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*Fifty Years of Haiku*



## Haiku Society of America News

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.

*It's that time of year, again.*

2018 memberships expire on December 31.

If you plan to renew membership and have not already done so, please renew as soon as possible.

We would like to ensure that your reception of HSA periodicals continues uninterrupted.

**Renew Today**

Renew Membership Now

Visit our Website



From the

*President*



Fay Aoyagi  
HSA President  
[fay.hsa.president@gmail.com](mailto:fay.hsa.president@gmail.com)

**Hello, everyone,**

I am a pigeon living in San Francisco, this month's DW (Designated Writer). I know that we city pigeons are not loved by everyone. We poop on your terraces or car roofs. Occasionally, it lands on your shoulder or head. That's not intentional. We eat, we poop, as all living creatures do. Your President is not a bird person. I bet you have more knowledge about avian species than she does.

鴨渡る鍵も小さき旅カバン 中村草田男  
*kamo wataru kagi mo chiisaki tabikaban*

ducks migrate  
the key to a travel bag  
is small, too

*Kusatao Nakamura*

from "Aki no Dai Gai" "Japanese Contemporary Poetry" edited by Okusaki Minko

from *"Nihon Dai-Saijiki"* ("Japanese Comprehensive Saijiki"), edited by Shuosni Mizunara, Shuson Kato and Kenkichi Yamamoto, published by Kodansha, Tokyo, Japan, 1981

Do you know 'homing pigeons,' my distant cousins, are sometimes called 'messenger pigeons?' My cousins have had a very long history. Their ancestors were used in ancient Greece. The Roman Empire used them widely, too. Marie Antoinette was rumored to have one during her imprisonment. They flew in war zones.

I am just curious. Are you guys going back home during the holiday season because you, too, have a homing instinct?

舞ひ舞ひつ空の白鳥透きとほる 加藤知世子  
*mai maitsu sora no hakuchô sukitôru*

dancing and dancing  
swans in the sky become  
transparent

*Chiyoko Kato*

from *"Nihon Dai-Saijiki"* ("Japanese Comprehensive Saijiki"), edited by Shuoshi Mizuhara, Shuson Kato and Kenkichi Yamamoto, published by Kodansha, Tokyo, Japan, 1981

People like swans, right? I will admit their bodies are elegant. But how about their voices? There is a proverb that says 'Heaven doesn't grant a person more than one special talent.' Was the swan told 'you can have either a beautiful body or a beautiful voice, not both' when it was created? In the birds' world, there are no plastic surgeons. We birds don't spend hours putting on makeup. We cannot change our looks like your President, who cuts her long hair short. I think I would choose 'voice,' especially a beautiful one, over a perfect body. You can sing to praise the beauty surrounding you. You are able to sing sadness, as well. As a city dweller, I see happiness and success, as well as broken souls.

みみづくの眠る梢に粉雪舞ふ 飯田龍太  
*mimizuku no nemuru kozue ni konayuki mau*

on the branch  
where a horned owl sleeps  
snow powder falling

*Ryuta Iida*

from *"Nihon Dai-Saijiki"* ("Japanese Comprehensive Saijiki"), edited by Shuoshi Mizuhara, Shuson Kato and Kenkichi Yamamoto, published by Kodansha, Tokyo, Japan, 1981

Is there such a thing as 'beautiful silence?' Silence is golden, right? In the society within which we live, is being vocal necessary for survival? I lead an aggressive life as a city pigeon. Can I write haiku, too? Prof. Henderson, one of your founding members, once said, 'A haiku should be like an iceberg – seven-eighths under water.' Can I flip my wings and tell my story in the poetry format you all love?

stepping on  
hoarfrost  
I hear voices

# Regional News

California



Deborah P Kolodji

## Southern California Haiku Study Group

Eighteen poets met at the Hill Avenue Library in Pasadena for the monthly SCHSG haiku workshop. Scott Galasso started off the meeting by reading a selection from his new book, *Mixed Bag: A Travelogue in Four Forms*.

Then, Greg Longenecker read his winning haiku from the Asilomar Haiku Retreat kukai plus his Second Place winning haiku from the annual Tokutomi Haiku Contest:

first day of the year  
in the garden a junco  
turns over a leaf

~ Gregory Longenecker

A read-around of haiku followed, from the poets present: Debbie Kolodji, Scott Galasso, Wakako Rollinger, Kathabela Wilson, Kimberly Esser, Elva Lauter, Bonnie Santos, Sharon Yee, Toni Steele, Dean Okamura, James Won, Lynn Allgood, Charles Harmon, Greg Longenecker, Yvette Kolodji, and Janis Lukstein. Each poet either read from their own haiku or from the month's sharing of books and journals:

*The Penguin Book of Haiku* edited by Adam L. Kern  
#FemkuMag - 1<sup>st</sup> Print Issue (of the first three online issues)  
*Wind in the Long Grass* edited by William J. Higginson  
*New Bridges*, a haiku anthology by the Portland Haiku Group  
*One Window's Light* edited by Lenard D. Moore  
*Wishbone Moon* edited by Roberta Beary, Ellen Compton, and Kala Ramesh  
*emoji moon* by John Stevenson  
*Nesting Dolls*, the 2018 YTHS Anthology  
*Haiku Greetings From* by Alison Woolpert

After the read-around, the group was also joined by Mary Torregrossa and Yanwei Cai. Moderator Deborah P Kolodji presented a handout on 'Exaggerated Perspective in Haiku,' based upon the essay, 'Issa and Hokusai,' by Hiroaki Sato, from his new book, *On Haiku*, a copy of which was also on hand at the meeting. Issa lived from 1763-1828 and Hokusai lived from 1760-1849. Both men used exaggerated perspectives in the work, from Hokusai's famous painting of the gigantic wave with the tiny Mt Fuji to Issa's haiku about the snail climbing Mt. Fuji. One side of the handout included a selection of examples of Issa's haiku which embody this sensibility, the other side contained modern examples of English language haiku. Poets were then encouraged to write a haiku, then expand it by exaggerating the perspective. An anonymous haiku workshop followed as we discussed what we had written.



photo by Lynn Allgood

**Back Row:** Yvette Kolodji, James Won, Charles Harmon, Kathabela Wilson, Mary Torregrossa, Greg Longenecker, Debbie Kolodji, Yanwei Cai

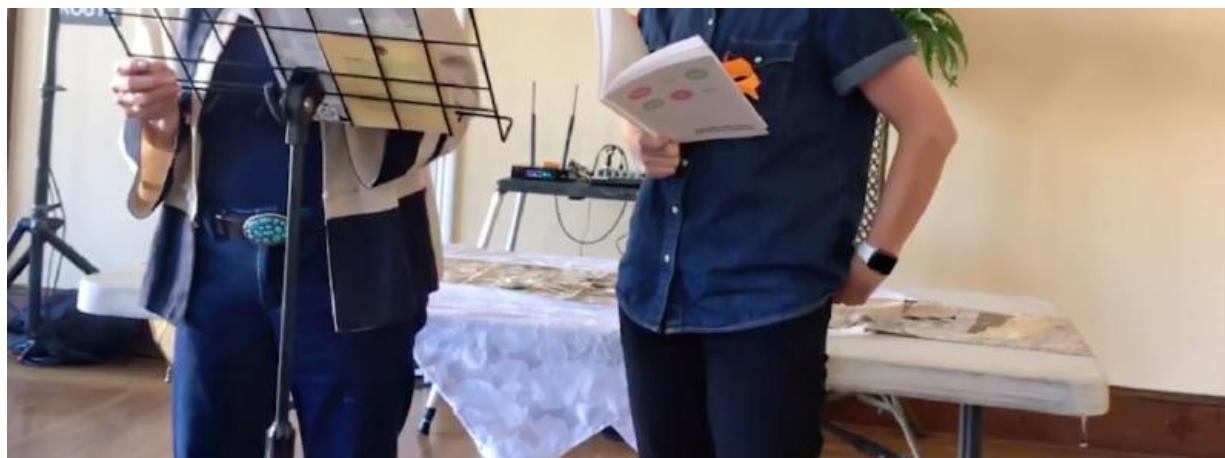
**Seated Counter-clockwise around table:** Dean Okamura, Toni Steele, Sharon Yee, Bonnie Santos, Elva Lauter, Kim Esser, Wakako Rollinger, Scott Galasso, Janis Lukstein

## Yuki Teikei Haiku Society

### San Jose Poetry Festival

On a gorgeous Saturday in October, Karina Young and Alison Woolpert represented the Yuki Teikei Haiku Society at the San José Poetry Festival. Karina read from her two books, *Eucalyptus Wind* and her on-line chapbook, *Through the Lupines*, and Alison read from her new publication, *Greetings From*. They also shared haiku from the YTHS 2017 Members' Anthology, *'Hanami Dango.'* Another YTHS member, Carol Steele, was part of the VeteransWrite group that immediately followed the YTHS reading and Carol shared haiku and prose poems about her grandson in the military. The appreciative audience warmly received their readings.





**photo by Mimi Ahern**  
left to right: Alison Woolpert, Karina Young

## YTHS Annual Retreat—2018

Nearly 40 poets attended the 2018 Yuki Teikei Haiku Society retreat in early November, including six first-time attendees. The annual symposium took place at the beautiful Asilomar Conference Grounds, situated in a Monterey pine and oak forest just a short walk from the ocean in Pacific Grove, California. Our distinguished speaker throughout the event was Dr. Steven Carter, Stanford University Yamato Ichihashi Chair in Japanese History and Civilization, Emeritus.

In three stimulating sessions, Professor Carter described the life, times, and talents of 17th-century Japanese poet Matsuo Bashō. Professor Carter talked about Bashō's extensive travels throughout the country and his practice and mastery of haiku and linked verse. Professor Carter spoke from his deep knowledge of the subject, and his expertise was greatly appreciated.

YTHS members also made substantial presentations—Phillip Kennedy's "Compositional Patterns in Haiku: An Experimental Workshop" and Greg Longenecker's "The Schools of Haikai no Renga and Their Role in the Development of Hokku." Both speakers shared informative and helpful handouts that placed haiku in its Japanese historical context and showed us how we can follow Japanese forms in our English-language world.

In preparation for our ginko, Patricia J. Machmiller guided us in a conversation about the autumn season and subsequently led us in sharing the rich assortment of haiku from our resulting walkabout. Later, Patricia, supported by Karina Young, led our kukai, with Greg Longenecker producing this first-place winner:

apricot jam  
Mom puts a lid  
on summer

Mimi Ahern announced the results of the 2018 Tokutomi Haiku Contest, which she had coordinated. The winning haiku, by Priscilla Lignori, was:

walk in the evening  
reminiscent of mom's touch  
this soft balmy breeze

Amy Ostenso-Kennedy and Phillip Kennedy revealed *nesting dolls*, the YTHS 2018 Members' Anthology, which they had edited. Attendees each read aloud a haiku or a haibun from the collection.

We enjoyed many additional events during the retreat, including:

- Exploration of members' haiga, both hard-copy and digital, organized by Patrick Gallagher
- Video set to music featuring haiga by Ed Grossmith, highlighting the seasons
- Creative and permissive art party led by Linda Papanicolaou, for making haiga "mail art" on blank postcards
- Evening renku party, where costumes were flaunted, refreshments were enjoyed, and the two teams wrote 'til midnight and exuberantly shared their results the following morning
- Daily morning tai chi overlooking the Pacific Ocean, led by David Sherertz
- Silent auction to raise funds for YTHS
- Display and sale of books by members
- Optional trip to Watsonville to view magnificent taiko drum making by Joe Bowes and lively drumming by Christine Bowes

Many people who donate their time and talents to YTHS throughout the year were formally recognized. In particular, we celebrated Dojin Patricia Machmiller; our latest past president, Patrick Gallagher; our new president, Mimi Ahern; our ongoing vice president, Carolyn Fitz; and the editor-in-chief of our work-study journal, Betty Arnold. Carol Steele, chair, and Greg Longenecker, registrar, were thanked for organizing this outstanding retreat.

*J. Zimmerman, Alison Woolpert, Christine Stern*



Shelley Baker-Gard

## October Meeting Notes

The Joint Portland Haiku Group and HSA members met on October 12th at the Friendly House. Our meeting was hosted by HSA members Shelley Baker-Gard and John Budan and began as usual with a kukai, which was an exercise on the haibun form. The first place winner was Kevin Nusser's haibun about a walk on "Poet's Beach," an urban beach in the middle of Portland. Kevin also took 2<sup>nd</sup> place for his haibun "Jazz". Many tied for third place, and everyone received at least one vote for their haibun.

The second half of the meeting was hosted by John Budan who provided a topic: "What is a Haiku?" We had a lively discussion with no consensus other than it is a short poem describing a moment in time.

Many Oregon & SW Washington HSA members attended the Haiku Northwest Seabeck Conference on Hoods Canal. Those attending were Nancy Bright, Marion Davidson, Suzy Denner, Ce Rosenow, Jim Rodriguez, Diana Salton-Briggs, Barbara Snow, Jacob Salzer, Melissa Ward, Janet, Whitney, Margo Williams, Carolyn Winkler & Shelley Baker-Gard. It provided a wonderful opportunity for us to meet face to face with

so many Oregon haiku poets.

The Portland group also conducted a reading from the “New Bridges Anthology”. We were fortunate to have Amy Baranski recite Johnny Baranski’s poems. As we read, Jim and Jacob provided both flute and drum accompaniment. Jacob and Jim also provided entertainment at the talent show, as did Carolyn Winkler and Lynne Jambor, who drew lots of laughter during a very humorous presentation on their trip to Japan in November of 2017.

## November Meeting Notes

The Joint Portland Haiku Group and HSA members met on November 9th at the Friendly House. Our meeting was hosted by HSA member Jacob Salzer and began as usual with a kukai reviewing haiku of the members in the group. Nearly all of the haiku entered had a least one honorable mention, which attested to the level of quality haiku coming from the members. Ray Caligiuri took first place for his shattered urn ... senryu; Jacob Salzer took second place for his blood donation senryu; and many poets tied for third place. The second half of the meeting was a very interesting round table discussion of the individuals' current projects with regards to their poetry and writing interests.

The next joint meeting will be December 14 at 7pm at the Friendly House in Portland on 26th & NW Thurman. The host will be Ray Caligiuri and the topic will be announced at the meeting – please send your haiku or tanka to [him](#) for kukai consideration if you plan on coming.

## Don't Forget

**If you are in the Eugene area and want to attend the group's meetings, contact [Barbara Snow](#).**

## Other Events

The Portland Art Museum is continuing to provide fantastic information and speakers regarding their exhibit entitled “Poetic Imagination in Japanese Art.”

On Dec. 7th, an all day symposium will be held. Discussions will be led by experts from various universities and Japan: check out the [website](#):

**Anyone needing a place to stay in Portland to see the exhibit or attend a meeting, can contact [Shelley Baker-Gard](#).**







## **Fun Times**

**Dinner at Seabeck**

**Left to right (above):  
Shelley Baker-Gard, Ellen Akenbrock, Carolyn Winkler, Jacob Salzer**



**Carolyn Winkler  
and Lynne Jambor  
presenting at Seabeck**



Julie Warther

## Midwest Members in the News

Charlotte Digregorio promotes haiku daily on her [blog](#), featuring poets from 37 countries. In addition, there is news about educational/publishing opportunities; instructional essays; haiku readings; books; author interviews; and valuable surveys/commentaries from haikuists about effectively writing haiku/senryu. Improve your skills, gain insights, and keep motivated to write from reading this blog. In addition, Charlotte has her haiku exhibited through Jan. 17 at ArrivaDolce Gelato and Coffee Bar in Highland Park, IL.

Donald Skrivseth has a new book of haiku, *nameless, haiku and senryu*, which is now available through Red Moon Press at \$15.00.

*Quiet Christmas Poetry* is a large print chapbook created from posts at Ellen Grace Olinger's Christmas [site](#). Copies may be ordered from the books page at *Time Of Singing, A Journal Of Christian Poetry*. All proceeds benefit this [print journal](#). Lora Homan Zill, editor of *Time Of Singing*, wrote this short review about the book: "Light and easy to hold, with large print, it is ideal for anyone battling or recovering from serious illness, or who needs a special word of encouragement over the holiday season" (*TOS*, Fall 2015). Poems From Oostburg, Wisconsin <https://ellenolinger.wordpress.com>

Announcing *Wishbones*, Ben Moeller-Gaa's newest collection of haiku. "*This collection of haiku and senryu explores the synapse between a moment's initiation and its resolution. Moeller-Gaa shows us what's possible in this unguarded space through evocative word choice and masterful turns, often with a touch of humor. Frogs and thistle, voyeurs and valentines, strip mines and singing bottles — learn how wishes are spun from the simplest bones.*"

The book of 60 haiku and senryu is presented in the Carolingian hand of JS Graustein and is a real beauty of a book. A signed Sustainable Edition may be pre-ordered through the publisher, Folded Word [here](#). The Global Edition can also be ordered through Amazon or any other online bookshop.

Connie R Meester, Des Moines, and Valorie Broadhurst Woerdehoff, Dubuque, Iowa, are thrilled to announce that Red Moon Press, of Winchester, Virginia, has recently published a collection of their rengay entitled *Tsugigami: gathering the pieces*. The volume is a selection of their work spanning a remarkable 24-year partnership. In the book, Meester and Woerdehoff explore a range from the mundane to the majestic. Together they earned First Place in the Haiku Poets of Northern California Inaugural International Rengay Contest in 1995 and have continued to write both solo and in partnership, with 20 of their collaborative pieces having been published by literary journals here and abroad. *Tsugigami* is available for \$25 each from the authors, or from Red Moon Press, PO Box 2461, Winchester, Va., 22604-1661 (add \$6.00 shipping), or [online](#).

## Midwest Study Groups

## **Evergreen Haiku Study Group (Michigan)**

Evergreen Haiku meets again at the Center for Poetry, Michigan State University on Saturday, December 8, 2018 from 1 to 3pm, Room C301, Snyder Hall at 362 Bogue Street in East Lansing.

Typical meetings include some mix of read-around, craft exercise, inspirational exploration, writing time, anonymous critique, and linked form collaborations. On December 8th, we'll consider in particular two principles of Japanese aesthetics – *kire* (cut) and *ma* (space or interval) – and how they help us deepen our own contemporary, English-language haiku.

Additional monthly meetings will take place on the following dates: January 12, February 9, March 16, and April 13, 2019. Poets of all persuasions are welcome, whether novice or seasoned, student or community member.

Note: Parking is free on Saturdays in campus lots (Faculty/Staff parking spots only). Some parking is available in front of Snyder Hall. Otherwise drive behind Snyder and check out nearby surface lots. For more information, go [here](#).  
Led by Michele [Root-Bernstein](#); see here website [here](#).

*Evergreen Haiku is for everyone. Hope to see you there!*

## **The Haiku Chapter of the Illinois State Poetry Society (Illinois)**

On November 4th four members of the group participated in the Illinois State Poetry Society's year-end gala event. There were three speakers covering the topics of Haibun, Poetry as Memoir, and a Robert Frost presentation.

The Haiku Chapter of the Illinois State Poetry Society is meeting next on December 16, 2018 from 1pm-4pm at the Northbrook Library, 1201 Cedar Lane, Northbrook, Illinois. In addition to our critiquing we share resources and discuss published haiku from the perspective of those that delight and those that mystify. Contact [Jim Sullivan](#) for more information.

## **Haiku Waukesha (Wisconsin)**

Haiku Waukesha met Nov. 14th and enjoyed a study of Santoka and the rengay form. We decided to attempt another rengay as a group between meetings. Our next gathering is Dec. 12th, 5-7pm at First UMC Waukesha. We will have a poetry slam featuring some Japanese haiku masters; remember to bring poems to workshop. Our theme for writing is Christmas, but any haiku can be brought for the workshop. I think we will devote less to study and more to workshop, since we are gaining so much from the workshop portion. New friends are welcome. We meet at First UMC Waukesha, 121 Wisconsin Ave., Waukesha, WI 53186. Direct questions to [Dan Schwerin](#).

## **Ohaio-ku Study Group (Ohio)**

The Ohaio-ku Study Group met Saturday, November 10, with the following in attendance: Joshua Gage, Elliot Nicely, Susan Mallernee, Sharon Ohnmeiss, and Julie Warther.

Joshua Gage created a handout and personal translations of some of Buson's poems. We

held an informative discussion about translations and translating, shared our favorite Buson poems and held a kukai with poems written in the style of Buson. Congratulations Joshua Gage, winner of the kukai and a book award. Thank you, Elliot Nicely for the donation of a projector to Ohio Haiku to be used at our meetings and a book to be used as an award. The rest of the time was used for workshopping poems.

The next meeting of the Ohio-ku Study group is scheduled for Saturday, December 8 from 10am-noon at the Cuyahoga Falls Library. 2015 3rd Street, Cuyahoga Falls, Ohio. The kukai theme is "Potholes"! Bring along haiku to workshop and some of your favorites from recent journals to share in a reading. All are welcome! For more information, contact: [Julie Warther](#).

### **Columbus Haiku Group (Ohio)**

The Columbus Haiku Group meets the fourth Saturday of each month from 10 a.m. to noon. Locations around the Columbus area vary. Please contact [Jennifer Hambrick](#).

### **Cincinnati Area Haiku Group (Ohio)**

The next meeting of the Haiku Workshop at the Mercantile Library will be held from noon to 1:00 on Thursday, December 6, at the Mercantile Library in downtown Cincinnati. The workshop is free to all — just call (513) 544-1062 to make a reservation.

### **Northwest Ohio Haiku Group (Ohio)**

A new Haiku Writing Group for the Northwest Ohio area will meet the first Tuesday of each month at 6:30 pm at the Findlay Hancock Public Library in downtown Findlay. Sharon Hammer Baker will be facilitating, with assistance from a small but dedicated group of haiku students and writers. We hope to find more haiku poets in the area who are interested in a structured opportunity to meet, learn and share haiku as well as people who want to learn more about haiku writing. For more information, contact [Sharon Hammer Baker](#) or the library at 419-422-1712.



Brett Brady

### **Dear Members,**

Brett Brady was awarded **Second Place** in the Harold G. Henderson (2018) Memorial Awards.

### **Second Place (\$100)**

flute notes  
fluttering  
petals  
-Brett Brady, Haiku, Hawaii

### **Judge's comment:**

A delicate and enchanting haiku with an interesting pivot that crosses from sound to sight

A delicate and enchanting haiku with an interesting pivot that crosses from sound to sight. Sound also subtly plays its part in the structure of this poem: alliteration and “slant” assonance (flute/fluttering) support the content, as does the layout of the poem. There is a mysterious presence, too. Air, in the forms of breath and breeze, is the spirit, unseen and unheard, that moves both petals and flute notes. Might Ariel be passing by?

One of his poems took First Prize in the 4<sup>th</sup> Annual Ribbon Edition of the 'best' 100 haiku of the year 2018.

S02--  
a crawling-hiss crackles-thru  
the eucalyptus  
-Brett Brady, *Haiku, Hawaii*

This volume is available in paperback [here](#) and in Kindle format [here](#).

Another of his haiku was chosen for a recent issue of the Japanese haiku magazine, *Ginyu*.

glowing horizon—  
a new magma-spew half-lights  
our homeless faces  
-Brett Brady, *Haiku, Hawaii*

***Editor's comment:***

This contrast between the nature and homeless people is crucial and surprising.

submitted by Brett Brady

## Haiku News

### Online Screening of Path of Dreams

#### Dear Haiku Friends,

I believe many of you would like to see this film based on the life work of Ono No Komachi, the great female poet of Japan, it is part of the Winter Film Awards. There are prizes for an audience award and a genre award (and viewers can vote on its merits). Tamara Ruppert and Velina Hasu are its creators and the film is part of the Houston Film Project. Information and links are below. I am passing on the word so that you may enjoy the film which celebrates an extraordinary woman and the form we love so well. Enjoy!

very best regards,

William Scott Galasso

"Path of Dreams" will screen online as part of the Director's Circle Festival of Shorts! The festival runs Thursday, Nov. 29 - Saturday, Dec. 8.

Here's the direct link to the "Path of Dreams" page on the DCFS page:  
<https://indiflixx.com/videos/path-of-dreams/>

Here's the link to the viewing instructions:

## ***H Is For Haiku* nominated for children's book award**

Amy Losak is delighted to announce that her mother Sydell Rosenberg's picture book, *H Is For Haiku*, has been nominated for a prestigious children's book award called **The Cybils**. In addition, the book has been selected by NCTE – the National Council for Teachers of English – as a 2019 Notable Poetry Book. Syd was a charter member of the Haiku Society of America in 1968.

### **UpComing Contests**

## **2018 San Francisco International Competition Rengay**

Sponsored by: Haiku Poets of Northern California

***Deadline for Rengay: In hand, January 31, 2019***

### **Rengay Submission Guidelines**

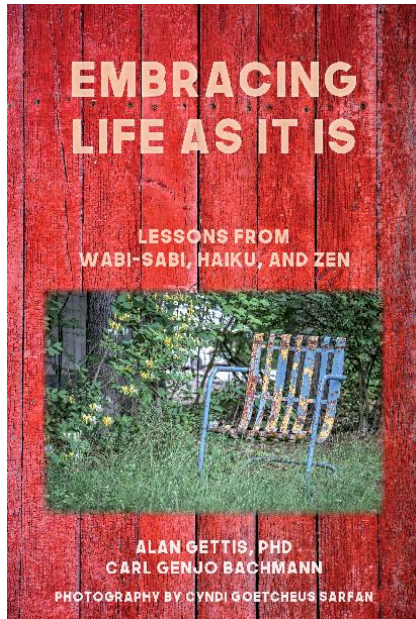
All rengay must be titled. For two people (Poet A and Poet B) follow this linked format: 3 lines/Poet A, 2 lines/Poet B, 3/A, 3/B, 2/A, 3/B. For three poets (A, B, and C) the format is: 3 lines/A, 2 lines/B, 3 lines/C, 2/A, 3/B, 2/C. Type or print each rengay on three letter-size sheets. Include full 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 announced later. Send rengay submissions to HPNC, c/o Fay Aoyagi, 930 Pine St. #105, San Francisco CA 94108.

### **Entry Fees**

Make checks or money orders payable in U.S. dollars to "Haiku Poets of Northern California (HPNC)." Cash (in U.S. currency) is OK. 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.

Thank you for participating in this year's contest.  
If you have any questions, please contact by e-mail  
Fay Aoyagi (fayaoyagi@gmail.com)  
<http://www.hpnc.org>

## Print Publications



### **Embracing Life As It Is** **Lessons from Wabi-Sabi, Haiku and Zen**

This new release by Alan Gettis and Carl Genjo Bachmann is a compassionate look at the human condition.

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Spiritual Director of Empty Bowl Zen Community

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## The Haiku of Anita Virgil

Anita Virgil lives in Forest, Virginia. She is a past president of the Haiku Society of America. She was a member of the three-person HSA Committee on Definitions which included Harold G. Henderson and William J. Higginson. As a member of the Book Committee for A Haiku Path (HSA, Inc. 1994), she edited the two chapters on Definitions.

Books: *A 2nd Flake* (1974), *one potato two potato, etc.*, (1991, Peaks Press), *on my mind*, an Interview of Anita Virgil by Vincent Tripi (3rd edition, Press Here, 1993), *PILOT* (1996, Peaks Press), *A Long Year* (2002, Peaks Press), and *summer thunder* (Due 2004, Peaks Press).



Also available as ebooks: *the awakened heart*, *summer thunder*, *at bat* (with van den heuvel), *les fauves marchons*, *bright beginnings* and *Puerto Rico* — all 2018 and priced

under \$3.00.

Readers are invited to submit reviews of any of her publications, the more recent in particular.

Her poetry and essays and book reviews have appeared in all major haiku magazines and anthologies for 35 years. Most recently, she appears in the anthologies *Where Dogs Dream* (2003, MQP London), *Haiku for Lovers* (2003, MQP London), *Haiku* (2003, Alfred A. Knopf Everyman's Library edition). Poems and essays have also appeared on the Internet and in magazines in Yugoslavia, Croatia, Slovenia, Russia and Serbia/Montenegro.

Visit her website [here](#).

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STAY CONNECTED



**Ignatius Fay**

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