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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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photo: Marcyn Clements,  
Graham Island, B.C.

From the



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

## Hello, everyone.

I am a crow, this month's DW (Designated Writer). First, I would like to express my sincerest thanks to the many poets who have written about me. In particular, I should send flowers to Basho's grave. Without his 'crow' haiku, I would not be the most popular bird in haiku! More than a few times, your President has said, "Most crow haiku are not refreshing." Ha! How many "moon" or "cherry blossom" haiku has she written? All of them are unique and refreshing? No way! If we don't inspire her, that is her problem. She must harbor some prejudice against us. I would be shocked if she didn't know "*karasu no ko*" (baby crow) is a summer kigo in Japan!

子鴉を餌付けてをりぬ魔女のごと 宮口喜代子  
*kogarasu o ezuketeorinu majo no goto*

she feeds a baby crow  
as though she were  
a witch

Kiyoko Miyauhi

from "*Haiku Dai-Saijiki*" ("Comprehensive Haiku Saijiki"), Kadokawa Shoten, Tokyo, 2006

Many of you may have dogs or cats as your pets. I am sure some of you have a parrot at home. I have no idea why birds that mimic humans are so popular. We crows are more useful. We could guard your house like a Doberman. Our caw could scare a burglar away! What's that? Are you saying we are not easy to train? If Hiccup in DreamWorks animation can train a dragon, you can tame us. The dictionary for haiku poets should not contain the word 'impossible,' right?

仏法僧このまま生きてゆけと鳴く 小澤克己  
*buppôshô konomama ikiteyuke to naku*

dollarbird cries  
telling me to live on  
as I am

Katsumi Ozawa

from "*Haiku Dai-Saijiki*" ("Comprehensive Haiku Saijiki"), Kadokawa Shoten, Tokyo, 2006

Recently, in order to participate in a kukai in Tokyo, Fay had to write a haiku using "*buppôshô*" ("dollarbird" in English? A literal translation of the word is "Buddhist monk"). She struggled with this summer kigo. Why couldn't she write a good one? Perhaps because she's never seen this bird. Well...you only need one hand to count the birds she recognizes. Shame on her! But, at least, she knows us crows. So, what did she do before composing her "dollarbird" haiku? She read the description in her saijiki and imagined what kind of experience she could have with such a bird. But she didn't even bother to go

what kind of experience she could have with such a bird. But she didn't even bother to go online searching a photo. She should know a fake experience doesn't move a reader.

美しき距離白鷺が蝶に見ゆ 山口誓子  
*utsukushiki kyori shirasagi ga chô ni miyu*

beautiful distance  
a white heron looks like  
a butterfly

Seishi Yamaguchi

from "*Haiku Dai-Saijiki*" ("Comprehensive Haiku Saijiki"), Kadokawa Shoten, Tokyo, 2006

By the way, there is a difference between an 'imagined' experience and a pure lie. I suspect you have attended a workshop where you were given a prompt to write haiku through the presence of a 'prop.' It might be a photo, a painting or a seashell. ('How about a stuffed crow?' someone asks. Someone sick!) Such props may give you some inspiration to write haiku. Let's say a presenter gives you a photo of a heron. You dig into your memory and the prop helps you remember actual experiences. Unlike Fay, who tried to create a fake experience with "*buppôsô*."

湖（うみ）といふ大きな耳に閑古鳥 鷹羽狩行  
*umi to iu ôkina mimi ni kankodori*

to big ears  
called a lake  
a cuckoo

Shugyo Takaha

from "*Haiku Dai-Saijiki*" ("Comprehensive Haiku Saijiki"), Kadokawa Shoten, Tokyo, 2006

In a way, writing a haiku is like taking a photograph. You look at the subject. You focus. You try to visualize the image in your mind. A good haiku brings out empathy from a reader. A great haiku will evoke a deeper feeling. If you look at crows and just describe what we are doing, it can be boring. Haiku should not be a report, right? You can study Basho and other masters. Unfortunately, you are not Basho. Copying someone's style may not be enough to advance your skills. You can and should continue writing about us. We don't want to give up our No.1 bird status in haiku. Ta celebrate our long friendship, let me sing a Japanese nursery song for you. I don't have great voice? OK. I get the message. Have a great summer.

dollarbird  
nothing but dust  
left in the Camp

From the

*Secretary*



Dianne Garcia

## Message from the Secretary for the Executive Committee

An organization like HSA depends upon the generosity of its members for the money to conduct business. Most of our money is obtained through membership fees, and the Executive Committee wants to say "thank you" to each member of the Haiku Society of America. We're additionally grateful to those of you who have donated this year in addition to your membership fees. Each donation is received with gratitude for your generosity and your continued support of HSA. We use these funds in several ways: postage for overstocks sent to educational programs; assistance for members who are unable to afford to renew a membership; small grants to Regions to support a special program/project or to provide a scholarship to a program.

Soon it will be October, and time to renew your membership for 2020. If you know of a person who will need assistance to continue membership, please let your Regional Coordinator or one of the Executive Committee members know, as we would like to handle such requests with discretion.

You might be thinking about plans for haiku-outreach in 2020. If you're going to be needing overstocks for an educational outreach program, please let me (the Secretary) know at [garcadianne@hotmail.com](mailto:garcadianne@hotmail.com). Your name will be added to the list of those who will use the materials. If you are thinking about a small grant to help fund a special project, please be in touch with your Regional Coordinator or a member of the Executive Committee.

*Thank You for your ongoing generosity.*

## **HSA Patrons**

*Our thanks to all those who made gifts beyond their memberships to support the HSA and its work.*

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***We wish to mention (although we cannot acknowledge) those who have donated anonymously. You know who you are.***

## Regional News



Shelley Baker-Gard

### **Haiku Poet and Scholar Dr. Richard Gilbert Visiting Portland**

**August 16<sup>th</sup>, 2019**

The internationally recognized haiku poet and scholar, Dr. Richard Gilbert, from the Graduate School of Social and Cultural Sciences, Kumamoto University, Japan, will be in Portland on August 16<sup>th</sup>, 2019. While here, Dr. Gilbert will lead a symposium on diversity and the future of haiku, in conjunction with the Portland Haiku Group and Haiku Society of America. The meeting will be held on August 16 at the Friendly House, 1737 NW 26<sup>th</sup> Ave. and Thurman St. A reception will be held at 6:30 pm in the Garden room. A lecture and discussion led by Dr. Gilbert will begin at 7:00 pm. Dr. Gilbert will be giving a lecture, followed by an opportunity for attendees to share their own haiku poetry. The meeting is open to the public at no charge, but space is limited. To register, contact [Shelley Baker-Gard](#).

To learn more about Dr. Richard Gilbert and his contributions to understanding Japanese poetry forms, go to the *Living Haiku Anthology* [website](#).

### **Annual HSA and PHG meeting set for 9/28**

It is official - we will have our annual meeting on 9/28 at the Newport Visual Arts Center at 777 NW Beach from 9:30 to 3 pm. Shelley is still organizing the activities **and if anyone wants to do a presentation - that would be great!** We will be having a Renku workshon which will take 2-2 hours. There will be a pizza /salad lunch at the



tanka workshop which will take 2-3 hours. There will be a pizza/salad lunch at the meeting room in the Arts Center (cost of lunch is \$5-\$8 each). No fee for the meeting. We will also have an informal get together as usual at the Sylvia Beach Hotel on 9/27 Friday evening at 4pm. **Contact [Shelley Baker-Gard](#) for more information.**

The next Portland joint meeting will be July 12th, (We meet 2nd Fridays of the month from 7:00 pm-9:00 pm at The Friendly House at: 1737 NW 26th Ave (and Thurman), Portland, OR 97210.) The host will be [Shelley Baker-Gard](#), please send to her your haiku, haibun or tanka for the kukai by 7/10.

**Don't forget: if you are in the Eugene area and want to attend local meetings, contact [Barbara Snow](#). And if you are in the Bend area, contact [Nancy Bright](#) for meeting information.**



Seren Fargo

Local members of Haiku Northwest were quite busy during the month of July, participating in a variety of activities. The monthly Haiku Northwest meeting was held on Thursday, July 11th at the Bellevue Library. The meeting was run by Michelle Schaefer, Vice President, and included announcements and updates on activities, a writing prompt using unusual first lines from published haiku, and our regular critique of haiku that members brought to share.

On July 20, David Berger, Terran Campbell, Ida Freiling, Dianne Garcia, Connie Hutchison, Roy Kindelberger, Curtis Manley, Tanya McDonald, Michelle Schaefer, Angela Terry, Kathleen Tice, Richard Tice and Michael Dylan Welch participated in a reading of our new HNW 2019 anthology, *zigzag bridge*. The reading was MC'ed by Tanya and held at the annual Poets in the Park poetry festival in Anderson Park in Redmond, WA.

Saturday, July 27th saw Ida, Dianne, Connie, Curtis, Tanya, Michelle, Angela and Michael join haiku poets from Bellingham, WA for the annual HSA Northwest Region annual meeting. The gathering was spread over a variety of locations in Bellingham, including a ginko and potluck lunch at Whatcom Falls Park, an afternoon meeting with presentations by Tanya, Michael and Patrick Gallagher at Bloedel-Donovan Park and dinner at Asian 1.

And while all this activity was going on, in the background registration and planning for our 12th annual Seabeck Haiku Getaway has been taking place as well. Here is the [link](#) to the Seabeck Getaway website with registration information.

submitted by  
Angela Terry  
Haiku Northwest Secretary



Margaret Lane Dornaus

David G. Lanoue will be presenting two new book publications at the Haiku North America conference this month in Winston-Salem: *My Journal with Haiku Sprinkled in*, and *A Taste of Issa*.

*My Journal with Haiku Sprinkled in*, is a haibun written to celebrate the 200th anniversary of Issa's 1819 *Oraga Haru* ("My Spring"). Lanoue writes about events in his own life—Issa-style—exploring family matters, renku-making in New Orleans, and meetings of HSA (Orlando) and HNA (Santa Fe). Also included are reflections on key passages of Issa's great haibun.

*A Taste of Issa*, which includes approximately 1,200 haiku, an expansion of his earlier translation of *Issa's Best: A Translator's Selection of Master Haiku*. This work includes original Japanese texts, dates of composition, and copious explanatory notes. Lanoue says the expanded edition is a chance for readers to "know even more intimately this insightful, sensitive, big-hearted, deeply spiritual and forever inspiring, world-class poet." For more info, go [here](#).

HSA Southwest Region Coordinator Barbara Ellen Hay and South Region Coordinator Margaret Dornaus read their renku "Climate Change" to a gathering of poets at Tidewater Winery in Drumright, OK, July 24. Dornaus also read 3 poems from the 2019 Woody Guthrie Poets' anthology, *SPEAK YOUR MIND* (Village Books Press), which includes her haibun *Slapstick*. The two friends have been invited to conduct a yet-to-be-announced renku workshop at the winery in the fall/spring.



Julie Warther

## Midwest Members In The News

Tia Haynes released her first chapbook, *Leftover Ribbon*, on July 13. This collection of haiku, senryu, cherita and haibun, chronicles her experience of becoming and being a young mother from postpartum depression and mommy wars to first words and potty training. Her publisher, Velvet Dusk Publishing, held an online event (still viewable on Facebook - search "online book launch of leftover ribbon") that included previews of some of her poems, a reading of one of her haibun, interactive posts, a video interview, and a

haiku competition. *Leftover Ribbon* is now available for purchase [here](#).

Holli Rainwater will present a workshop at Haiku North America called "Turning Toward the Moon: Women, Haiku, and Qigong." The workshop, which combines nature imagery, gentle movement, and mindfulness, is based on her book, a collaboration with poet Robin Mullet, called *The Curve of Her Arm* (Night Ballet Press, 2019). For more about Holli's work go [here](#).

Lidia Rozmus is sharing her haiga around the world. On June 5, she had an exhibition of haiga and sumi-e open at the Jagiellonian University Library in Krakow, entitled "In Search of the Lost Silence". On June 13 at the Japan America Society of Chicago, she was awarded the Cultural Achievement Award for 2019. Lidia will host sumi-e, haiku and haiga workshops at the Manggha Museum in Krakow on June 22 and 23. Then on August 4, she will be exhibiting, among other arts, her haiga in Peruggia, Italy. Lidia's haiga and sumi-e will be exhibited at the Warsaw University Library in Warsaw, October 23.

Charlotte Digregorio will have her senryu published in "Driving Cars," a forthcoming general-interest poetry anthology. And will exhibit her haiga through Friday, Sept. 6 at Wilmette Public Library in Wilmette, IL. She will also have a haiga exhibit from Saturday, Sept. 7 through Monday, Sept. 30 at the Winnetka Community House in Winnetka, IL.

In other news, Charlotte is seeking autumn-themed haiku for "The Daily Haiku" that appears on her [blog](#). (The blog includes haiku/senryu from 45 countries, both beginning and experienced poets' work.) If interested in being considered, you may send no more than two haiku to [her](#) by Aug. 10.

Marjorie Buettner will be a featured reader at a poetry reading on Thursday, August 8th. Bosso Poetry is an evening of spoken word and music that takes place the second Thursday of each month at Dusty's Bar, located at 1319 Marshall St. NE in Minneapolis. The evening begins at 8:30 pm with a half hour (or so) of music. After that there are poetry and prose readings and more music, often lasting until 11:30 or midnight. To participate, sign up with the designated host when you arrive. Sometimes there are many writers/musicians on the lineup, so it's good to pick out a few favorite pieces. (You can always come and observe the first time so you know what to expect.) For updates, like the Bosso Poetry Company page on [Facebook](#).

## Midwest Study Groups

### Haiku Waukesha (Wisconsin)

Haiku Waukesha met July 17th and welcomed two guests: Agnes Eva Savich and Lee Gurga. An hour was spent on our writing practice with both Agnes and Lee contributing, but also with the contributions of the others who were present: Phil Allen, Jill Whalen, Pat Gregory, Jo Balistreri, David McKee, and Dan Schwerin. Each poet brought poems to workshop and the time was lively with excellent poetry and the possibilities rendered by taking a poem apart and editing it in several different directions. We will not meet in August, but we will gather again Sept. 4th, 5-7pm at First UMC Waukesha 121 Wisconsin Ave., Waukesha, WI 53186. New poets are welcome. Address questions to [Dan Schwerin](#).

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

The Haiku Chapter of the Illinois State Poetry Society is meeting next on August 18, 2019 from 1pm-4pm at the Northbrook Library, 1201 Cedar Lane, Northbrook, Illinois in the Civic Room. In addition to our critiquing we share resources and discuss published haiku



the room in addition to our enjoying the state resources and discuss published haiku from the perspective of those that delight and those that mystify. This month we will have a special session on fragment-phrase haiku. Contact [Jim Sullivan](#) for more information.

Ohaio-ku Study Group (Ohio)

### **The Ohaio-ku Study Group**

The Ohaio-ku Study Group met Saturday, July 13 at the Cuyahoga Falls Library in Cuyahoga Falls, Ohio. Present were Holli Rainwater, Kari Davidson, Tia Haynes, Larry Shircliff, Sharon Ohnmeiss, Barbara Sabol, Phyllis Lee, Valentina Ranaldi-Adams, Ann Lee, Bethany Kessel and Julie Warther. Tia read from her new book, *Leftover Ribbon* and shared her publishing experience. Holli Rainwater read from her book, *The Curve of her Arm* and performed QiGong movement to the poems. Both Tia and Holli will be offering similar readings at Haiku North America next month. We held a kukai with a “Children” theme. (Bethany, Holli and Julie won book awards.) September’s kukai theme is “Travel”. We used the remainder of the time to workshop some poems.

We will *not* be meeting in August, as many of our members will be attending the Haiku North America Conference in Winston-Salem, North Carolina (August 7-11). The September meeting for the Ohaio-ku Study Group will be Saturday, September 14, from 10am to noon at [The Cuyahoga Falls Public Library](#) located at 2015 3rd Street, Cuyahoga Falls, Ohio 44221. Lee Gurga, author of *Haiku: A Poet’s Guide* will be our guest. Afterwards, let’s plan on going to lunch together. All are welcome! We’d love to see you there. Contact: Julie Warther [here](#).

### **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](#).

### **Peregrine Haiku Society (Ohio)**

The Peregrine Haiku Society is taking a summer recess. The next installment of the Peregrine Haiku Society will be held at noon on Thursday, September 5, 2019 at [The Mercantile Library](#) located at 414 Walnut Street, 11th Story, Cincinnati, Ohio 45202. The Workshop is free and open to both members and non-members of the Mercantile Library. Please contact Amy Hunter at the Library (513-621-0717) to make a reservation. Lunch will be provided.



Rita Gray

## **SOMERS POINT POET LAUREATE**

The Arts Commission, in partnership with the Somers Point Unique Experiences Club, recommended the establishment of a Poet Laureate Program in the City of Somers Point and by Resolution, City Council authorized the creation of this two-year term position in 2014.

On June 13, 2019, **Erin Castaldi**, was formally approved by Council as the new Poet Laureate. Her specialty is Haiku.

According to Erin, the interview, application and review process was extensive, and it took several weeks. Her responsibilities include acting as liaison between the Arts Commission and the community at large. She attends most of the art-related activities in the city and will be holding workshops and lectures at various places around the city, in order to educate the public about what art can be and how to engage those who want to learn to write haiku.

submitted by  
Erin Castaldi



## Alexis Rotella Appointed as New Honorary Curator of the American Haiku Archives

The American Haiku Archives advisory board is pleased to announce the appointment of Alexis Rotella as the 2019–2020 honorary curator of the American Haiku Archives at the California State Library in Sacramento ([www.americanhaikuarchives.org](http://www.americanhaikuarchives.org)). This honor recognizes her longstanding and prominent contributions to the writing, editing, and publishing of haiku and related genres of poetry. Rotella was born in Johnstown, Pennsylvania, in 1947, and has lived in Washington, DC, the Piedmont region of Italy, California, New Jersey, and Maryland. She graduated in 1979 from Drew University in Madison, New Jersey, with a BA in philosophy. For her degree, she wrote a paper on Zen Buddhism that led to a lifelong interest in haiku and related Japanese poetry genres.

Alexis has authored or coauthored more than forty books and chapbooks, most of which have focused on haiku and related Japanese poetry in English, as well as longer poetry. Her poems have been translated into many languages, including Japanese, Polish, and Italian, and her work, often with a psychological edge to it, is widely anthologized. Rotella has been a member of the Haiku Society of America since the late 1970s and served as its president and editor of *Frogpond* in 1984. She has also started several haiku and senryu journals, including *Brussels Sprout* in 1984, *The Persimmon Tree* in 1990, and *Prune Juice* in 2009. Rotella's poems, essays, photography, and digital art have appeared in hundreds of publications, including *Modern Haiku*, *Frogpond*, *New Letters*, *The Christian Science Monitor*, *Glamour*, *The Paterson Literary Review*, *Windhorse*, *Chiron Review*, *Blue Mesa Review*, *The Madison Review*, *Simply Haiku*, *Red Lights*, *Bottle Rockets*, *The New York Times*, *Hedgerow*, *Sonic Boom*, *Eucalypt*, *Skylark*, *A Hundred Gourds*, *The Heron's Nest*, *Wind Literary Review*, *The Sow's Ear*, *Poetry Nippon*, *Kō*, *Bones*, *Atlas Poetica*, *Liliput*

*Review, Lynx, Presence, Blithe Spirit, Hummingbird, Frag Lit, American Tanka, Raw Nervz Haiku, Five Lines Down, Simply Haiku, Cicada, Inkstone, Wisteria, Woodnotes, Still, Stylus, New Jersey Art Forum Magazine, Moonset, Mainichi Daily News, Ito En Newspaper (New York), Ribbons, Ink Sweat and Tears, Haiga Online, Three Lights Gallery, Right Hand Pointing, Wales Haiku Journal, and KYSO Flash Fiction.* Alexis also maintains a blog at <https://alexisrotella.wordpress.com/>.

We are pleased to celebrate Alexis Rotella, and to bestow this honor from the American Haiku Archives, which seeks to preserve and promote haiku and related poetry throughout the North American continent.

Late August  
I bring him the garden  
in my skirt

In the passing caboose Christmas lights

Last day at work—  
already someone has taken  
the stapler from my desk

Discussing divorce  
he strokes  
the lace tablecloth

At the top  
of the Ferris wheel  
lilac scent



The American Haiku Archives, which includes the Haiku Society of America archives, is the largest public collection of haiku materials outside Japan. Each year since the archives were established on July 12, 1996, the AHA advisory board, currently chaired together by Michael Dylan Welch, Garry Gay, and Randy Brooks, appoints a new honorary curator (an idea suggested by the former California state librarian, Dr. Kevin Starr). Past curators, in order starting from the first year, have been Elizabeth Searle Lamb, Jerry Kilbride, Cor van den Heuvel, Robert Spiess, Lorraine Ellis Harr, Leroy Kanterman, William J. Higginson, Makoto Ueda, Francine Porad, Hiroaki Sato, H. F. Noyes, George Swede, Stephen Addiss, Gary Snyder, Jerry Ball, LeRoy Gorman, Charles Trumbull, Marlene Mountain, Ruth Yarrow, Haruo Shirane, Patricia Donegan, and John Stevenson.

The archives continues with its mission, which is as follows: “Based on the belief that haiku and related poetry can enrich lives, the American Haiku Archives is dedicated to the collection, preservation, and promotion of this poetry as a vital component of literature in the English language. Established 12 July 1996 as an inclusive educational and scholarly resource at the California State Library in Sacramento, the Archives seeks to make its material accessible to the general public, especially students, poets, writers, and scholars. The Archives’ material, primarily in English, includes books, magazines, pamphlets, recordings, art work, photographs, letters, papers, and ephemera. It also encompasses other historical and contemporary material from individuals, groups, publishers, and societies around the world, from whom the Archives actively invites future and regular contributions. The American Haiku Archives exists with the hope and confidence that present and future generations will continue to enjoy and benefit from the reading, writing,

and studying of haiku and all related poetry.”

The AHA advisory board is delighted to pay tribute to Alexis Rotella as the twenty-third honorary curator of the American Haiku Archives. To search the collections of the American Haiku Archives online, please visit <http://www.library.ca.gov/>. For information on donating material to the archives, or other information about its history and past honorary curators, please visit the American Haiku Archives website at [www.americanhaikuarchives.org](http://www.americanhaikuarchives.org).

—Michael Dylan Welch,  
American Haiku Archives Advisory Board Co-chair



## Glenn Coats Wins 2019 Haiku Book Award

**CONTACT: Rick Black**  
**908-227-7951**  
[rick@turtlelightpress.com](mailto:rick@turtlelightpress.com)

**ARLINGTON, VA** – After a close competition, the winner of the fifth Turtle Light Press haiku chapbook competition is Glenn Coats' *Furrows of Snow*, a magical collection of poems that interweaves a river's qualities and his mother's aging.

"The poems in *Furrows of Snow* are essential, especially in these times when life seems so harried," said Susan Antolin, the contest judge and editor of a haiku journal, *Acorn*. In her remarks, Antolin wrote that the poems reflect "the unhurried pace and meditative quality of life spent in proximity to a river."

Sunday sermons  
rivers that bend  
my knees

melting snow  
songs that are gone  
by morning

A total of 41 entries were received from around the world, including the U.S., Canada, Japan, Pakistan and New Zealand. Second place went to Robin Anna Smith's *Forsythia*, and third place to Alan S. Bridges for *Stirring Ashes*. Four honorable mentions were also awarded: *The Turbulent Mountains* by Mohammad Azim Khan, *Ebbing Shore* by Crystal Simone Smith, *Where We Least Expect Them* by Debbie Strange and *This Dark Thirst* by Beverly Acuff Momoi.

“Furrows of Snow” by Glenn Coats, *Haiku* 100 (2019), pp. 10-11. <http://www.library.ca.gov/>

"*Furrows of Snows* going to be a great book," said RICK BLACK, the publisher of Turtle Light Press, which specializes in handmade books, artistic photography and trade editions of haiku. "We had a lot of terrific submissions."

Coats, 68, a retired reading teacher who now lives in Carolina Shores, North Carolina, has been writing haiku for more than 30 years. He got started the way a lot of elementary school teachers do— by teaching haiku as a creative writing lesson. But then he got more into it himself, reading extensively, writing poems and submitting to journals.

Over the years, Coats has won first place in the Peggy Willis Lyles contest, first place from the North Carolina Poetry Society for the Lyman Award and many others. He has also been published in journals around the world.

A subtheme that runs through *Furrows of Snows* is the declining health of the poet's mother, a thread that becomes more and more poignant as it intertwines with the river's constant presence, its flow through the author's life.

summer river  
I speak more slowly  
to my mother

wind bent pines  
mother stands straight  
as she can

**That one day a mother will no longer be here feels as unthinkable as a river ceasing to be.**

winter hawks  
mother's silence  
follows me home

"Rivers and my mother have both been constants in my life," said Coats. "They have both brought peace to my existence. I do feel a comfort on the water. I forget my age when I'm on the water."

Turtle Light Press is planning a fall/winter release of *Furrows of Snows* well as ebooks of the top finishers. To learn more about the contest or read the judge's full remarks, please visit [www.turtlelightpress.com](http://www.turtlelightpress.com)

"I am in awe of rivers," added Coats. "They help me understand the cycle of life."

### **Comments by Judge Susan Antolin**

As I read through each submission to this year's Turtle Light Press haiku chapbook contest, I delighted in finding haiku that were simply stunning. If my task had been to select individual haiku from among the 41 manuscripts submitted, my job would have been easy.

Truth be told, I encountered quite a number of poems that I had, in fact, selected and published already in my role as editor of Acorn. Those and many more would have made for a first-class collection of work. But my mission here was different.

In selecting an entire manuscript rather than individual poems, I considered how the collection cohered as a whole, the order in which the haiku were presented, how the poems colored other poems in close proximity, whether particular words or patterns of writing were repeated too often. and whether the book captured the poet's unique voice in



...ing more representative, and... an authentic and compelling way.

While I did ultimately select a winner, there were several other manuscripts that were incredibly high quality and worthy of publication as well. I hope to see them in book form at some point soon, too.

Susan Antolin

### **First Place**

*Furrows of Snow*  
by Glenn Coats

### **Second Place**

*Forsythia*  
by Robin Anna Smith

### **Third Place**

*Stirring Ashes*  
by Alan S. Bridges

### **Honorable Mentions**

*The Turbulent Mountains*  
by Mohammad Azim Khan

*Ebbing Shore*  
by Crystal Simone Smith

*Songs Where We Least Expect Them*  
by Debbie Strange

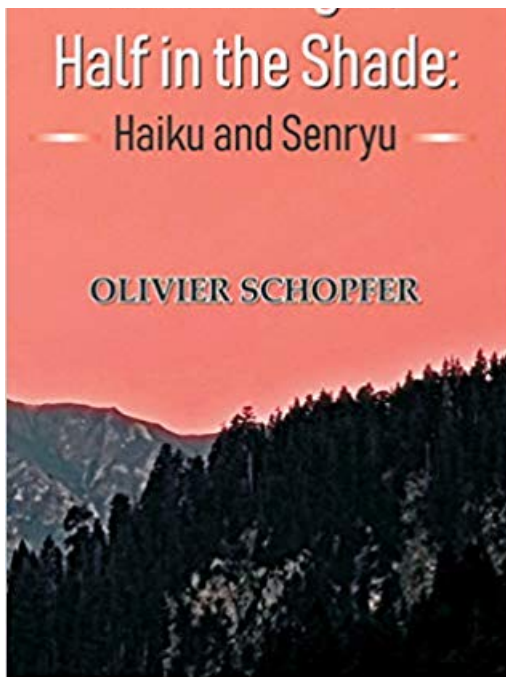
*This Dark Thirst*  
by Beverly Acuff Momoi



**Print Publications**

**Half in Light,**

**Half in Light, Half in the  
Shade:  
Haiku and Senryu**



## Haiku and Senryu

by **Olivier Schopfer**

**Paperback** – 53 pages

**Publisher:** Cyberwit.net (April 30, 2019)

**Language:** English

ISBN-10: 9389074010

ISBN-13: 978-9389074017

Olivier Schopfer lives in Geneva, Switzerland. He has a degree in American and English literature from the University of Geneva. He likes to capture the moment in haiku and photography. He finds inspiration while walking in nature or strolling through the streets of big cities like London (UK) and Paris (France). His work has appeared in anthologies, and numerous online and print journals. In 2018, Scars Publications released his first poetry chapbook, *In the Mirror: Concrete Haiku*.

## The Distance I've Come my haiku journey

by Adelaide B. Shaw

**Paperback** – 65 pages

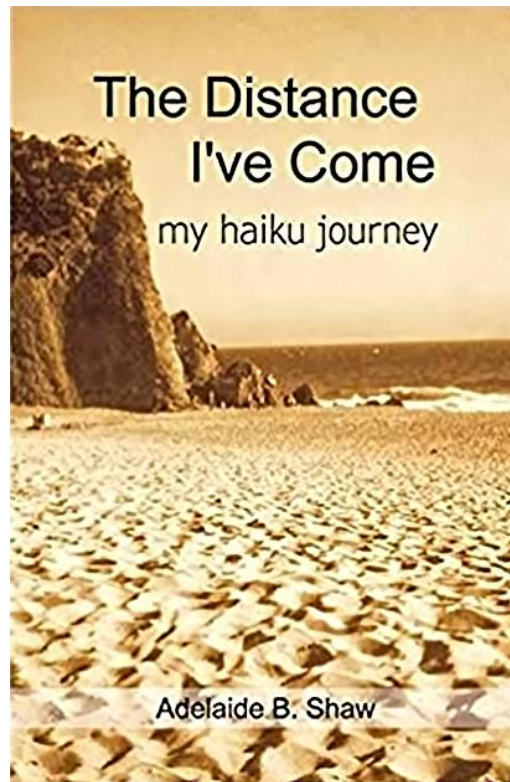
**Publisher:** Cyberwit.net (2019)

**Language:** English

Price: \$15

Adelaide B. Shaw has been creating Japanese poetic forms—haiku, haibun, tanka and photo haiga—for nearly 50 years and has been published widely. Her collection of haiku, *An Unknown Road*, published by Modern Tanka Press, won third place in the Haiku Society of America's Mildred Kanterman Merit Book Award. She lives in Somers NY. Her second book of haiku, *The Distance I've Come*, published by Cyberwit, is now available. Adelaide also writes fiction and has been published in several journals. Some of her published Japanese short form poetry are posted on her

blog: [www.adelaide-whitepetals.blogspot.com](http://www.adelaide-whitepetals.blogspot.com)



'I think of haiku as a timeless moment in a moment in time. When I discovered the form 50 years ago I knew instinctively that this was how I could express what I saw and felt. Attempts at writing other forms of poetry were a failure. They were rambling, too wordy. Haiku forced me to be exact, precise and short. I needed and welcomed the discipline of haiku. Over the years I have expanded to other Japanese poetic forms as well as fiction, but haiku pulls me back again and again.'

Adelaide B. Shaw

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HSA NEWS Editor  
Haiku Society of America  
[hsabulletin@gmail.com](mailto:hsabulletin@gmail.com)



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