published years ago, as well as recently, in leading haiku journals, anthologies, and other media. A few of mom's longer poems also appear in this collection, including "Morning," from a 1970 anthology of marriage poems (*I Love You All Day – it is that simple*; Abbey Press).



The Helping Hand Haiku Anthology, Including Senryu, Tanka, and Haiga

NOW IN PAPERBACK

Robert Epstein, editor, is pleased to announce the publication of a paperback edition of *The Helping Hand Haiku Anthology, Including Senryu, Tanka, and Haiga*, by Middle Island Press.

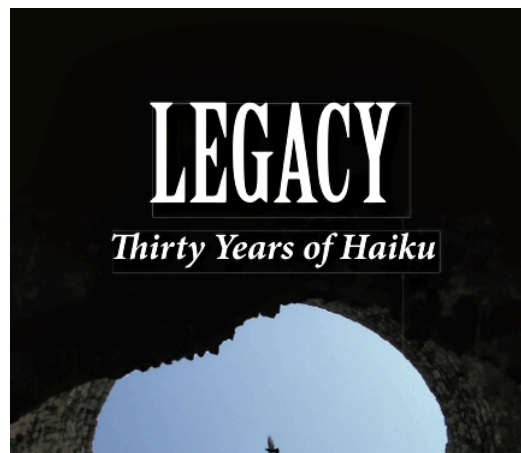
It is available for purchase for \$19. (plus shipping) at [Amazon](https://www.amazon.com).

- **Paperback** : 287 pages
- **Item Weight** : 1.1 pounds
- **ISBN-13** : 979-8691997808
- **Product Dimensions** : 6 x 0.65 x 9 inches
- **Publisher** : Independently published (Oct. 21, 2020)

Legacy Thirty Years of Haiku

Bruce Feingold, Vice-President of Haiku Poets of Northern California, Chairman of the Haiku Foundation's Touchstone Awards and author of *A New Moon* and *arrhythmia* said this about the latest work:

"Galasso invites us into a world of quietude, beauty and humility and has mastered the art of saying so much with so few words. His images stand out like exquisite carvings, and he demonstrates the hallmark of great haiku."



The book is available via [Amazon.com](https://www.amazon.com) and consists of 163 pgs. Including related material and photos for anyone who might be interested.



[Renew Membership](#)

[Visit our Website](#)



Ignatius Fay

HSA NEWS Editor
Haiku Society of America
hsabulletin@gmail.com

Haiku Society of America | P.O. Box 31, Nassau, NY 12123

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