

frogpond



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WORD FROM THE EDITOR

ESL

The New Year is well underway, a year of celebration for the Haiku Society of America and—I hope—for each of us a year of inner growth and increased awareness of what it means to be truly alive and 'at home' on this planet Earth. May that awareness focus clearly on the moment and whatever the moment's experience may be. May haiku bring you joy!



new year striking i hold tight to my glass

Frank K. Robinson

a crow flies away
this winter morning
—the bare branch quivers

Matthew Louvière

in Gauguin's hut
his last picture
Breton snow

Tony Quagliano

suddenly
the pregnant woman's shout
—Year of the Dragon

Anthony J. Pupello

MUSEUM OF HAIKU LITERATURE (TOKYO) AWARD

\$25 for best previously unpublished haiku
from *Frogpond X:4*

walking alone
the way oak leaves
refuse to fall

Carol Dagenhardt

WINTERING OVER: NEW YORK HAIKU

From the fire escape
the cry of the mourning dove
wintering over

New condominium
its exhaust grate claimed by
a new derelict

Wind chill minus five
the piercing whistles
of the starlings

The young mother
stoops to warm the child's mittens
between her gloves

Between lace curtains
the white cat's eyes
follow a snowflake

A crow flies down
to land in the new snow
its voice ringing

Madison Avenue
a row of ginkgoes mulched
with old Xmas trees

Suet on a string
suspended from a snowy branch
three sparrows make it spin

In the shadow of
office buildings, bagpiper's
Amazing Grace

Doris Heitmeyer

New Year's Eve
an old woman tapping
her cane

with the tip of his cane
the old man plays
in a mud puddle

Margarita Mondrus Engle

New Year's Eve
no moon
to dim the stars

seeing stars no longer there
not seeing the new ones

Lesley Einer

new year's eve
all the lights left on
in empty rooms

Carol Dagenhardt

New Year's Eve—
the old cat asleep
in the same corner

Leatrice Liftshitz

where railway workmen
waved to us last summer
dump trucks piling snow

bark stripped,
the straight trunk of a tree
dead even in winter

along its bank
the winter river piling ice
back upon itself

L. A. Davidson

Below cloud-high plane
A calligraphic pattern—
Winding frozen stream.

Edythe Polster

Street children
huddled like winter sparrows
in the pelting rain

Starless winter night . . .
across the stubbled field
the cold cry of snow

Frank Trotman

the snow drift
wears a window
of lamp light

Eugene Warren

snow buries war dead
in the dusty newsreel
whir of the ceiling fan

window where someone is dying
the lamp's
double image

window where someone has died
steam from the new
tenant's bath

above the crematorium
a wisp of cloud
& an airplane

LeRoy Gorman

mugs of weak green tea
& Vladivostok black bread—
winter harder here

after years
 opening her Bible—
 dried floribunda

Maria Jakketti

through steamy windowpanes
shadows of snow
falling

Stephen Spieckerman

—all night long the wind—

all night long
she is restless in bed
the wind

she moans in her sleep the house creaks

with love on my mind
i go to kiss her suddenly
a door slams shut

drifting in and out
of an uneasy sleep
snow turns to rain

the windowpane rattles me from dreams of death

unable to sleep
my mind so full of thoughts
all night long the wind

nick avis

A spider climbs
the white curtain
snow still falling

David Elliott

down through the winter light
and shadows of the sick room
a spider on a thread

first light through the window
catching the white hands
of death

beside the comatose face
another white petal
has fallen

deathwatch
we gaze at the rectangle of light
the mirror

Larry Gates

no one—
snow flakes
on a tongue

Michael Genth

winter sunset cloudwhite salmoning

Robert S. Pendell

winter reeds
the drawing on rice paper
rattles in the wind

buddha-rock on the beach
round-shouldered

James C. Sherburne

Bashō's crow
glistening on the ochred page—
snow clouds the window

E. K. Cummings

Beneath
the
frozen
pond

A
baseball
playing
frog

Dreams
of
catching
flies

(for Bashō)
Zaveja

a fly
buzzing round the window . . .
outside, cold winds

chips fall!
he whacks away at
his unfinished Buddha

Anthony Manousos

THREE TANKA

too many
memory tanka—
oh, let me
suck a line
into the very core of now

there are still
bitter sutra
to chant,
lines deep
as last night's sour

it's not
at peak-efficiency
I gather
my inch
of now

Sanford Goldstein



mourning dove's
hollow voice
filling the chapel

in the crack
of a grey stone
a dead bird

Ann Newell

BETWEEN THE TEETH OF ICICLES
Kasen Renga

Virginia Brady Young
Leon Zolbrod
L. A. Davidson

Between the teeth
of icicles, how far
the winding road. Y.

Pulling her collar up tight
she wards off the bitter wind. Z.

First cold night
from the street below
a burst of song. D.

She begins to dance, to waltz
and sway. He begins to laugh. Y.

Light from the full moon
casts deep shadows everywhere,
just like long ago. Z.

Horizon of dark clouds
momentarily mountains. D.

He journeys due north
to the land of night, concealing
his purse. Y.

Big eyes bulging from his head
and ruddy face pocked and scarred. Z.

In a moonscape
of old volcanic rocks
a few tiny plants. D.

Heat of desert, cold of desert—
the wandering iguanas. Y.

The course has been set
and soon the Galapagos
will be behind us. Z.

Stormy waters just sailed through
more turbulent looking back. D.

Gazing up at geese
quiet in their glides—
the bite of cold. Y.

With a few more nights like this
the leaves will be turning red. Z.

A church festival
resounding with laughter—
the harvest moon. D.

Widow spinning in a waltz
tries but can't slow down. Y.

Can I or can't I?
That is a measure of life
now and forever. Z.

Caught between strong tide and wind
trying to turn the boat in time. D.

Pull of palm trees
in a storm but still the earth
is there!

Y.

The Fort Lauderdale Strikers
just couldn't whip the Whitecaps.

Z.

Hell for leather
the youngster on her cayuse
turns the breakaway.

D.

The road winds but—
she never misses a turn.

Y.

Banks of morning fog
obscure visibility;
the green pines look grey.

Z.

World problems being aired
over grandmother's china.

D.

Watching her
slice a melon, my eyes follow
the knife.

Y.

Sweat breaking out all over,
when will the fever subside?

Z.

Still asking—
T-shirts to politics—
"Where's the beef?"

D.

Questions! Questions! Ducks
quacking, crows scolding.

Y.

The answer will come.
Just wait for the moon at dawn
under thick white frost.

Z.

Shivering by the mailbox
she rips the letter open.

D.

Widening the wound,
a wing goes down
to darkness . . . Y.

If only that child might live
and come out of the coma. Z.

Rain on black furrows,
and on trees edging the fields
swollen leaf buds. D.

Lake stillness: a girl
drops pebbles into clouds. Y.

As we stroll along
blossoms swirl in the evening sky
much like long ago. Z.

Certain it will work this time
wishing on the first bright star. D.



old woman
visiting graves . . .
snowy feet

dead winter
starlight pacing
brittle path

Loren Mattei

THE HSA MERIT BOOK AWARDS
for books published during 1985 and 1986

First Prize, \$100.00:

THE RIBS OF DRAGONFLY by Rod Willmot (Black Moss Press)

Second Prize, \$75.00:

STATION STOP by Richard Tice (Middlewood Press)

Third Prize, \$50.00:

NEON SHAPES by R. W. Grandinetti-Rader (Jade Mountain Press)

Awards for Special Recognition: (listed alphabetically)

BETWEEN HAIL MARYS by Adele Kenny (Muse Pie Press)

CASTING INTO A CLOUD by Elizabeth Searle Lamb (From Here Press)

REARRANGING LIGHT by Alexis Rotella (Muse Pie Press)

SELECTED HAIKU by Nicholas A. Virgilio (Burnt Lake Press)

Awards for Recognition in Specific Categories

Translation:

MONKEY'S RAINCOAT translated by Lenore Mayhew
(Charles E. Tuttle)

Textbook/Scholarly Work:

THE HAIKU HANDBOOK by William J. Higginson with Penny Harter (McGraw-Hill)

Anthology:

THE HAIKU ANTHOLOGY edited by Cor van den Heuvel
(Simon & Schuster)

Judges:

John K. Gillespie (New York, NY)

Peggy Heinrich (Westport, CT)

A LITANY FOR THE LIVING

—with a nod to Nick Virgilio's
"Litany for the Dead"*

by
Geraldine C. Little

Van Gogh yellow
in the storm-wounded maple
this morning

dead bell silenced

distracted
from Keats' mellow fruitfulness
by an inchworm

dead bell silenced

the blind girl
with perfect pitch tunes
water glasses

dead bell silenced

clapping hands
at the goose symphony,
red-cheeked child

dead bell silenced

at lake edge
a middle-aged woman makes
a paper boat

dead bell silenced

dusk—
the old couple recite
Shakespearean sonnets

dead bell silenced

upstairs, candlelight
on two bowls of colored leaves—
young lovers twisting

dead bell silenced

moonset—
the sharp pungency
of garlic buds

dead bell silenced

*Note: *Modern Haiku* XVI, No. 2
(Summer 1985)



wrapped in brown robes
friar laughing
in snowstorm

Steve Dalachinsky

the cat—
a little buddha
in the courtyard

Jennifer Brutschy

BASHO TIMES TWO
—An Essay Review—

William J. Higginson

Lenore Mayhew, translator, *Monkey's Raincoat: Linked Poetry of the Bashō School with Haiku Selections*. Rutland, VT and Tokyo: Charles E. Tuttle Co., 1985. 151 pp. paper and hardcover.

Lucien Stryk, translator, *On Love and Barley: Haiku of Bashō*. Hammonds-
worth, UK and New York: Penguin, 1985. 92 pp. paper.

What was the itinerant poet and teacher Matsuo Bashō (1644-94) really like, and how did he spend his days? Certainly his many short poems, which we now call "haiku", tell us something about the poet Bashō. From light-hearted empathy

Winter's first rain
monkey needs
a raincoat too.

tr. Mayhew

Winter downpour—
even the monkey
needs a raincoat.

tr. Stryk

to the observation of nature's reliability

Leaning to the sun
hollyhocks
in summer rain.

tr. Mayhew

June rain,
hollyhocks turning
where the sun should be.

tr. Stryk

and an appreciation for the richness of experience

The lark singing
bound up in his measure
a pheasant's voice.

tr. Mayhew

Over skylark's song
Noh cry
of pheasant.

tr. Stryk

we begin to see the varying moods of a complex person. This diversity, this range from utter frivolity to despair, from deep appreciation of life's sweetness to penetrating suggestions of its pointlessness, marks Lucien Stryk's collection of nearly a quarter of all Bashō's known haiku in *On Love and Barley*.

While Stryk gives us a good portion of Bashō's private vision, the Japanese of his day knew him as a master and teacher of *haikai no renga*, the light, collaborative verse that dominated centuries of Japanese literature. *Sarumino* ("monkey's raincoat") is the masterpiece of Bashō's poetics, and

the four renga which make up its core have been presented in two previous books by scholarly translators Earl Miner and Cana Maeda. But Lenore Mayhew's direct, clear translations in *Monkey's Raincoat: Linked Poetry of the Bashō School with Haiku Selections* offer us for the first time in English a good look at the public Bashō.

In Bashō's day people had parties to write renga. The typical renga of thirty-six stanzas by two or more poets taking turns gave many opportunities for showing off poetic skill. One-ups-manship was common, and such exercises had little use beyond demonstrating the prowess of their participants to each other. Few renga survived to be published.

Renga poets compose stanzas, but the heart of renga writing is making the graceful or radical shift from one stanza to the next. All too often a renga poet thinks to do well by writing a fine-sounding stanza. Such a stanza may shine by itself—and may eclipse the larger poem of which it is a part. Writing renga challenges egos as well as skill.

Bashō first became dear to the hearts of Japanese poets because of his mastery of renga. He certainly wrote great opening stanzas (which we now read separately as haiku). But he also knew how to shift the direction of a renga away from such traps as too striking an image, or vagueness, or an emotional spiral leading to a dead end. And he gave those who followed him opportunities to go forward in new directions of their own.

This Bashō livens things up when Kyorai presents a cool and overly romantic image:

In the thin light after sunset
he climbs to the temple
at the summit. —Kyorai

All the cuckoos
dancing in the trees. —Bashō

He particularizes the vague image of the hermit Nanao into a set of physical sensations that sends a chill down our spines:

Nanao in Noto—
a grim winter. —Bonchō

Old age
sucking on
fish bones. —Bashō

He knows how to enjoy the sensual pleasures even when interrupted by distasteful things:

Evening—
eat pike
and smell the wind. —Bonchō

After the water leech
the pleasant scratch. —Bashō

And when thoughts of life's vicissitudes overwhelm, Bashō knows where to look, what to see, providing an opening for the calmness that suggests anticipation:

Out of the rain but . . .
change and death. —Yasui

The wild heron
sleeping:
undisturbed nobility. —Bashō

Lap, lapping of water,
perceptible stir of water grasses. —Bonchō

Bashō's skill at keeping a renga on track, at balancing what went before and providing the possibility of a new direction, a new perception, pervades these renga of *Monkey's Raincoat*. And in Lenore Mayhew's wonderfully simple and unaffected English his equally simple and unaffected genius shines through.

Stryk's reading of Bashō is not so simple, not so unaffected as Mayhew's. Often he falls into wording more vehement than Bashō's (for example, "downpour" and "should be" in the first poems quoted above). Bashō's two most famous haiku come out thus in Stryk's renderings:

On the dead limb squats a crow— autumn night.	Old pond, leap-splash— a frog.
---	--------------------------------------

Stryk seems not to trust the meaning of Bashō's "dried" or "leafless" branch or autumn "night-fall". He must push us to the extreme: "dead", "night". We are no longer on the continuum, but at the end. And the devilishly matter-of-fact tone of the *furuike ya* gets lost in Stryk's apparent attempt to re-create the experience that caused Bashō to write "old pond . . . a frog leaps in water's sound" (a transcription accurately reflecting the original's utterly simple words—and grammatical complexity).

Perhaps Stryk is following Bashō's advice to test a poem a thousand times. In at least three instances he presents two translations of the same poem, so we have a chance to examine his practicing more closely than we can with most translators. In the following pairs, the version on the left appears earlier in the book, separated by at least twenty poems and six pages from the second.

Search carefully— in the hedge, a shepherd's purse.	When I bend low enough, pursweed beneath my fence.
---	--

These seem like two drafts of a poem-in-progress. Since Bashō left a few versions of some of his poems, we may wonder if these differing translations reflect differing originals. However, the Iwanami Shoten collections of Bashō's works give this and the next example in only one version each, and no similar poems they might be confused with. Both poems are famous; probably the editors would have included known variants.

Another source of variation: The original's *kakine* means both "hedge" and "fence" in English. And the same wildflower may be called one thing in Massachusetts and something else in Vermont. Also, many plants in Japan have no exact equivalents in the New World. These "translator's options" show up clearly in the two versions above; they do not explain other striking differences between them.

Mountain path—
sun rising
through plum scent.

Sudden sun upon
the mountain path,
plum scent.

From Stryk's first version of this famous haiku we might suppose Bashō was simply walking on a mountain path, and saw the sun rise "through" the plum scent, perhaps suggesting the morning mist common in the mountains. From the second it seems Bashō saw the sudden sunrise, which illuminated the mountain path, and then became aware of the scent of plum blossoms. But neither conveys the sense of joy and wonder suggested by the difficult-to-translate *kana*, and in the revelatory order of the original images:

mume ga ka ni
notto hi no deru
yamaji kana

in plum's scent
suddenly the sun comes up
ah, mountain path

What does this poem tell us of Bashō's experience? Apparently he could smell plum blossoms while walking along, when the sun "suddenly" came into view, sharply lighting up the mountain path seen only in shadow before. The exclamation arose from both the sudden visual revelation, and from his joy at being on the mountain road—his joy in travel for the wonders, such as this, which it brought him.

It is easy to pick apart any particular three lines in a work of translation so substantial as Stryk's *On Love and Barley*. However, this example, the pairs of twice-translated poems, his almost casual attitude toward the internal order of the originals, and the tendency to carry to extremes in English what is only pointed toward in Japanese, suggest that these translations may have more of Zen than of literature, a problem which has interfered with our understanding of haiku since R. H. Blyth's voluminous comments on Zen in the so-called "wordless poem".

For comparison, here is Mayhew's version of one of Bashō's haiku:

takotsubo ya
hakanaki yume o
natsu no tsuki

Octopus traps
evanescent dreams
under the summer moon.

Here is the same poem, translated first by R. H. Blyth and then by Harold G. Henderson:

The octopus trap:
Fleeting dreams
Under the summer moon.

Octopus traps: how soon
they are to have an end—these dreams
beneath the summer moon.

Both Henderson and Blyth agree, and Mayhew agrees with them, on the sequence and content of the primary meanings involved in this poem. (The number of traps is ambiguous in the original.) Mayhew omits any reflection of the emotive *ya* of the original, poorly shown in Blyth's and Henderson's colons and in the latter's "how soon". None of the three has adequately dealt with the unusual grammatical relationship between *yume* ("dreams") and *natsu no tsuki* ("summer moon") indicated in the minute word *o*, though "under" and "beneath" represent attempts. Mayhew's version is at least as good as the others, and has a more mellifluous ring to it while avoiding Henderson's wordiness.

Throughout her book, Mayhew has stuck to the simplest language possible with accuracy, with images in an order close to that of each original. While her translations do not duplicate the exact order of the original's images in every case—a practical impossibility—and a few of her ways of dealing with specific problems may grate on some sensibilities, Mayhew's *Monkey's Raincoat* is a satisfying way to encounter the renga of the Bashō school in English. She presents the first such effort I can read with pleasure instead of constantly wondering why the translator did *that* to surmount some difficulty or other.

Mayhew's less-than-fifty pages of introduction and spare three pages of notes give even uninitiated readers everything needed to appreciate the work. And the joy of finding Bashō's disciples handsomely represented adds greatly to the book's overall value. I would have been glad to include it in *The Haiku Handbook* bibliography, and will in the next edition.

On Love and Barley will also find its way into that bibliography, and I have already given personal thanks to Lucien Stryk for permission to quote an engaging passage from another of his books in mine. While *Monkey's Raincoat* wins my vote for the better translation job of the two books under review, lovers of haiku will definitely want to add Stryk's book to their reading. His work, though idiosyncratic, is spare and dynamic. Aside from a translator's quibbles, most of his versions are a pleasure to read. The selection from Bashō's haiku is excellent, with many poems infrequently found elsewhere in English.

Though the connection between Bashō's haiku and his Zen is often overstressed, Stryk's introduction places the poet in the context of a tradition of Zen practitioners who were also poets, a tradition Bashō surely would not reject. Unfortunately, Stryk repeats part of the apocryphal Zennist tale relating to the original composition of the "old pond" haiku; perhaps he should have consulted scholarly instead of Zennist texts for accurate information.

Stryk rightly points out a number of Bashō's haiku with clear relationships to his Buddhist understanding. We could as easily note the lush aestheticism in Buson's haiku, the Pure Land Buddhism in Issa's, and the Confucianism in Shiki's, so let no one assume that haiku is strictly a Zen phenomenon from this.

Nor should we believe that Bashō's Zen practice made his haiku great. Yes, such study probably assisted him in achieving the striking clarity pervading his poems. But Bashō complained that the demands of poetry interfered with his religious goals. As Makoto Ueda has translated him, Bashō said, "No sooner have I decided to give up poetry and closed my mouth than a poetic sentiment solicits my heart and something flickers in my mind. Such is the weird power of the poetic spirit."

More important, Bashō suggested that poets stick to artistic and literary objectives: "Learn of the pine from the pine" and "On tongue-tip turn a thousand times." That is, study the objects you would write of, and practice the literary craft. The seeming artlessness of the highest art takes study and practice in the art, not religion.

The obviously Zen-influenced haiku of Bashō have what some call—less than charitably—"the stink of Zen". Bashō's best haiku are not among them. Many of his best haiku are in Stryk's *On Love and Barley*.

So, each of these books provides a piece of the answer to the question: Who is Bashō? For a view that balances Bashō the poet and Bashō the teacher, Bashō the almost monk and Bashō the artist of the human community, we need both.



thirteenth century
spire of the church
pierces the old sky

into the churchyard
an old hymn
falls on deaf ears

Ruby Spriggs

my best friend's funeral
reflections of the stained-glass christ
on his casket

for Dave Ruxton
died February 6, 1987

Jerry Kilbride

winter burial
on the bare branch
a cocoon

Bob Gates

all around
the stone beach
untouched snow

Gloria Cunningham

after a decade
news *In Memoriam*
stabs deep

Janice Bostok

Winter beggar:
only the eyes and the cup,
his face never moves

Two grocery carts
neatly full of all she owns:
last year's smile stolen

Hand cupped just above
his missing leg:
rain and three pennies

Her man down the street,
she panhandles looking back
from time to time

Guarding thru the night
the cold-weary panhandled street:
trim, tanned mannequins

Richard Thompson

on the steam grate,
sitting in lotus position:
city Buddha

on the cardboard box
holding the frozen wino:
Fragile: Do Not Crush

Nick Virgilio

QUATRE SAISONS DANS LES CIMETIÈRES DE PARIS, 1985

Littering the snow
on Modigliani's grave-slab,
dozens of yellow roses

Searching for Bernhardt,
I stumble upon Proust—*Swann's Way*
buried in my rucksack

How Oscar would have adored
these pink-haired dandies
playing Pink Floyd

Even more delicious these plums
and my lover's stained lips
near Apollinaire's grave

On Sartre's grave-slab
strands of dried gladiola
and a perfect tomato*

Inserted above Tristan Tzara,
the bayonet from my boot—
my lover's nihilist smile

Head bent in silent prayer
a girl reads *Les Fleurs Du Mal*
over Baudelaire

Still smoking with black hashish—
my pipe, left among colored leaves
on Baudelaire's grave-slab

Elliott Richman

**Modern Haiku*
XVII, No. 2
Summer 1986

Coming home
a Cabbage Patch doll
passes through Customs

Sydell Rosenberg

on the porch, the cat
waiting to be taken in
with the newspaper

Gayle McDonald

ghetto:
dice outshouting
the dog pound

on the orange
I'm eating
today's lottery number

Frederick Gasser

shrill laughter the room growing cold
**
the bookstore's cat rubs against my legs

Andrew L. Wilson

At his yard's edge
the Raggedy Ann doll
moons all visitors

Tom Bilicke

River flooding
as the red sunset
becomes a lake

Winter rain—
its icy breath

Ben Pleasants

cold rain
leaving the old armchair
by the curb for pickup

Rosamond Haas

custody hearing—
the stenographer's keys
trace my heartbeat

Raymond J. Stovich

crumbled into dust,
a letter from the boy
at Iwo Jima

Gloria H. Procsal

gold leaf worn off
the teapot handle—
another Christmas gone

February thaw—
footprints through the snow
growing larger

Dorothy McLaughlin

tonight your face
in the river, father,
wrinkles with wind

airing out his winter coat,
bittersweet
hard in the pocket

falling below zero:
mother's candle still
burning outside in the jar

New Year—
the candle
broken in two

Bill Pauly

on the cold
mirror, in it
a fly

Clark Strand

long winter night—
from the kitchen the sound of
drip drip drip

a long way from shore
the ice on the lake shifts
with a snapping sound

Kent Anderson

WORTH REPEATING

Editor's Note: The following piece is reprinted from *Nagasaki Harbor Light: An English Language Monthly* Vol. 3 No. 3 (March 15, 1987) by the kind permission of the editor, Mr. Brian Burke-Gaffney. Special thanks to Helen Dalton who sent a clipping to me and later shared Mr. Burke-Gaffney's address and a copy of the magazine. ESL



THE FIRST "HAIKU" WRITTEN BY A EUROPEAN

Hendrik Doeff (1776-1835) came to Nagasaki in 1799 to work as a clerk at the Dutch trading post on Dejima Island. Four years later he was promoted to director, and he held this position for 14 years—the longest among the directors of the post over the more than two centuries it was in operation.

Doeff's sojourn here was a turbulent one. During the Napoleonic Wars (around 1805) Dejima was the only place in the world flying the Dutch flag, and the port was visited on more than one occasion by belligerent English ships.

However, one of the results of his long stay in Nagasaki was that he made considerable progress in Japanese language studies. Among other things he helped to produce the first Dutch-Japanese dictionary. He also composed a number of poems in Japanese. The following *haiku* is undoubtedly the first such poem composed by a European:

haru kaze ya
ama koma hashiru
hokakebune

gliding on the spring breeze
here and there across the water:
boats of mast and sail

(tran. by BB-G)

The poem is extremely simple, but it is interesting that Doeff uses the words *ama koma*—an expression from old Nagasaki dialect meaning "here and there"—instead of a more common term in standard Japanese.

HAIKU FROM MALLORCA

in the boatyard
about to wipe the dew
from varnished spars

still more helpers
to get the harpsichord
onto the boat

going home at night
half way up the hill
warmer air

the school trip
to the monastery
silence again

in the old cloister
I lean against a pillar
the piano lesson

at the new house
without vinegar
do we have a lemon tree?

between his hands the red silk
smells faintly of her

cigar smoker
gone down the lane
behind the roses

Dee Evetts

In the old redgum
a flock of raucous galahs
flowers the tree pink.

Along the ridgeline
vees of wild ducks scythe the sky
and darkness pours through.

From the dark estuary
fishermen haul in a hairy net
the moon!

Mark Miller

unable to resist a giveaway the grey kitten is brought home

Janice Bostok

the cold
between his coming and going
—even colder

pelican out in the cold
wind, 'lovely day'
a drunk calls from shore

soundless
in the valley, sheep
moonwalking

Melodee Unthank

New England spring—
in pockets of snow melt
tips of white crocus

Peggy Heinrich

a wooden gate
the sky begins to crumble
upright posts

planting onion sets
the roar of the ocean
that much louder

cutting an onion
all the halos
fall in the soup

Jane Reichhold

last child gone
I forget and set the table
for three

LaVaughn Hess

news of his death
in winter rain red buds
falling from the plum tree

waning snowmelt;
new pond
shallows

Gloria H. Procsal

January first
Only the rattle of the whirlwind
On the deserted street

Wilma C. Perryman

winter drought—
a bird's nest crumbles
in the cold wind

the early dark,
barber's scissors whispering
close to my ear

Daniel Liebert

Snowbanks!
my stomach racing
the sled

Andrew J. Grossman

outside the Tatami Room
the neat rows
of Reeboks

Adele Kenny

winter ice storm;
the old cat wants out
wants in

cold north wind;
rustlings in the attic
the old cat stretches

Denver Stull

BOOK REVIEWS

Matsushima (Pine Islands): Haiku by Gerald Vizenor, Nodin Press, Minneapolis, 1984, 88 pages, \$5.95.

Reviewed by Richard Bodner

Matsushima, ah!

Ah, Matsuhima!

Matsushima, ah!

—*Basho*

A book titled "Matsushima," after Basho's poem and the dramatically scenic pine islands, should be both beautiful and irregular, with frequent surprises and with changing relationships between man and nature, mind and object, art and artifice. *Matsushima* is such a book—as a physical object (with texture, press-impression and body); as an aesthetic entity (with the pleasing layout of Elizabeth Edwards and the energy-charged calligraphy of Haruko Isobe); and as an adventure in haikai (with poetic explorations off the beaten path).

Matsushima contains 110 haiku, arranged by seasons, and an eleven-page, six-section introduction—or barrier-gate—that blocked my first four approaches to the poetry. Parts of the prose are poetically evocative (e.g., "Haiku dreamscapes"), and all the parts are *provocative*, but only the last section, "Haiku and haibun," about Basho's visit to the pine islands and his *Oku no hosomichi*, fits as *introduction* to the work at hand. Readers who begin at the beginning may never get past the thought-provoking thicket of ideas and associations, however, so I suggest saving the first nine pages for "Afterwords"—mini-essays not essential to the poetic body of the work.

Readers familiar with Gerald Vizenor may recognize him as half-man, half-coyote—the trickster. *Matsushima* contains work by both halves. The man offers us common experience transformed by the poetic understanding, with the moon of inspiration shimmering in the snail-slime at the crossroads.

cold rain in august
old woman on a park bench
scent of mothballs

november storm
hearts painted on the bridge
crossed out

The trickster, on the other hand, adds coyote feathers to mix, with the joker's grin and the punster's wink.

yellow kittens
pounce around in the short grass
dandelions

At times, the trickster tricks himself, losing the poetry in word-play or making too much of mere cleverness. The wry comment sometimes gets in the way of the primary experience. But what is life—or poetry for that matter—without risk, playfulness, and uncertainty to help wake us, encourage our alertness, and remind us that we are all vulnerable, even Vizenor. Poetry is no safer than daily life—we take our chances and we pay with whatever currency is at hand. So one moment we sigh, the next we groan, accepting that the ridiculous and the sublime turn into each other from moment to moment along the way.

march moon
shimmers down the sidewalk
snail crossing

Besides, some poems that seemed merely surface-clever yesterday reverberate with surprising depth today—and so it goes. Nothing is simple, even simplicity. In the meanwhile, many of these poems will continue to evoke pleasure and provoke insight reading after reading, year after year, as haikai-minded adventurers discover and re-discover through Vizenor's weaving of sun and shadow "the cheerful laughing beauty" of a natural sublimity punctuated now and again by the surprise twist and/or sudden guffaw.

calm in the storm
master basho soaks his feet
water striders



US—JAPAN CONFERENCE ON HAIKU POETRY

The first joint American-Japanese haiku conference was held in San Francisco at the Hotel Nikko-San Francisco on Nov. 8, 1987. It was co-sponsored by Japan Air Lines, the new hotel, and The Association of Japanese Haiku Poets whose president, Kinichi Sawaki, led the Japanese delegation of nearly 40 haiku poets. Approximately 130 American haiku poets attended. These were mainly from the West Coast, but also included Darold Braida from Honolulu as a representative of the Hawaii Education Assoc. and Richard Ellis Tice from Salt Lake City, editor of *Dragonfly*.

Moderator of the 4-hour symposium was Professor Kazuo Sato of Waseda University in Tokyo; guest speakers included Professor Makoto Ueda of Stanford University; Professor Emeritus of the Tokyo University of Fine Arts & Music, Kinichi Sawaki; Mrs. Yoshiko Yoshino, head of the Hoshi (star) haiku group in Japan and editor of *Hoshi Magazine*; Jerry Ball, Professor at Cabot College, representing the Yuki Teikei Haiku Assoc. of San Jose, CA; and Garry Gay, well-known and widely published haiku poet, representing the Haiku Society of America.

Following the formal talks, winners of the JAL-sponsored haiku contest on "fog" were announced. Judges Makoto Ueda, Kinichi Sawaki, and Kazuo Sato chose the winning haiku from 62 Japanese and 97 English haiku entries. Japanese winners were Sakiko Tagami (1st), Tomo Yoshida (2nd, US citizen), Tokuko Arai (3rd), and 9 runners-up whose names are not available; English winners were Jerry Kilbride (1st), Jane Reichhold (2nd), Edwin A. Falkowski (3rd), and 9 runners-up (listed alphabetically)—Jerald T. Ball, Jennifer Brutschy, Garry Gay, Elizabeth Searle Lamb, David E. LeCount, Margaret Molarsky, Helen J. Sherry, Tom Tico, Richard Tice, and Ruth Weiss.

An informal reception followed the program.

The winning English haiku:

fog . . .
just the tree and I
at the bus stop

Jerry Kilbride

unpainted porch
sea fog comes
to a closed door

Jane Reichhold

From Bielawski hill
under overcast—heron
wings winnow the fog

Edwin A. Falkowski

BITS & PIECES

BROADSIDES

The Red Pagoda Broadside Series No. 3 is now available. The two broadsides are by Kurt Fickert and Francine Porad, art by Lequita Vance. From Lewis Sanders, The Red Pagoda, 125 Taylor St., Jackson, TN 38301. \$3 for the pair.

THANKS to Alvaro Cardona-Hines for the drawing of 'the hurrying monk' on the cover.

CONTEST NEWS

See inside back cover for announcement of Merit Book Award rules and deadline for books published in 1987.

Japan Air Lines in cooperation with HSA and Haiku Canada is sponsoring "what promises to be the largest haiku contest ever held in the West, open to anyone residing in the U.S. or Canada." Specific rules are listed on page 44. Most readers of *Frogpond* have probably seen the JAL announcement which gives a brief discussion of haiku, noting also that some 40,000 entries were received in the JAL 1964 English Haiku Contest.

BOOKS AND CHAPBOOKS RECEIVED

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

Correction: *Reed Shadows*, John Wills, \$11.95, postpaid. Sorry for error in X:4 listing.

Addition: *Tanka in English: In Pursuit of World Tanka*, Atsuo Nakagawa, listed in X:3, costs US \$22 (Y 2,900) plus \$3 for overseas shipping; 30 IRCs or international postal money order, no private checks.

Hitch Haiku by Johnny Baranski. Sunburst Press, PO Box 14205, Portland, OR 97214. 1987, 20 page miniature, \$4 ppd. No. 3 in sunburst matchbooks series.

Breve Historia y Antologia del Haikú en la Lirica Mexicana by Ty Hadman. Editorial Domés, S.A. 1987, 88 pps., US \$5.00 cash only (no checks/money orders) from author, Apartado postal 73-211, Mexico 13, D.F., C.p. 03310, Mexico. (In Spanish)

Coincidence by Christopher Herold. Kanshiketsu Press, PO Box 278, La Honda, CA 94020. 1988, 28 unno. pps., \$3.50 ppd.

1988 Poet's Market, edited by Judson Jerome. Writer's Digest Books: Cincinnati. 1987, 476 pps., \$17.95 hardcover.

in the house of winter by anne mckay. Wind Chimes Press (PO Box 601, Glen Burnie, MD 21061 in USA)/Pulp Press (1150 Homer St., Vancouver, BC, Canada V6B 2X6 in Canada). 1987, 80 unno. pps., \$7.50 ppd.

Beneath Bare Cherry Trees: Haiku for Winter by Patricia Neubauer. Artwork by author. 1987, 56 pps., paper edition \$16 plus \$1 p/h (\$2 outside USA) with 25% discount to HSA members; hardcover de luxe edition \$45 ppd. with 25% discount to HSA; query on price of Limited Edition handpainted (no discount). Available from author, 268 Russell Road, Princeton, NJ 08540.

- Blues on the Run: Haiku, Senryu, Sketches* by Francine Porad. Vandina Press, PO Box 1551, Mercer Island, WA 98040. 1988, 28 unno. pps., \$5 ppd.
- North into Autumn: A Haiku Journey Through Upper Michigan* by Rengé/David Priebe. Cloverleaf Books. 1988, 3½" x 5", 42 pps., \$5 ppd. from author, 1347 W. 71st St., Los Angeles, CA 90044.
- Eigo Haiku: Aru Shikei no Hirogari (Haiku in English: A Poetic Form Expands)* by Hiroaki Sato. Simul Press, Inc., Tokyo, Japan. 1987, 251 pps., ¥ 1900. (In Japanese)
- Speaking to the Cows: Farm Haiku* by John Sheirer. Haiku Zasshi Zo, PO Box 17056, Seattle, WA 98107-0756. 1987, 16 unno. pps., \$1.50.
- at a snail's pace* by Raymond J. Stovich. Centerpoint Publications. 1987, 20 unno. pps. Available from author at 2655 Keystone Ave. #50, Santa Clara, CA 95051 in exchange for an autographed book or \$2.
- 'George Swede' by George Swede. Silver Birch Press. 141 E. 27 St., N. Vancouver, BC, Canada V7N 1B3. 1987, (1 haiku) 4 unno. pps., \$1. No. 3 of *The Berkeley Horse*.
- Multiple Personality* by George Swede. Silver Birch Press, address above. 1987, (4 haiku) 8 unno. pps., \$3. No. 6 of *The Berkeley Horse*.



1988 POET'S MARKET: Where & How to Publish Your Poetry, edited by Judson Jerome. Writer's Digest Books, Cincinnati. 1987, 476 pages, \$17.95 hardcover.

Reviewed by Elizabeth Searle Lamb

The *Poet's Market* keeps getting better and better! In this 1988 edition, Judson Jerome, assisted by Katherine Jobst, has put together an updated reference a hundred pages longer than last year's and containing 600 new markets. Some confusion in listing and indexes has been cleared up and the organization of information for each periodical and publisher makes for quick and easy access to what the poet needs to know.

In spite of the new listings, the haiku poet is not apt to find anything new in haiku magazines, but he might get some clues to more general markets where an occasional haiku or haiku sequence would be welcome.

Every poetry magazine editor in the country would cheer if all poets would read and heed Jerome's advice. In "The Poetry Game" 'introduction' he discusses such topics as "Being published," "Networking," "Regionalism," and—the most important—"Manuscript mechanics," "The protocol of submission," and "Some mailing mechanics." It is amazing how many poets fail to meet the simplest points.

The book includes a dozen brief "Close-ups" of poets, editors, publishers, that make for absorbing and valuable reading, plus sections on contests and greeting cards. I heartily recommend the *1988 Poet's Market* to libraries, resource centers, and, above all, to poets!

THE HAIKU SOCIETY OF AMERICA
BYLAWS
As Amended December 5, 1987

ARTICLE I: Name, Address and Purpose

1. This Society shall be known as the Haiku Society of America, Inc. (hereinafter "the Society"), incorporated as a not-for-profit corporation under the laws of the State of New York.
2. The legal address of the Society is: Haiku Society of America, Inc.
c/o Japan Society, Inc.
333 East 47th Street
New York, New York 10017
and can be changed only by a Certificate of Amendment of Certificate of Incorporation of Haiku Society of America, Inc., under Section 803 of the Not-for-Profit Corporation Law.
3. The purpose of the Society is to promote the appreciation and the writing of haiku.

ARTICLE II: Membership and Privileges

1. Membership in the Society shall consist of individuals who pay the annual dues established by the Executive Committee, or those designated honorary members.
2. Honorary membership may be recommended by any member and conferred by a majority vote of the Executive Committee.
3. All members shall be entitled to vote, and shall be eligible to serve as officers and on committees.
4. Each member shall receive: A copy of these By-Laws; an annual membership list, periodically updated; the Society's general information sheet; notices of meetings; timely announcements of contests; and issues of the Society's periodical publications.

ARTICLE III: Officers and Elections

1. The officers shall consist of a president, vice-president, secretary, treasurer, and editor.
2. Nominations for the following year's officers shall be made by the nominating committee or by any member in person or by mail to the secretary at the third quarterly meeting of the Society. To be placed on the ballot, each nominee must have accepted nomination.
3. Ballots shall be mailed at least thirty days prior to the last meeting of the year at which time they will be counted by the secretary who will notify all members at the next general mailing.
4. Officers shall assume office in January for a term of one year, and may run again in succeeding years.
5. The Executive Committee shall consist of the officers.

ARTICLE IV: Regional Coordinators

1. If the Executive Committee shall determine that regional coordinators are needed to further the goals of the Society, then the Executive Committee shall create a number of regions not greater than fifty, and establish boundaries of such regions so as to recognize the then existing geographical distribution of members. Number and boundaries of regions may be reviewed annually by the Executive Committee in conjunction with the regional coordinators of affected regions.
2. Candidates for regional coordinators for each region shall be nominated at the same time and in the same manner as officers except that both nominees of and candidates for regional coordinators must reside in their respective regions.
3. Names of candidates for regional coordinators shall be placed on the annual ballot mentioned in Article III, paragraph 4, and identified by region. A member may vote for regional coordinator in only one region, that in which the member resides.
4. The first Executive Committee to preside under these By-Laws may, at its discretion, inaugurate the establishment of regional coordinators by means of a special election, provided that all other provisions of this article are adhered to.

ARTICLE V: Duties of Officers and Regional Coordinators

1. The president shall assume general supervision of the Society; preside at all regular and Executive Committee meetings; appoint committee members and chairpersons except as otherwise provided for in these By-Laws; and assume responsibility for publicity and public relations, for which a special assistant may be named if so required. With the approval of a majority of the Executive Committee, the president may contract for services on behalf of the Society.

2. The vice-president shall assist the president with the responsibilities described above, and shall perform the duties of the president in the latter's absence.
3. The secretary shall prepare and keep minutes of the meetings of the Society and of the Executive Committee; maintain an up-to-date membership list; be responsible for mailings of the Society to the general membership.
4. The treasurer shall receive all of the Society's funds; keep detailed account books; make a report at each meeting of the Society; present an annual report at the third meeting of each year; and prepare all financial reports required by the government. The treasurer shall be responsible for keeping all financial records for the preceding three years, or for such other interval as may be established by applicable government agencies.
5. The editor shall design, edit, and produce the periodical publication of the Society, and may enlist the aid of associate editors.
6. The regional coordinators shall keep the Society's president, secretary and editor informed of activities relevant to the goals of the Society in their respective regions. Regional coordinators are encouraged to conduct such programs and activities as a majority of the members of the Society residing in their regions may desire. Regional coordinators may convene regional meetings at times and places convenient to members living in their regions, provided all Society members residing in the region and the president and secretary of the Society are notified at least thirty days in advance of such meetings. Meetings so convened may be described as "Regional Meetings of the Haiku Society of America, Inc.", but may not conduct business on behalf of the Society as a whole.

ARTICLE VI: Dues

1. Dues for the next year shall be determined by the Executive Committee before the calendar year ends, and shall be payable at the beginning of the new year.

ARTICLE VII: Committees

1. The Executive Committee, by a simple majority, may establish such standing committees as it deems fit, and elect chairpersons thereof.
2. The president shall have the authority to appoint such ad hoc committees as shall be needed from time to time to conduct the business of the Society. The president may appoint chairpersons of these committees, or may allow the members of such committees to elect their own chairpersons from among the appointed committee members. These committees may include, but need not be limited to: nominating committees; contest or prize committees such as the Henderson Award for haiku and the Merit Book Awards; special program committees; and the like. Each ad hoc committee shall be disbanded upon the acceptance of its final report by the Society, such report to be made to the membership at a quarterly or annual meeting.

ARTICLE VIII: Meetings

1. The Society shall hold four quarterly meetings each year, the third to be concurrent with the annual meeting. Each meeting shall consist of two parts: a business meeting conducted by the president, and a program open to the general public. A simple majority of members present shall decide questions which come before the Society, except as otherwise provided for in these By-Laws.
2. Executive Committee meetings shall be convened by the president or at the request of any officer. Action by the Executive Committee shall require approval by a simple majority of the members of the Executive Committee, whether present or absent.
3. All business meetings of the Society shall be conducted in accordance with Robert's Rules of Order.

ARTICLE IX: Amendments

1. Amendments to these By-Laws may be proposed by the Executive Committee, by a committee formed for the purpose, or by petition of any ten members, sent to the president. Within three months of receipt, ballots containing the proposed change must be sent to the entire membership, with a deadline of thirty days from mailing for return. The ballots shall be counted at an Executive Committee meeting. Of those responding, a two-thirds vote in favor of an amendment shall ratify it.
2. The complete text of a ratified amendment, or the revised By-Laws, must be sent to all members within thirty days of ratification. Unless otherwise provided in the text of the amendment, it shall take effect immediately upon ratification.

JAPAN AIR LINES ENGLISH HAIKU CONTEST RULES

Entrants are requested to submit only one English language haiku, which should consist of 17 or fewer syllables. It must be original, never published and not under consideration for publication or entered in another contest. Entries will not be returned.

The haiku should be written on a 3" x 5" file card (or similar). On the back of the card, please give your name, address, phone number, age, and school (if a student) or profession.

Any subject matter is acceptable, and people of all ages are encouraged to enter. There is no entry fee.

All entries must be postmarked by midnight of March 31, 1988.

Entries should be sent to:

JAL Haiku Contest
P.O. Box 7734
Woodside, NY 11377
U.S.A.

Any queries about the contest **MUST** be made in writing to the above address. Absolutely no phone calls, please.

Winners will be selected by a panel of judges chosen by, and including, Cor van den Heuvel, editor of "The Haiku Anthology" (Simon & Schuster). The decision will be made by April 30, 1988 and winners notified thereafter.

Grand Prize for the winning haiku will be two First Class tickets on Japan Air Lines from any of their U.S. or Canadian gateways to Tokyo, and \$1,000.

Honorable mention will be extended to 200 entrants, all of whom will receive a small gift from JAL and may have their poems published in a pamphlet. Their entries may also appear in the Haiku Corner of the Japanese pavilion in Brisbane, Australia's Expo '88.

Void where prohibited.

GARY HOTTAM
LAUREL, MARYLAND
29 FEB 88

HSA MERIT BOOK AWARDS—1987 BOOKS—DEADLINE APRIL 1, 1988

At the December 5, 1987 meeting of the Haiku Society of America, Inc., held at Columbia University (New York, NY), the diverse nature and abundance of books being published by haiku poets was discussed. It was further discussed that the Merit Award judges are finding it more and more difficult to read and evaluate the large numbers of entries which reflect two years of publications (there were 42 this cycle). In view of member correspondence and discussion, a motion was made, voted upon, and passed to hold the Merit Book Awards competition annually rather than biennially as has been the tradition.

Accordingly, Merit Awards for books published during 1987 will be made in 1988. These awards will only include books which were published during 1987, and entries must be submitted to the president by April 1, 1988. Any entries postmarked later than April 1st will not be eligible. Cash prizes will be awarded (amounts to be determined). There is no entry fee; however, all books submitted will become the property of the HSA in the hope that they will form the nucleus of a haiku library. Judges will remain anonymous until after the announcement of winners has been made.

Send all entries to: Adele Kenny, President
The Haiku Society of America, Inc.
207 Coriell Avenue
Fanwood, NJ 07023

