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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.

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President



Jay Friedenber
President
jay.friedenber@gmail.com

Comparisons and Contrasts

Here we are, back to the start of a new year. What lies ahead for 2021 is hard to say. We can hope that it will turn out better than 2020 and there are, in fact, several good reasons

can hope that it will turn out better than 2020 and there are, in fact, several good reasons to believe the situation here and around the world will improve. The sorts of changes we would like to see may not happen overnight, but the world is big and spins slowly. We must be vigilant and persistent to get through these troubled times. There is most definitely a light at the end of the tunnel.

The theme for this next batch of poems is contrast and comparison, which are part of haiku's inherent structure as we see in the the fragment/phrase organization. The use of metaphor and comparison in haiku has been discussed extensively from an analytic perspective. There are many good essays and books on this subject for the interested reader. In this introduction we simply examine three poems that make good use of compare and contrast and that have winter-related themes. After all, what could be more contrasting in January than the start of one year and the end of another?

snow at dusk
our pot of tea
steeps slowly darker

In this wonderful poem by Betty Drevniok, we see an interior/exterior comparison. Outside the sky is darkening as the sun sets. The temperature outdoors is also getting colder due to the snowfall. On the inside, we have an additional darkening—the tea bag steeping. This darkening links the house to the outside world. However, there is some mystery here. The tone seems ominous, which could be interpreted as an unsettling acknowledgement of winter's onset. On the other hand, the outlook could be more positive. Outside there is cold and discomfort. Inside, however, the poet can sip her tea, relax and enjoy the end of the day feeling warmer and more content. It seems left up to the reader to interpret the sentiment one way or the other. There is one preceding event that enhances all of this. The tea water that came to a boil prior to the steeping effectively counterbalances the drop in outside temperature. All of this results in a nice interlocking between the two environments.

deep winter...
the inside of my home
grows smaller

This poem also contrasts interior and exterior spaces. One can palpably feel the sense of claustrophobia. Its cause is directly correlated to external events. As winter lengthens, the observer's room continues to contract. Deep winter is a phrase that is sometimes over-used by haiku poets, but here it is the deepness as a sense of endless depths (enhanced by the ellipsis) that produces the poet's inner feeling. This poem by Carole MacRury captures that sense of isolation and loneliness that many of us experience during this time of year.

incense curls
rising to meet the rain
my New Year's wishes

Another study in opposites comes from Marianne J. Dupre. The incense curls are floating upwards to meet the rain that is coming downwards. We thus have two contrasting directions of motion. The type of motion in each case also differs. The smoke has a more circular and curvilinear flow, while the rain is straight and linear. The poet's prayers are inferred as rising to heaven, while the rain might be a sign or message coming down from above. How can we interpret this? Are the rain drops slapping down her prayers and denying her wishes? Perhaps the meandering path the smoke takes is like the meandering path our aspirations take throughout the year.

Virtual Presidential Tour Update

I am happy to report having met with nine haiku groups across the country over the past two months. It has been a real pleasure getting to see familiar faces and getting to know new local area members. The types of activities we participated in have been varied, ranging from presentations to haiku critique to kukai. I am greatly impressed with the intelligence, diversity and talent of our national membership. Thank you for allowing me the opportunity to hear your concerns and to share in your wonderful poetry!

Ironically, the pandemic has resulted in a thriving online haiku community with many groups reporting greater attendance for Zoom and virtual meetups than for the previous face-to-face conferences. There are still a number of remaining organizations with whom I have yet to meet. If you would like to schedule a time for me to participate then please send an email to jay.friedenberg@gmail.com.

List of haiku groups with whom the HSA President has participated to date:

- Spring Street Haiku New York
- Ohio Midwest Haiku Group
- Boston Haiku Society
- Haiku Poets of Northern California
- Arkansas Hot Springs Haiku Conference
- Northern Texas Haiku Group
- Portland Area Haiku Group
- Haiku Poets of the Garden State
- Commencement Bay Haiku

Gary Hotham
1st Vice-President
hsavicepres@aol.com



HSA Merit Book Awards Submit Now

For books published in 2020

Please send submissions for the Merit Book awards now. The deadline is February 15, 2021. Publishers, authors, and others may nominate a book by sending two copies to:

Gary Hotham
Haiku Society of America 1st VP
10460 Stansfield Road
Scaggsville, Maryland 20723
USA

Read the full guidelines [here](#)

Read the full guidelines [here](#).

Thank you.



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, Connie Meester, James A Paulson, Steve Tabb, Billie Wilson, amie Wimberly, 2 anonymous anonymous Sponsor

Donors (\$50 to \$100)

Inas Asfari, Michael Calingaert, Yu Chang, Wanda Cook, Rise Daniels, Leslie Blair Fedota, John Gilbertson, Robert M Gilliland, Henry Kreuter, James Laurila, Tanya McDonald, Marilyn Myers, Edward Rielly, Raymond Roy, Ellen Ryan, Anum Sattar, 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 Carolyn Hall, Merle D Hinchee, Judith Hishikawa, Liga Jahnke, Lynne Jambor, Russell Karbach, Diane Katz, Howard Lee Kilby, Bill & Joann Klontz, Michael Kozubek, Michael Henry Lee, Antoinette Libro, Gregory Longenecker, Carole MacRury, Curtis Manley, 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, Christine Wenk-Harrison

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



Japanese nuclear physicist and former education minister Akito Arima has died at his home in Tokyo, people close to him said Monday. He was 90.

A native of Osaka Prefecture in western Japan, Arima also served as president of the University of Tokyo between 1989 and 1993.

He was elected to the House of Councillors in 1998 as a member of the Liberal Democratic Party and served as education minister under the late Prime Minister Keizo Obuchi. He later doubled as head of the now-defunct Science and Technology Agency.

After graduating from the University of Tokyo in 1953, Arima became a physics professor at the university in 1975. He was also president of Riken, Japan's leading research organization for basic and applied science, between 1993 and 1998.



Arima won numerous awards for his work in nuclear theory, including the Nishina Memorial Prize and the Tom W. Bonner Prize in Nuclear Physics from the American Physical Society. He received Japan's Order of Culture in 2010.

A haiku poet, as well as a renowned nuclear physicist and educational administrator, Arima brought a keen empirical eye to this ever minimalist verse form, while infusing it with a refreshing cosmopolitanism born of his world travels, all while remaining rigorously though innovatively true to its technical requirements.

A seasoned perspective of a world traveled professor and scientist. His poems subtly pose a powerful model for us all. -- *Gary Snyder, Pulitzer Prize Poet*

Dr. Arima excels in writing haiku that are clear, clean, and true. Their simplicity and directness mimic those of Bashô. -- *the introduction*

In 2019, I invited Dr. Akito Arima to honor our haiku conference in Hot Springs. We began making plans. After lengthy negotiations, I realized that it would go far beyond my financial assets. So reluctantly we ended our plans. I was so sad to read news of his passing. I will always feel an emptiness because I didn't succeed in bringing him to Hot

passing. I will always feel an emptiness because I didn't succeed in bringing him to Hot Springs.

December 7, 2020 (Mainichi Japan)
submitted by Howard Lee Kilby



Teaching Haiku for Those Who Think a Haiku Is 5-7-5

John J. Han

As a creative writing instructor at a Midwestern university, I teach fourteen poetic forms in my poetry and fiction writing course. In addition to traditional Western forms, such as sonnet and ekphrasis, the poetry unit includes haiku. Based on my experience, haiku is one of the most difficult forms to teach. The form looks simple and anybody can try it, but writing a good poem—the kind of haiku publishable in a professional journal—can be challenging.

Misunderstandings of haiku abound. A common misconception is that a haiku is a cute poem of 5-7-5 syllables. Those unfamiliar with haiku tend to compose a sentence of 17 English syllables and then arrange the words in a 5-7-5 syllable count. Unsurprisingly, their poems sound prosaic, flowery, verbose, or one-dimensional. Some people new to haiku even think that the form is too simplistic to be taken seriously.

Over the years, I have used several strategies for teaching the form in high schools and colleges and at poetry conventions. First, I try to convince my audiences that a haiku is a legitimate poetic form. Merriam-Webster defines poetry as “writing that formulates a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional response through meaning, sound, and rhythm.” This definition applies to all forms of poetry—Western and non-Western. A key phrase in this definition is “a concentrated imaginative awareness of experience.” Haiku is an excellent tool for showcasing one’s imaginative awareness in highly compressed language.

For those who think that a haiku is too short to be called a real poem, I stress that different cultures have different ideas about poetry and that it is important to learn each poetic form’s cultural, philosophical, and aesthetic background. Non-Westerners interested in Western poetry and poetics spend much time learning the background and characteristics of Western culture, such as classical mythology, Christianity, courtly love, rationalism, democracy, and individualism. Likewise, haiku poets will benefit from learning the philosophical background of East Asian culture—such as Buddhism, Daoism, Confucianism, and Shinto—and about the characteristics of East Asian poetry—such as nature, seasonal changes, lyricism, harmony, simplicity, and poetry as a form of interpersonal communication. At least, adequate knowledge of East Asian culture will help Western poets appreciate premodern Japanese haiku, which have evolved in various ways.

In teaching the basics of haiku writing, I use several resources, all of which are available

online. John J. Dunphy's article "What Is a Haiku—and What Is Not?" (*St. Louis Post-Dispatch*, 7/3/2008) succinctly explains why contemporary English haiku do not use the 5-7-5 structure. Michael Dylan Welch's "Ten Tips for Writing Haiku" is an excellent how-to guide for aspiring haiku poets, so do the definitions of haiku on the websites of *Modern Haiku* and the Haiku Society of America. For those who are more ambitious, there are excellent resource books by haiku masters, such as Lee Gurga, Bruce Ross, Jane Reichhold, and Charlotte Digregorio.

As in any other type of poetry, extensive reading is as important as daily writing. In my instructions, we read a number of traditional Japanese haiku as well as exemplary contemporary English-language haiku, many of which are available online for free. My students and I read good poems to discuss how they work. We also read half-baked haiku (there are many on the internet) to discuss how they can be revised. Although writing a good haiku takes much practice and extensive reading, haiku techniques can be taught. Learning the aesthetics and general rules does not automatically lead to excellent writing, but it can be the first step toward mastering those techniques.

Not all of my students or my fellow poets, with whom I shared my haiku for years, have developed into professional haiku poets, but there are some success stories. Three poets easily come to mind. The first one, Terrie Jacks, has been my weekly critique partner for the last 8 years. Initially, she did not write haiku, but after seeing my haiku for a few years, she began to compose haiku that needed work. Almost every week, Terrie and I had talked about haiku aesthetics and techniques, so those conversations motivated her to be diligent, and she finally submitted her haiku to journals. A poet of excellent descriptive skills and humor even before we first met, she is published in *cattails*, *Wales Haiku Journal*, *Failed Haiku*, and other periodicals. In the early days of her haiku career, Terrie's poems tended to be wordy and prosaic, as in:

blue jays seek
cover in dogwood
berries disappear

In contrast, her more recent poems, which appeared in *cattails* (January 2015 and May 2015, respectively), successfully embody the aesthetics of contemporary English-language haiku:

petals
on the wind
spring prom

March
the many colors
of spring wheat

Two students of mine, who were devout Christians, took my classes so that they could express their faith in haiku form. One of them, who is deceased, was a Catholic nun. After taking my classes, she created monthly calendars for two years by combining her photo images and her seasonal haiku. A year before her passing, she mailed me those beautiful calendars, which still brighten my office. After taking my classes, the other poet completed a book-length collection of daily devotions, each of which included a haiku. An evangelical Christian, she showed me the manuscript more than five years ago, and I encouraged her to contact a publisher. I am not sure if she has published it, but the quality was admirable.

These three cases show that haiku can be taught either in an informal setting (as in the case of my critique partner) or in a formal setting (as in the cases of the two students). Those who already write other types of poetry (especially free verse) tend to learn haiku much faster than those who have not, but there have been exceptions. Some of my students are quick learners who internalize haiku techniques intuitively.

NEWS from the Regions



Deborah P Kolodji

Haiku Poets of Northern California

On December 6, 2020, we were delighted to have Scott Mason give a special presentation for HPNC in which he spoke about the haiku gratitude project he initiated in the spring of 2020 and the book that resulted from it. *The Haiku Hecameron: Gratitude in the Time of COVID-19*, which Scott edited, features work in haiku and related forms by one hundred poets from more than thirty countries. *The Haiku Hecameron* as well as Scott's earlier and widely acclaimed book *The Wonder Code* are available for purchase through his website thewondercode.com.

With approximately 40 people in attendance for the virtual meeting, Scott first spoke about the inspiration for the haiku gratitude project. He noted that haiku and related forms have not only literary value but therapeutic significance as well. Connection is in the DNA of the form, he said. Readers connect with the poem and with the world around us by taking an active role in reconciling the pieces to find meaning. Scott shared the following quote from the poet Billy Collins that is also included in *The Wonder Code*: “. . . a very deep strain of existential gratitude . . . runs through a lot of poetry. It's certainly in haiku. Almost every haiku says the same thing: 'It's amazing to be alive here.'”

Scott also spoke about the emotional climate at the start of the pandemic, which he described as bleak. While he felt a need to keep up with the latest information, he felt that news of the virus became monopolistic in its hold on our attention. The haiku gratitude project provided a way to direct attention towards something positive. In response to his call for submissions in March, Scott received work from more than 400 people from 50 countries. The book is dedicated to Stuart Quine, a haiku poet from the UK who passed away due to COVID-19. Thank you, Scott, for joining us and sharing his work so eloquently!

Other upcoming events to look forward to in 2021 include readings by Carolyn Hall and Paul Miller in January, a presentation on symbolism in Haiku by Michael Sheffield in February, a presentation on haiga by Ron C. Moss in April, and a look at euphony in haiku by Brad Bennett in May. While our Zoom meetings are limited to HPNC members due to the logistical challenges of managing meetings with larger numbers of attendees, we have posted recordings of significant readings and presentations online for the public to view. Links to those recordings can be found on the “Recordings” page of the [HPNC website](#).

The deadline for the HPNC-sponsored renga contest is January 31, 2021, which means there is still time to reach out to one another and do some collaborative writing. Printable renga forms are available on the HPNC website for your convenience, and submissions to the renga contest can now be done electronically. Full guidelines are posted on the [HPNC website](#) as well as included in the e-bulletin below.

We are excited to announce a new **San Francisco International Haibun Contest** is coming to HPNC! The deadline for submissions is May 1, 2021. The guidelines are

available on the HPNC website and are included in the e-bulletin below.

HPNC membership is open to anyone, regardless of where you live. Particularly now that we have been meeting virtually rather than in person, we have enjoyed having members who live far away participate in our events. It has truly been one of the silver linings of this difficult year. If you are interested in joining, please visit the "How to Join" page on our website. Members have access to all of our virtual meetings, receive four electronic newsletters per year, two issues of our widely acclaimed print journal *Mariposa* edited by Carolyn Hall, and are also eligible to submit work for publication in *Mariposa*.

With best wishes for a safe and happy New Year,
Susan Antolin, HPNC newsletter editor

Haiku San Diego

December 13, 2020, Virtual Meeting

Haiku San Diego held its monthly virtual meeting on December 13, 2020. Those present: Momoyo Capanna, Sue Champion, Tom Clausen (Guest Presenter), Lexi d'Alencon, Billie Dee, Scott Galasso, Olga Gutierrez, Carol Judkins, Deborah P Kolodji, Kristen Lindquist, Seretta Martin, Naia, Claudia Poquoc, Michael Dylan Welch, and Kathabela Wilson.

Naia introduced the newest member of Haiku San Diego, Alexis "Lexi" d'Alencon, who received a warm and enthusiastic welcome into our group. Then we wished in song a happy birthday to Claudia Poquoc, born in December.

Our monthly read-around ensued, but not of our own haiku; each member shared one haiku from her/his collected favorite haiku by other English language, contemporary poets, citing the poet's name. In so doing, we paved the thematic path to this month's presentation, and Naia introduced our guest presenter, Tom Clausen.

The theme of Tom Clausen's presentation revolved around favorite haiku by other poets that he has collected over decades, comprising a multitude of notebooks in his library. In 1987, Tom read a profile of naturalist Ruth Yarrow in a free paper circulated in his home town of Ithaca, NY. Her haiku included in the profile, as he describes them, "were so entirely direct, succinct, intimate, and resonant to me that I was immediately aware that she was able to say something meaningful with just a few well chosen words." It seemed fitting for Tom to begin sharing some of his favorites with 4 haiku by Ruth Yarrow. They included:

after the garden party the garden

warm rain before dawn:
my milk flows into her
unseen

Tom proceeded to share haiku from 40 poets, pausing occasionally to talk about why this or that haiku occupies a position in his list of favorites. After Tom completed his sharing we engaged in conversation, wanting to know more about Tom's choices, what speaks to him in general, how he approaches writing his own haiku, what themes he tends to write about, etc.

During the second half of our meeting, attendees, including Tom, participated in an Anonymous Haiku Workshop. This month the anonymous haiku submissions were distributed to each attendee in advance, which facilitated smoother transitions into observations and suggestions. Doing so allowed us more time to complete the workshop, and we agreed to proceed with this process.

Haiku San Diego's next zoom meeting will be held on Sunday, January 10th using Zoom, with Guest Reader William Scott Galasso and Guest Presenter Christine L. "Chrissi" Villa.

On behalf of Haiku San Diego members, Happy New Year! May 2021 be a year of positivity, unity, and kindness. Please stay safe and healthy!

submitted by Naia
Haiku San Diego Moderator



Southern California Haiku Study Group

December 19, 2020 Workshop

On December 19th, 31 haiku poets gathered via zoom for the monthly Southern California Haiku Study Group workshop. Attending were Lynn Allgood, Cynthia Anderson, Jackie Chou, D'Ellen, Kim Esser, Ignatius Fay, Lynne Fayne, Joan Fingon, Scott Galasso, Liz Goetz, Charles Harmon, Peter Jastermsky, Diana Ming Jeong, Deborah P Kolodji, Greg Longenecker, Janis Lukstein, Seretta Martin, Vicki Miko, Naia, Lorraine Padden, Claudia Poquoc, Bryan Rickert, Susan Rogers, Wakako Miya Rollinger, Bonnie Santos, Mary Torregrossa, Patricia Wakimoto, Michael Dylan Welch, Kathabela Wilson, James Won, and Sharon Yee.

Group Moderator Greg Longenecker kicked off the meeting with a group read-around of haiku, followed by a featured reading by Scott Galasso.

frost and fog
the things I see clearly
the things I do not

virus be damned
rabbits acting
like rabbits

- Scott Galasso

Scott was followed by a featured reading by Bryan Rickert:

Scott was followed by a featured reading by Bryan Rickert.

night bus
the emptiness
well lit
meteor shower
a galaxy of stars
beneath my sleeping bag

- Bryan Rickert

Greg conducted a workshop on Autumn kigo, the workshop occurring in the last days of Autumn in the US.

Our next workshop will be on Saturday, January 16th at 2 pm via zoom.

Yuki Teikei Holiday Zoom Gathering

Our annual holiday party was full of warmth, good cheer, and even a bit of magic. It began with a holiday greeting from President Carolyn Fitz, then moved inside the home of Alison Woolpert in Santa Cruz, California, by way of a photo of her decorated manzanita branch. She took us outside and down the block to the Pacific Ocean to view the “Bubble Guy.” A photo of bubbles could be seen floating out over the Pacific Ocean and an enormous one covering the cold moon. We were then transported to Christine Stern’s in Bayfield, Wisconsin, to view snow’s magic: the yearly disappearing act of “Wooden Man,” a marvelous carved figure that lives in her front yard.

The magic of our members’ haiga greeting cards followed, starting with Hiroyuki Murakami’s gift. Hiroyuki attended the party from Tokyo where the time was 4:00 a.m. the next day. How very special it was to have him join in!

haiku poems
delivered to our devices—
Santa Claus
Hiroyuki Murakami
Tokyo, Japan

Thirty-six members sent their creative haiga greetings and Zoom master Christine Stern collated them into a slideshow. Even more holiday haiku were read from members who had not sent a haiga, so many delightful gifts.

Afterwards, poets were sent to random breakout groups of four to chat - always a fun surprise to share with whoever shows up on your screen. We returned to the big group for goodbyes and final waves before signing off for 2020.

submitted by Alison Woolpert

a



Shelley Baker-Gard

HSA Oregon News

December Meeting Notes

The Joint Portland Haiku Group and HSA were not able to meet in person at the Friendly House due to the Covid-19 virus restrictions. We did have a Zoom meeting for HSA and Portland Haiku group members that was held on the regular meeting date for PHG, which is the 2nd Friday of every month at 7 pm. In December that was 12/11. Shelley Baker-Gard was the host and we had 10 people attend from the local Portland area, southern Oregon and Washington.

The first part of the meeting was the kukai. There was a lot of participation and several poets wanted feedback on their submissions. We also had an interesting discussion on what makes a haiku a haiku and what makes a senryu a senryu. This great discussion became the replacement for the workshop Shelley had planned. This workshop will be held at a future meeting in the next couple of months. It consists of using short thematic phrases she wrote out and distributed based on the articles in the December National Geographic. When the workshop is given, partner groups will be formed to create haiku or senryu using the themes as prompts.

As for the kukai results: The first-place winning haiku (dinosaur bones...) went to Jacob Salzer. The 2nd place favorite was "dried persimmons ..." by Jone MacCulloch. There were many poets tying for third place: Shelley Baker-Gard, Ray Caligiuri, Jone MacCulloch, Jacob Salzer, Glen Shelnett, Garry Wilson, and Carolyn Winkler. For the tanka category, Shelley Baker-Gard had first place, and John Budan had second place. Glen Shelnett (who is an RN at a local hospital) wrote an especially poignant senryu he shared with us all who very much appreciate his front-line work:

darkest days of winter
 the warm glow emanates
flap of the ER tent

Announcements

Jacob Salzer and Michelle Hyatt have published a new book *Echoes: A Collection of Linked-Verse Poetry*. It is a volume of collaboratively written poetry that includes tan renka sequences, "yotsumono", rengay, and experimental six-link renku, "junicho", a 36-link Kasen, and a mix of other linked verse. On the introduction Jacob describes their work as "...Echoes is a book of friendship. In the spirit of friendship, Michelle and I encourage you to write collaboratively to break down the walls of solitary writing and make new friends and connections." *Echoes* is now available on lulu.com and will be available on Amazon and Barnes & Noble sometime in January 2021. See Jacob's website for reviews and samples from the book: <https://jsalzer.wixsite.com/echoes>

Congratulations go to Shasta Hatter for the publication of her haibun (night lift) in the *Drifting Sands Journal*. Shasta and many in the PHG have been practicing haibun for several months, so this is great news for all of us.

The Bi-monthly ZOOM meeting 1/31/21 -2pm

This every-other-month Zoom meeting time is set for the last Sunday of the month – the next ZOOM Meeting will be January 31st at 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 interested (email Shelley if you want to attend, as the size is limited to 15 attendees). Shelley will be the host – please send her your kukai entries by 1/27/21. The second half of the meeting will be poets sharing haiku or senryu written in response to

their viewing scenes outside of windows shown in these [videos](#). If you plan on attending, please look out the window (that are through-out the world) and write 2-3 haiku/senryu to share. If you can, please take a screen shot picture of the window you are writing on to share as well.

The next monthly PHG “face to face” meeting will be a ZOOM call on Friday, February 12th, at 7 pm (2/12 at 7pm). Lead to the kukai and an activity. Please contact Shelley Baker-Gard (who will provide the ZOOM setup/invitations), [Jacob Salzer](#) will host the meeting – please send to him your kukai in February. He will be leading the activity also.



Seren Fargo

Haiku Northwest

On December 10, Haiku Northwest met via Zoom for their final meeting of 2020. Members in attendance were Gary Evans, Michelle Schaefer, Angela Terry, Ron Swanson, Aidan Jax, Bob Redmond, Connie Hutchison, Kim Weers, Terran Campbell, Curtis Manley, Michael Dylan Welch, Garry Wilson, Richard Tice, Kathleen Tice, Carmen Sterba, Dianne Garcia, and Tanya McDonald. Being the holiday season, we shared our favorite holiday traditions, covering everything from favorite foods to mischievous activities. We then took turns sharing our haiku for critique, focusing on positive aspects before moving on to areas for potential polishing.

Our next meeting will be held via Zoom on Saturday January 9 from 1–4pm PST. Michelle Schaefer and Michael Dylan Welch will be facilitating. For more information on this meeting and other Haiku Northwest events in 2021, please check out our [website](#).

submitted by Tanya McDonald

Commencement Bay Haiku

Commencement Bay Haiku held its year-end meeting on December 28 via Zoom. We featured retrospectives of 2020: attendees chose to show and read what they considered to be their best work of the year, published and unpublished. Though 2020 has been a frustrating, dangerous, and destructive year, for most of our poets it has been a good year for writing. The variety of forms presented was especially delightful: haiku, senryū, sequences, sets, tanka, haibun, tanka prose, haiga, and photo-ku, and publications ranged through *Acorn*, *Chrysanthemum*, *Autumn Moon Haiku Journal*, *Bones*, *Creatrix*, *Drifting Sands*, *failed haiku*, *Frogpond*, *Geppo*, *Haiku Dialogue*, *Heron's Nest*, HSA 2020 anthology, *Kingfisher*, *poetry pea*, *Presence*, *Prune Juice*, *Pulse*, *Ribbons*, and *tsuri-dōrō*. We're sorry *Modern Haiku*--we'll try to add you for 2021. Attending were Peggy Castro, Bill Fay, special guest HSA president Jay Friedenberg, Alan Harvey, Burk Ketcham, Dorothy Matthews, Deborah Rivera, Carmen Sterba, Kathleen Tice, Richard Tice, and regular guest Michael Dylan Welch. Our geographical boundaries cover the southern part of the Puget Sound, but Zoom has enlarged our borders to New York state and elsewhere.

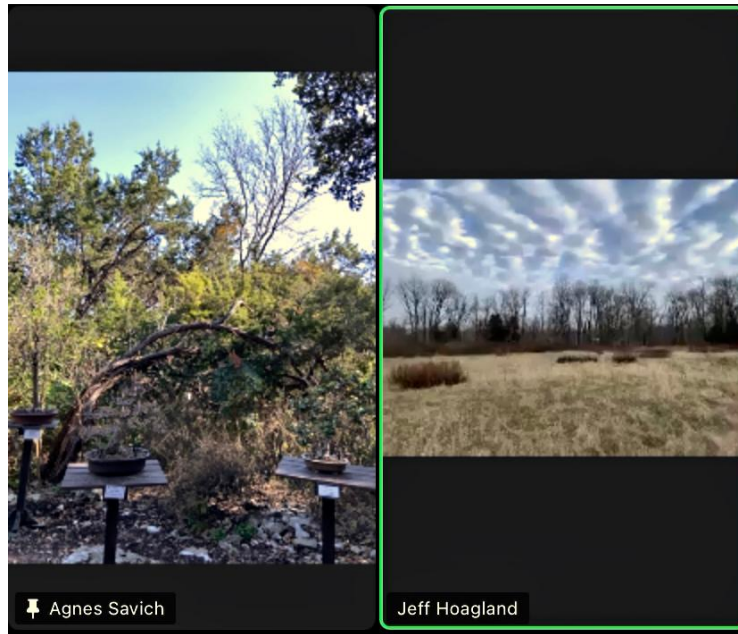


Barbara Hay

Austin Haiku Group

The Austin Haiku Group met virtually over zoom on Saturday, December 12. Agnes Eva Savich and Jeff Hoagland co-hosted a live ginko presentation, walking through a botanical garden in Texas and a forest meadow in New Jersey, respectively.

Other participants included Allyson Whipple, Christa Pandey, Claire Vogel Camargo, Janice Doppler, Brad Bennett, and Christine Wenk-Harrison. The hosts shared their processes for writing in the wild, and then moved through and described the local scenery, offering up live views for writing inspiration. Poems were shared and a short feedback session at the end highlighted that giving silent space to virtual scenery is as important in a Zoom ginko as it is in a live one.



Howard Lee Kilby

As the newly elected South Region Coordinator for Arkansas, Kentucky, Louisiana, Mississippi and Tennessee, I promise you I will do my best to build membership in the south region. Harvard was founded in 1636. Arkansas became a state in 1836. I grew up in Hot Springs National Park, Arkansas. I graduated from Hot Springs High School in 1961. Bill Clinton and my sister both graduated in 1964. I believe anything is possible. I saw a talented young man from my hometown ascend to the Presidency of the United States.

I joined the HSA in 1993 during a very difficult time. It became a safe harbor, a place of refuge. It is an honor to be associated with so many talented poets around the world. If you live in the Big 5, get in touch with [me](#). Use HSA South in the subject line.. I hope to know you all.

The Arkansas Haiku Society hosted the 24th annual autumn haiku conference at the Arlington Hotel in HSNP. Lee Gurga was the featured poet. It was a hybrid conference. Vic Fleming was the Zoom Master who single-handedly created a dynamic agenda that had around 50 visitors.

Howard Lee Kilby

See program to follow.

Dr. Johnye Strickland, a living haiku legend, contributed her insights in the zoom event. More about Johnye later.

Howard Lee Kilby writes a column for OUACHITA LIFE dedicated to haiku poetry. He has lectured at colleges, held haiku workshops, and gone on haiku hikes with students.

HAIKU HOT SPRINGS

November 13-14, 2020

Arlington Hotel & Spa 239 Central Ave. Hot Springs National Park, AR 71901

This conference consists of in-person and teleconferencing components.

SCHEDULE

(There will be reasonably timed breaks between presenters.)

FRIDAY, NOV 13

8:30 – 8:50 a.m.

Gather for fellowship and dialogue

8:50 - 9:00
Vic Fleming

Welcome and Overview of Program – Howard Lee Kilby /

9:00 a.m. – 11:00 a.m. (10-minute break midway)

A Tour of Haiku in 2020 by Way of Haiku 2020

by Lee Gurga

Modern Haiku Press editor **Lee Gurga** is a past president of the Haiku Society of America (HSA) and former editor of *Modern Haiku*. He is the author of *Haiku: A Poet's Guide* (2003) as well as several award-winning books of haiku. In this presentation, Lee will discuss and lead a discussion of Modern Haiku Press's recently released book, *Haiku 2020*. He lives in Piatt County, Ill.

11:00 - 11:45

Life and Haiku of Hisajo Sugita

by Eiko Yachimoto

In 2008–2009, Eiko **Yachimoto**, of Yokosuka, Japan, published in *Sketchbook* a serialized biography of her subject, an important Japanese haiku poet of the 1930s and early 1940s. Eiko has led many international haikai as a sabaki and teaches English haiku to high school students. (This Zoom program will be pre-recorded, as Yokosuka's time zone is 15 hours ahead of Arkansas's.)

11:45 - 1:15

Lunch Break

1:15 – 2:00

COVID and Women: Haikus and Haibuns

by Tom Murphy

Texas A&M—Corpus Christi English Professor **Tom Murphy** is the author of *Pearl* (2020)

and *American History* (2017) and co-editor of *Stone Kenga* (2017). He is *Langdon Review's* 2021 Writer-In-Residence and the 2021-2022 Corpus Christi Poet Laureate. *Switchgrass Review*, *Langdon Review*, *Writing Texas*, and *Locus Review* will feature upcoming works of his.

2:00 – 3:00

New Discoveries in the Haiku of Issa

by David Lanoue

David Lanoue, English professor at Xavier University of Louisiana and past president of HSA, has recently translated over 500 never-before-translated haiku of Issa (to go with 10,000+ he's previously translated) and has made new discoveries regarding this ancient haiku master's work. David will share some of his findings and lead an interactive analysis of Issa's work.

3:00 – 3:15

Break

3:15 – 4:00

Haiku and Senryu in a Pandemic

by John Zheng

John Zheng, English professor at Mississippi Valley State University and editor of *Haiku Page*, will read and discuss haiku and haibun written during the pandemic. John is editor of several books published by University Press of Mississippi. His work has appeared in *Asahi*, *frogpond*, *Modern Haiku*, and other publications. His *A Way of Looking* won the 2019 Gerald Cable book Prize and will be published in 2021.

SATURDAY, NOV 14

8:30 – 9:00 a.m.

Gather for fellowship and dialogue

9:00 – 9:30

Announcements & TBA

9:30 – 10:15

Liminality and the Haiku Moment

by Susan Delphine Delaney

Susan Delphine Delaney

by John Stevenson

Former HSA president and *frogpond* editor **John Stevenson** lives near Albany, N.Y., where he edits *The Heron's Nest* and enjoys a local haiku group that has developed in unusual ways over a 20-year period. He will describe its development and discuss the assets and liabilities of such groups. John was honorary curator of the American Haiku Archives at the California State Library during 2018-19.

11:00 – 11:45

Haiku and Video Games: Recent Developments

by Nicholas Sola

Nicholas M. Sola, of New Orleans, La., has been writing haiku since 2009, the year he joined the New Orleans Haiku Society. His work has appeared in several publications, including *cattails*, *Modern Haiku*, and *Presence*. Nicholas is a regular attendee and presenter at haiku conferences.

11:45 – 1:15

Lunch Break

1:15 – 2:00

Painting a Picture of Haiku Poetics: Ion Codrescu's A Haiga Journey

by Lee Gurga

In this presentation, **Lee Gurga** will consider and lead a discussion of haiku poetics, focusing on statements by poets featured in Codrescu's book.

2:00 – 3:00

Rendering Moments of Nostalgia in Senryu

by Stacy Pendergrast

Nostalgia is not just a mood—it's a complex emotion that can be tapped for healing and growth. Learn the nature of this backwards-looking emotion, plus how to "nostalgize" the present haiku moment to make life more vibrant and meaningful. Master haiku poet **Stacy Pendergast** of North Little Rock, Ark., has been publishing haiku and related forms for two decades. Her work has appeared in *frogpond*, *bottle rockets*, *Memoir Magazine*, and other journals.

3:00 – 4:00 TBA

Shreveport

Our haiku group, which is made up of poets from Louisiana, Texas, and Arkansas, has been meeting and critiquing via email on a monthly basis in 2020. A couple of our group participated via Zoom at the The Hot Springs Conference and the Seabeck Conference.

Happy New Year to all!

submitted by June Rose Dowis

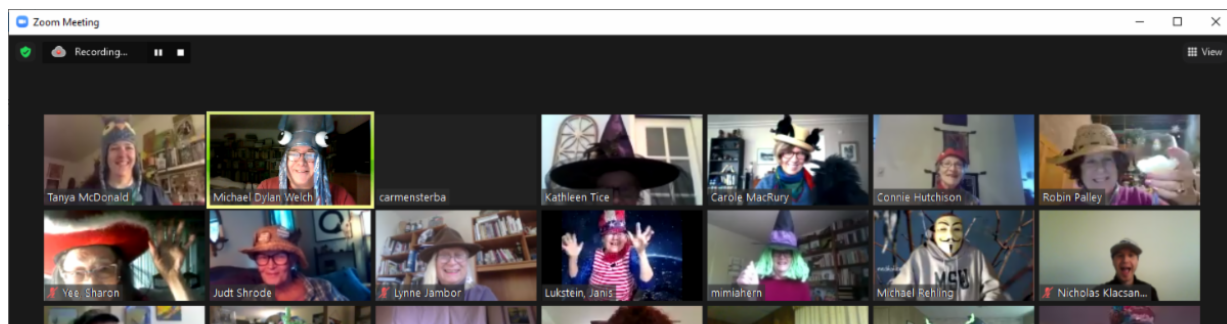


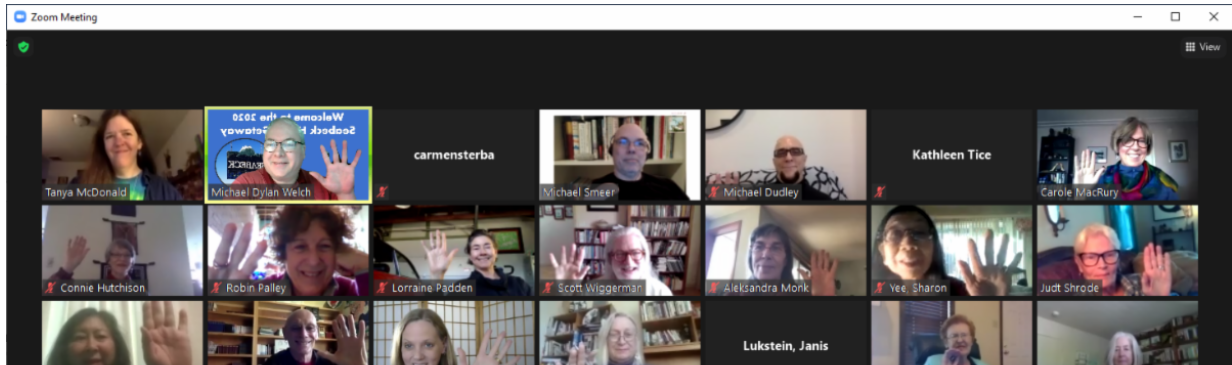
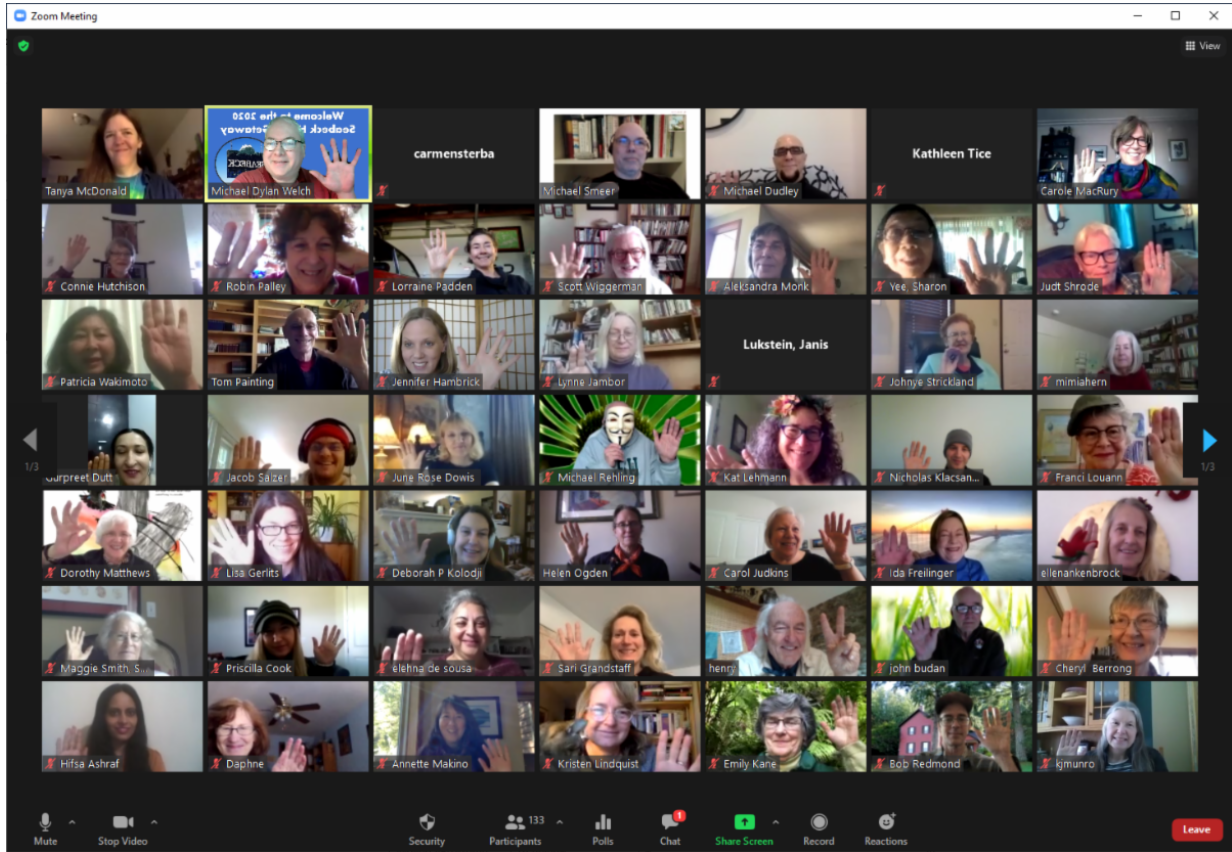
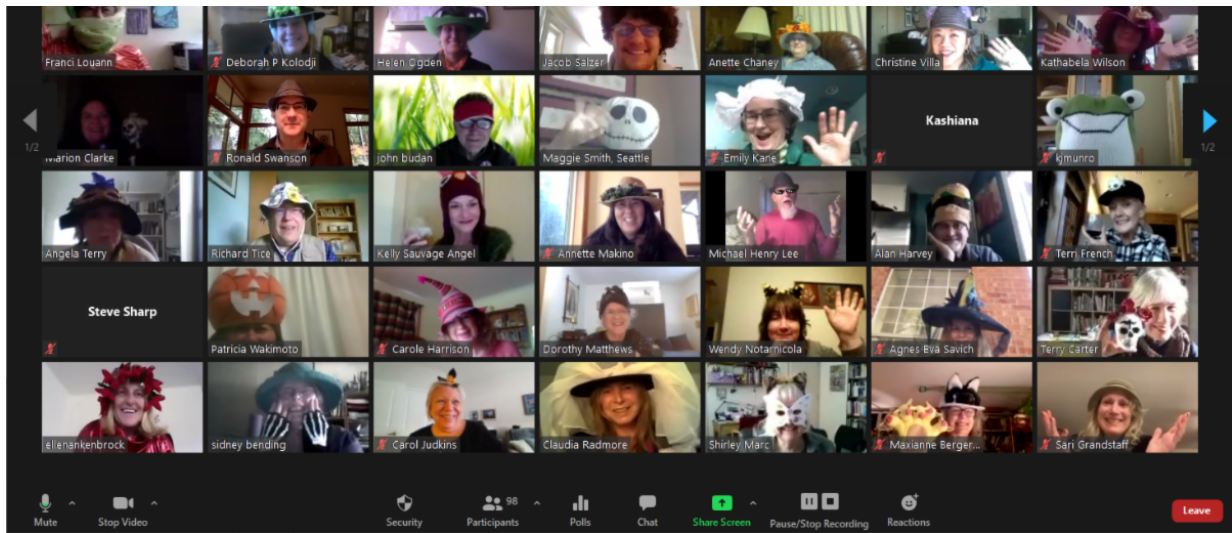
Michael Henry Lee

One big positive of 2020 can be summed up with the phrase "Zoom Zoom", coined in an ad by a Japanese automaker a few years back.

Seabeck Haiku Conference

Via Zoom, many HSA members, myself included, attended The 13th annual Seabeck Haiku Conference in late October with well over 200 attendees. The week after, The Yuki Teikei Haiku Society celebrated their 45th anniversary with forty eight poets in attendance. Zoom afforded hundreds of poets an opportunity to "meet" face to face, something that would not have been otherwise possible.







PAM-JAM

My own home town of Saint Augustine, Florida provided one of my most unique and satisfying art experiences in recent memory. PAM-JAM, an acronym for PoetsArtistsMusicians, was the brainchild of two members of The Ancient City Poets (a group of which I am a founding member). The idea was a collaborative that brought together eighteen local poets, artists and accompanying musicians to create eighteen individual art installations. The diverse exhibitions were not only on display for the month of November at the *Butterfield Garage Art Gallery* in downtown Saint Augustine, but accessible via a dedicated website for virtual viewing as well. Videos of each collaboration, along with bios for each contributor, featured an instrumental background as the poets recited their work specific to each visual art creation. QR codes were generated and displayed beside each artwork linking back to the website Saint Augustine Inaugural PAM Jam ~ Fall Arts 2020 pam-jam.com. It was certainly a thrill to have my haiku paired with visual art and music on display in a mainstream art gallery. Another fellow HSA-SE member and Ancient City Poet, Toni Libro, was also featured. Our videos are entitled: 02 *Midnight in the Garden of Indigo* (Toni Libro) and 06 *Morning-Meditation-Moon* (Michael Henry Lee). In both instances, haiku received a great deal of exposure.



l to r:

morning air...
the opportunity
to let it sink in

moon viewing...
no wrong way
to go about it

meditation class
a stray thought
follows me home

Virtual Winter,

On December 12th, ***Virtual Winter,*** an open mic Zoom event was held for the S.E. Region of the HSA. Fourteen participants from Georgia, Alabama and Florida shared camaraderie, haiku and holiday greetings. It was such a success, the group has suggested we continue with a Quarterly Zoom event in our region. Part of the event included a kukai on the topic of 2020, in general, or the Holidays. Below are the winners, as voted on by the members. Each received a "White Elephant" prize and small monetary gift. Here are the top three kukai:

1st Place - Peggy Hale Bilbro

Christmas
the whole family
zooms in

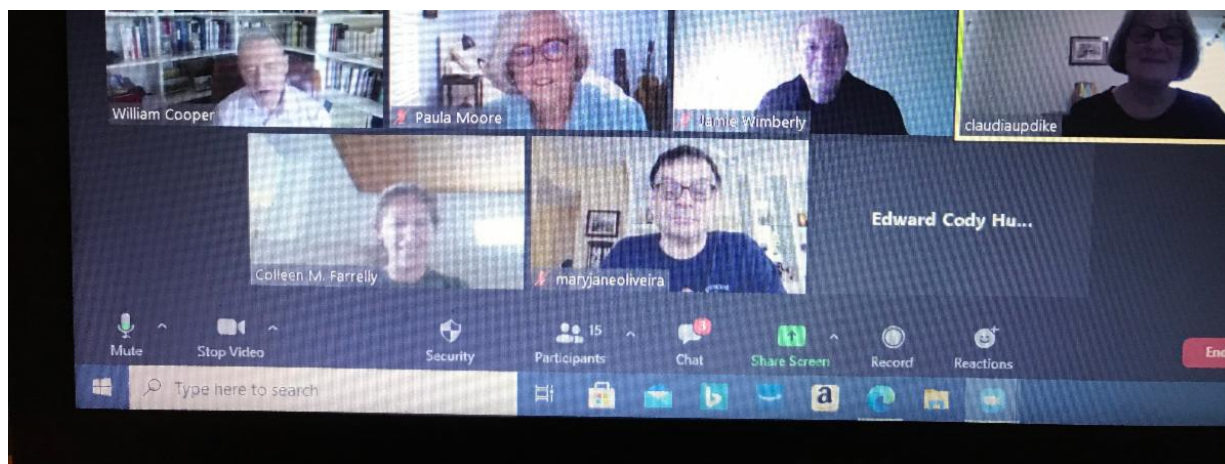
2nd Place - Cody Huddleston

unwrapping
the mist
Christmas moon

3rd Place - Terri Hale French

rough year
a shot of bourbon
by Santa's cookies





Bryan Rickert

Illinois State Poetry Society/ Haiku Society of America Haiku Chapter

The ISPS-HSA Haiku Chapter held a Zoom meeting on Sunday, Dec. 13, 2020. Eleven of us met for the meeting: Marilyn Ashbaugh, Susan Auld, Ewa Boczon, Tom Chockley (host), Janice Doppler, Susan Farner, Jeff Kressman, Michael Nichols-Wisdom, Dan Spencer, and Jennifer Thiermann.

Our ISPS-HSA chapter has a favorite discussion topic. We invite participants to present a haiku they have read in a recent haiku journal, one that “delights or mystifies” the reader. Our conversation concerning the haiku submitted usually leads to interesting and elucidating insights of the published haiku, as they did at this meeting. 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. Those who wished feedback on one of their haiku submitted them in advance. Each one was presented anonymously and discussed. Then the haiku poet had the chance to give his or her feedback about the haiku. We also asked the poet to tell us about the “haiku moment” that had been the impulse for the haiku.

Our next ISPS-HSA Haiku Chapter Zoom Meeting will be on February 21, 2021. The deadline for RSVPs to attend will be Tuesday, February 16. Contact [Tom Chockley](#) for further information.

Evergreen Haiku met on Saturday, December 19th, from 1 to 3pm by Zoom. Haiku poets from our local community of East Lansing were joined by Michigan members who live farther afield, as well as poets from the Midwest and the two coasts, to hear from haiku poet and instructor, Brad Bennett. Brad gave a reading of his haiku and talked about euphony in haiku, with particular attention to alliteration, consonance, and assonance, as well as additional musical techniques that he calls “letting the phrase conduct,” “moonlighting,” “listening to the shapes,” and more. A most resonant presentation! Evergreen Haiku’s next meeting will (most likely) be January 16, 2021. Contact

Evergreen Haiku's next meeting will (most likely) be January 10, 2021. Contact evergreenhaikuATgmail.com for further information.

Charlotte Digregorio seeks previously-published haiku sequences for her [blog](#). Please send them to her by Jan. 15 with a credit line that includes where and when they were published. Contact her at [here](#).

Her blog also posts *The Daily Haiku* that has been running for six years, other Japanese forms, and many other forms of poetry. These are written by poets from about sixty countries.

The Ohio-ku Study Group met Saturday, December 12, from 10am to noon via Zoom facilitated by Nicky Gutierrez. The following Ohio poets were present Nicky Gutierrez, Valentiana Ranaldi-Adams, Jill Lange, Matthew Markworth, Joe McKeon, Tia Haynes, Barbara Sabol, and Nancy Brady-Smith. As well as out-of-state guests Sarah Metzler and Marilyn Ashbaugh

A read-around of poems served as our introduction. The group then had a general discussion on haiku and ideas for future meetings.

Our kukai theme was "winter landscapes." Marilyn Ashbaugh, Valentiana Ranaldi-Adams, Sarah Metzler, and Nancy Brady-Smith all tied for third place. Second place was Barbara Sabol, and first place was Matthew Markworth. 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, January 9th, from 10am to noon via Zoom. The kukai theme for the meeting is "beginnings."

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](#).

Broader Haiku NEWS



Charlotte Digregorio seeks previously-published haiku sequences for her blog, www.charlottedigregorio.wordpress.com.

Please send your poems to her by Jan. 15 with a credit line that includes where and when they were published. Contact her at c-books@hotmail.com.

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The Robert Spiess Memorial Haiku Awards Competition for 2021

Modern Haiku is pleased to announce the Robert Spiess Memorial Haiku Awards Competition for 2021. The purpose of this competition is to honor the life and work of Bob Spiess, editor of *Modern Haiku* from 1978 to his death on March 13, 2002.

Theme: Haiku are to be written in the spirit of the following "Speculation" (Robert Spiess, *A Year's Speculations on Haiku*, Modern Haiku Press, 1995):

In the better haiku there is a surprisingly large amount of subjectivity beneath the objectivity of the haiku's entities. This subjectivity is not stated as such, but is wordlessly perceived.

Deadline: In hand no later than March 13, 2021.

Rules: The competition is open to everyone but the staff of *Modern Haiku*, the competition coordinator, and the judge. Entries must be in English. Each entry must be the original, unpublished work of the author, and should not be under consideration in a contest or for publication elsewhere. For purposes of this competition, appearance of a haiku in an Internet journal, on a Web site, in a blog, or in any other public media is considered publication, but posting haiku on a private email list is not. Of course, entries should not be shared in an Internet journal, Web site, blog, private or public email list, or any other public media during the term of the competition.

Submission guidelines: Poets may submit a maximum of five haiku written in the spirit of the above *Speculation*, accompanied by the applicable entry fee.

Email entries are to be submitted as follows: (1) on the *Modern Haiku* subscription page, <http://www.modernhaiku.org/subscriptions.html>, scroll down to the Donate button; (2) make a donation of up to \$5 [\$1 for each entry]; (3) when you receive your payment confirmation number, copy and paste it into an email with your haiku and your name, mailing address, telephone number, and email address; (4) send the email to Billie Wilson at akwilsons@gci.net.

Postal entries should be typed or printed legibly on one sheet of paper that contains all haiku being submitted (not one sheet per haiku). The poet's name, mailing address, telephone number, and email address (if any) should appear in the upper left-hand corner of the sheet of paper. Send postal entries to: Billie Wilson, 1170 Fritz Cove Road, Juneau, AK 99801-8501 USA.

Please keep a copy of your submission; entries will not be returned. Please follow the

instructions carefully; entries that are incomplete or that do not comply with the instructions will be discarded.

Entry fee: \$1 per haiku, cash, check, or PayPal (U.S. funds); for postal entries, make checks payable to Modern Haiku; for email entries, follow the instructions above.

Adjudication: A judge will be selected by Modern Haiku; the judge's name will be announced at the time of the awards. Judging will be double-blind, and the judge will not know the identity of the entrants. The judge's decisions are final.

Selection criteria: The judge will look for entries that hew to Western norms for haiku as published in Modern Haiku and other leading English-language haiku journals and that best capture the spirit of the theme Speculation above. There are no rules as to syllable or line count.

Awards: First Prize: \$100; Second Prize: \$50; Third Prize: \$25. Up to five poets will be awarded an Honorable Mention.

Notification: Winners will be notified by email or phone before the winning entries are published in the summer 2021 issue of Modern Haiku and posted on the Modern Haiku Web site, <http://www.modernhaiku.org/>. If you would like a list of the winners, to be mailed after the public announcement, please indicate that on your e-mail entries or send a stamped, self-addressed envelope (SASE) with your postal entries.

San Francisco International Rengay Contest

Deadline

In hand, January 31, 2021

Entry Fee

\$5 per rengay

Details

All entries must be original, unpublished, and not under consideration elsewhere.

No limit to the number of submissions.

A first prize of \$100 will be awarded. Second and third place rengay will also be selected, but monetary awards will not be given other than for first place. Honorable mentions will be awarded at each judge's discretion.

Contest results will be published in the HPNC Newsletter and on the HPNC website.

All rights revert to authors after the contest results are announced.

This contest is open to all except the HPNC president, the contest coordinator, and the judges (who will remain anonymous until after the competition).

Online submission guidelines for rengay: Please send all submissions of rengay in a single email to [Fay Aoyagi](#). In the subject line, type: HPNC Rengay 2020, your name. Please send two copies as attachment. Include full authorship information, stanza by stanza, as well as all poets' names, addresses, telephone numbers and e-mail addresses and PayPal transaction ID number for your entry fee (see below) on one copy only. On the other copy, mark stanzas with letters only (poet A, poet B, poet C) to indicate the sequence of authorship.

All rengay must be titled. For two people (Poet A and Poet B) follow this linked format: 3 lines/Poet A, 2 lines/Poet B, 3/A, 3/B, 2/A, 3/B. For three poets (A, B, and C) the format is: 3 lines/A, 2 lines/B, 3 lines/C, 2/A, 3/B, 2/C.

Please send payment for the number of rengay you are submitting (\$5 per rengay) via PayPal to [HPNC](#). In the 'Add a Note' section, type: 2020 Rengay Contest Entry Fee. Locate the PayPal transaction ID number and include it with your email submission (see above).

Standard postal submissions for rengay: All rengay must be titled. For two people (Poet A and Poet B) follow this linked format: 3 lines/Poet A, 2 lines/Poet B, 3/A, 3/B, 2/A, 3/B. For three poets (A, B, and C) the format is: 3 lines/A, 2 lines/B, 3 lines/C, 2/A, 3/B, 2/C. Type or print each rengay on three letter-size sheets. Include full authorship information, stanza by stanza, as well as all poets' names, addresses, telephone numbers and e-mail addresses (optional) on one copy only. On the other two copies, mark stanzas with letters only (poet A, poet B, poet C) to indicate the sequence of authorship. The entry fee is \$5.00 per rengay. The rengay judge will be Lew Watts. Send rengay submissions to HPNC, c/o Fay Aoyagi, 930 Pine St. #105, San Francisco CA 94108.

Make checks or money orders payable in U.S. dollars to "Haiku Poets of Northern California (HPNC)." Cash (in U.S. currency) is okay. Enclose a business-size SASE (U.S. first class postage or an IRC) for notification of contest winners. No entries will be returned, with the exception of late submissions, or those received without payment. These will be returned using your SASE; without an SASE these entries will be discarded.

Printable Rengay Forms

A printable rengay form for both two-person and three-person rengay is also available under the Contest tab or by clicking the following link: [Rengay PDF](#).

Inaugural San Francisco International Haibun Contest Sponsored by Haiku Poets of Northern California

Deadline: May 1st, 2021

Entry Fee: \$5 for 1-3 haibun

Contest Details

All entries must be original, unpublished, and not under consideration elsewhere.

The winning haibun will receive a \$100 grand prize. At the discretion of the judge/s, an

The winning haibun will receive a \$100 grand prize. At the discretion of the judge(s), an unspecified number of haibun will receive honorable mention awards (no prize money and no ranking).

Haibun with multiple authors will be considered a single entry for each author, and in the case of such a haibun winning the grand prize or honorable mention, the authors will share that prize.

Contest winners will be announced at the autumn HPNC meeting, and the full results, including commentary, will be published on the HPNC web site. The top three haibun will be published in the HPNC journal *Mariposa*. All rights revert to authors after the contest results are announced.

This contest is open to all except the HPNC president, the contest coordinator, and the judges (who will remain anonymous until after the competition).

Submission Guidelines

Submissions are by email only; so as not to exclude anyone wishing to enter, however, if you are unable to send your entry via email, please contact the coordinator and an accommodation will be made for you.

Send all submissions in a single email to the contest coordinator [J Hahn Doleman](#).

In the subject line, please type: **HPNC Haibun Contest 2021, your name, the date.**

At the top of your email, type: **your name, address, phone number, email, and the PayPal transaction ID number for your entry fee** (see below).

Type or paste haibun directly into the body of your email; no attachments will be opened. Identify any haibun with multiple authors, and provide names of each author.

Please send payment of \$5 via PayPal to HPNC (hpncadmin@gmail.com). In the 'Add a Note' section, type: **2021 Haibun Contest Entry Fee**. Locate the PayPal transaction ID number and include it with your email submission.

Coordinators

If you have any questions, please contact by e-mail: [J Hahn Doleman](#) for haiku, senryu, tanka, and haibun; or [Fay Aoyagi](#) for rengay.

Thank you for participating in this year's contest!

The 2021 Kiyoshi & Kiyoko Tokutomi Memorial Haiku Contest Sponsored by the Yuki Teikei Haiku Society

Enter the oldest USA-based international haiku contest honoring traditional Japanese haiku!

Prizes: \$100. \$50. \$25 to the top three haiku.

Contest Rules

- ♣ In-hand deadline is May 31, 2021
- ♣ Haiku must be in English.
- ♣ Haiku must have 17 syllables in a 5-7-5 pattern. Contest standard is *The American Heritage Dictionary, 5th Edition*.
- ♣ Haiku must use only one kigo which must be from the contest list. Haiku with more than one recognized kigo will be disqualified.

2021 Contest Kigo List

- ♣ New Year: Rose Parade
- ♣ Spring: butterfly, uguisu/bush warbler, wisteria
- ♣ Summer: hydrangea, firefly, heron
- ♣ Autumn pumpkin, woodpecker, Perseids
- ♣ Winter: poinsettia, snowball, swan

Email Entries Preferred

To: [Kath Abela Wilson](mailto:KathAbelaWilson@gmail.com)

Subject Line: **2021 Tokutomi Contest, Your Name**

Please single space your haiku in the body of the email

Fee: \$8.00 per 3 haiku. Go to: PayPal. At “Send money to” type in YukiTeikei@msn.com. At “Add a note” type: “Contest”, your name, and the number of haiku.

Paper Entries

To: Kath Abela Wilson 439 S Catalina Ave #306 Pasadena, CA 91106

Fee: \$8.00 per page of three haiku. Include check made out to *Yuki Teikei Haiku Society*. Place 3 poems per 8 1/2 x 11 page and send 1 copy of each page with your name and address. Overseas entrants use International Postal Money Order in U.S. currency only.

Entry Details

- ♣ Entries must be original, unpublished, and not under consideration elsewhere.
 - ♣ Previous winning haiku are not eligible. No limit on number of entries.
 - ♣ Entries will not be returned and no refunds will be given.
 - ♣ The contest is open to anyone, except for the YTHS President and Contest Chair.
 - ♣ Final selection will be made by one or more distinguished haiku poets.
 - ♣ YTHS may print winning poems and commentary in its newsletter, web site, annual anthology, and brochures. The judges and contest results will be announced at the November 2021 YTHS Annual Haiku Retreat in Asilomar. Soon afterward they will appear on the YTHS website: www.YTHS.org
 - ♣ For a paper copy of the contest results send a self-addressed stamped envelope (SASE) marked “Contest Winners.” Those abroad please enclose a self-addressed envelope (SAE) plus enough postage in international reply coupons for air mail return.
-



HSA Merit Book Awards Submit Now

For books published in 2020

Please send submissions for the Merit Book awards now. The deadline is February 15, 2021.

Publishers, authors, and others may nominate a book by sending two copies to:

Gary Hotham
Haiku Society of America 1st VP
10460 Stansfield Road
Scaggsville, Maryland 20723
USA

Read the full guidelines [here](#).



Special Holiday Offer

Dear Ones

Mulling around trying to decide what might be the perfect Christmas or Hanukkah gift for your loved ones? Consider giving the gift of poetry. To sweeten the deal, I am offering special holiday pricing on my newly released chapbook, as well as my previous collection. Both of these books won awards and feature stunning cover art.

In addition, I am extending an opportunity to see a recently recorded live Poetry & Music performance or a live narrated Art Exhibit and Artist's Talk (see links below). Creative fun during this time of sheltering in :)

May you and your loved ones be well and have a peaceful and blessed holiday!

Much Love,
xo Renée

Special Holiday Offer

Purchase both books (shown below) and receive Free Shipping, along with your choice of a letterpress printed Broadside of one of Renée's poems, or a Postcard of a sumi ink haiga painting by renowned Romanian artist Ian Codrescu, featuring one of Renée's poems. A

personalized message to your loved one will be included, at your request.



This One Life
by Renée Owen

Backbone Press announces the Second Place Winner of its Haiku Chapbook Contest, *This One Life*, a newly released collection of haiku from poet Renée Owen. The book's cover features evocative art by talented local artist and arts educator Betsy Kellas. Betsy's praise for the book: "I find the poetry both immediate and transportive - here and there at the same time, in the same moment of awareness. So many words, lines, entire sections, take my breath away, make me gasp with recognition..."

Now available from [Renée](#) (for \$10 + \$2 shipping OR free pickup) or direct from [Backbone Press](#).

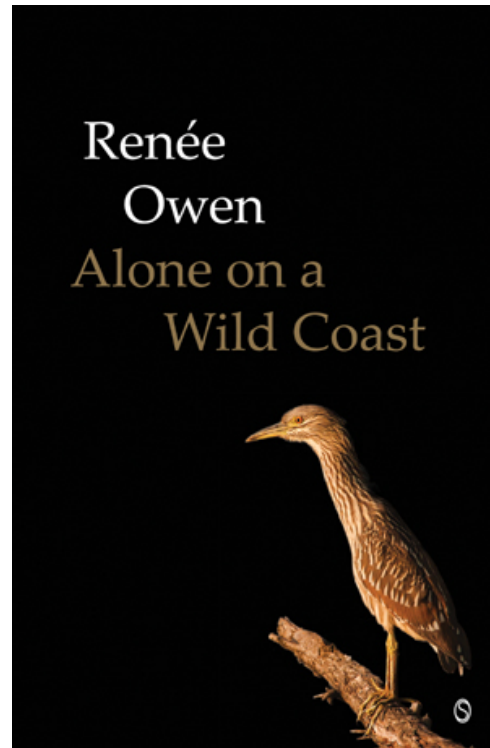
Alone on a Wild Coast
by Renée Owen

Alone on a Wild Coast received a Touchstone Book Award from The Haiku Foundation and an international prize in the annual Snapshot Press Book Awards. This compelling collection offers a modern take on the traditional Japanese genres of haiku, sequences and haibun (short prose poems).

Charles Trumbull, Editor emeritus of *Modern Haiku*, writes of the book: "... Renée's work is... some of the most beautiful being written today, ... both classical and modern at the same time...." A beautiful gift for any nature or poetry lover!

Available from the [author](#) (for \$15 + \$2 shipping OR free pickup)

or directly from the [UK publisher](#).



Online Treats

Art & Poetry from your Living Room (free)

**[Link](#) to Recording, recently released Poetry & Music Performance, with Renée's poetry and Brian Foster playing hauntingly beautiful shakuhachi Japanese flute:

**[Link](#) to narrated Video of Art Exhibit (which Renée recently Curated & exhibited in at GRO): (click on the left box and then double click to get Full Screen)

**[Link](#) to Artists' Talk of Falling Open Exhibit (which Renée recently Curated & exhibited in at GRO): (click on the right box and then double click to get Full Screen) Watch the whole Artist Talk, or move the red button at bottom to 51.23 min to hear me speak at end.

Art: [go here](#).

first frost

first frost is a new print journal of haiku and senryu edited by Michael Dylan Welch, Elizabeth McMunn-Tetangco, Eric Burke, and Dale Wisely.

Each issue will be limited to a maximum of 48 poems, no more than two per page.

The editors will choose "best of issue" awards.

Submissions for our first issue (May 2021) are now open and we welcome an opportunity to see your work.

<https://www.firstfrostpoetry.com/>



Tandem: The Rengay Journal

The new journal devoted to rengay is accepting submissions from January 01 to January 31, 2021.

***Tandem* Submission Guidelines**

Please read guidelines thoroughly prior to submitting.

Submission Windows

Spring issue: January 1 - 31 (comes out in April)

Autumn issue: July 1 - 31 (comes out in October)

Submissions

Tandem is a collaborative rengay-only journal. Submissions must be in-hand by the end of the submission period.

Only one submission per submission period. A submission consists of up to 5 rengay per person. Rengay must be previously unpublished and not under consideration elsewhere.

person. Rengay must be previously unpublished and not under consideration elsewhere. 'Previously published' includes print and online journals, as well as public social media, such as blogs, etc.

We are accepting only 6-verse rengay. Rengay may have 2, 3, or 6 authors, in the following formats:

2 authors (A & B): A-3 | B-2 | A-3 | B-3 | A-2 | B-3

3 authors (A, B, & C): A-3 | B-2 | C-3 | A-2 | B-3 | C-2

6 authors (A, B, C, D, E, & F): choose either format for 2 or 3 authors.

A-3 | B-2 | C-3 | D-3 | E-2 | F-3 **or** A-3 | B-2 | C-3 | D-2 | E-3 | F-2

Indicate the author of each verse by placing initials next to each (these will be removed in final print form).

Submissions may be made by email or postal mail (addresses below). Postal submissions must include an email address or a phone number.

Email submissions—Put “TANDEM SUBMISSION” in the Subject line to make sure it isn't accidentally overlooked. Please include rengay in the body of the email. NO attachments. Note any special formatting in your email text. Include the full names of all the authors as they wish them to appear in the journal, as well as the location of each author (City, State/Province, Country).

Include a short bio for each author (maximum of 50 words each). Each bio should include one fun fact about the author. [We prefer bios that aren't lists of publications.] Send to Marcyn Del Clements -- tandem(dot)mclements(at)gmail(dot)com

Postal Submissions—Send to: Marcyn Del Clements, 412 Furman Drive, Claremont, CA 91711-1602 United States

Receipt of submissions will be confirmed by email within two weeks of receipt. If you do not receive this confirmation, please email Marcyn.

Selection

Submissions will be read and considered by the entire editorial staff. Rengay will be accepted when at least two of the editors have chosen the poem for inclusion. Selections will be made within 2 months of the end of the submission periods. Poets will be notified as to whether or not their poems will be included. Acceptance notices will also include the poem, to confirm spelling and formatting. Each issue will feature an “Editors' Pick”: a favorite rengay from the previous issue.

If you have any questions regarding submissions, contact either Ignatius Fay (tandem(dot)ifay(at)gmail(dot)com) or Seren Fargo (tandemrengay(dot)seren(at)gmail(dot)com)

Links to sites for writing Rengay

Michael Dylan Welch's website, *Graceguts*, has a page devoted to essays about rengay, including what it is, how to write it. The site offers several essays on rengay and a list of pertinent links. A wealth of information.

<http://www.graceguts.com/rengay-essays>

The Rengay Verse Form by J. Zimmerman is a website devoted to defining rengay and how to write them. <http://www.baymoon.com/~ariadne/form/rengay.h>



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