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Your monthly news: everything haiku

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

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Jay Friedenbergs
President
jay.friedenberg@gmail.com

Cicadas.

What sound could be more emblematic of summer than a cicada? The rhythmic rise and fall of this insect's call has long been a source of fascination, with the monthly of August

fall of this insect evokes long days and a sense of ennui resonant with the month of August. Here are three takes on the bug, especially relevant because 2021 is the year of Brood X, a type a that emerges only every 17 years. This long subterranean hibernation and short time above ground in large numbers overwhelms their predators and allows the species to survive.

restored grassland...
the pitch and cadence
of cicadas

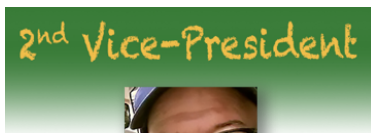
In this poem, Janice Doppler addresses the acoustic characteristics of the cicadas, referring to their sound frequency and inflection. These are qualities that also characterize music. Cadence especially can refer to the sequence of notes and chords that comprise the close of a musical phrase. This second line thus links the natural and human worlds, showing us the music of nature as well as the nature of music.

cellphone static
the backyard crescendo
of cicadas

Marcie Wessels also links nature and psychology in this haiku, contrasting the biological and technological. The backyard crescendo is drowing out her ability to use the phone. But the comparison goes deeper. The insects are calling out to each other as part of their mating process, just as the person in the poem attempts to call out (or is having a call cut out) using the phone. Static is an example of white noise, containing equal power at different frequencies. For this reason it is especially good at masking other sounds. Nature's call is presented here as more powerful than the human.

cicadas' chorus
calling nature
out of its silence

Jodi Hawthorne again refers to the call of nature but in a different sense. The chorus of cicadas in her haiku are contrasted with silence. In this case the silence refers to the cicadas' long period of dormancy. We can feel the strength of the insect's call in this chorus and it feels all the more louder when juxtaposed with the time they have spent underground in silent expectation.



Chuck Brickley
2nd Vice-President
hsa.2vp.chuck@gmail.com

**Many thanks to the poets
who entered our three summer contests for 2021:**

**the HSA HAIKU AWARD
in honor of Harold G. Henderson**

**the HSA SENRYU AWARD
in memorial of Gerald Brady**

the HSA HAIBUN Award

**Winning entries will be announced in the September issue of
the HSA Newsletter, and published on the HSA website
as well as in our journal, *Frogpond*.**

Treasurer



Bill Deegan
Treasurer
hsa.treasurer@yahoo.com

Treasurer's Report

| HSA Financials | |
|----------------------------------|------------------|
| | Year-to-date |
| 6/30/2021 | June 30, 2021 |
| REVENUES | |
| Membership dues | \$ 14,656 |
| Contributions | 3,200 |
| Members' Anthology sales | 92 |
| Contest fees | 677 |
| Frogpond single copy sales | 935 |
| Bank interest | 207 |
| Other | 5 |
| TOTAL REVENUES | \$ 19,772 |
| EXPENSES | |
| Frogpond | \$ 9,504 |
| Membership database tech support | 525 |
| Administrative | 620 |
| Members' Anthology | 64 |

| | | |
|---------------------------------|----|---------|
| Members Anthology | | 338 |
| Contests/Awards | | 338 |
| PayPal fees | | 632 |
| | | |
| TOTAL EXPENSES | \$ | 11,683 |
| | | |
| CHANGE IN CASH | \$ | 8,089 |
| CASH BALANCE, BEGINNING OF YEAR | \$ | 118,776 |
| CASH BALANCE, END OF PERIOD | \$ | 126,865 |

Revenues

Membership dues are running significantly above mid-year 2020 (\$3.3k). We are at a record membership level.

In recent years we have been getting more than 50% of our annual membership dues in the 4th quarter. If we could repeat that again this year, total dues collections for the year would be in very good shape indeed and well above budget. We count on our members to renew before year-end so we can also save on the expense of mailing "catch-up" volumes of *Frogpond*.

Because of the generosity of our members and friends, contributions to HSA are \$843 above this time last year and already at 58% of budget.

Expenses

The Executive Committee (EC) budgeted \$6,000 for the special anthology of youth haiku Virgilio contest winners that went out last month (free to members and to contest school entrants). The EC felt that this was an appropriate use of our reserves to distribute this volume for educational purposes in pursuit of our mission to promote the writing and appreciation of haiku. [costs will be included in the next financial statement].

PayPal fees are running 24% above last year at this time, mostly due to volume of dues collections.

Paypal provides a safe and convenient way for members to pay their dues. The fees charged are absorbed by HSA but eat around 4% of those receipts and are set to go higher as PayPal has announced a rate hike as of 8/1/21.

Frogpond expenses will likely be around \$2,000 higher than last year due to special production costs of issue #44:1.

Other major expenses (Members' Anthology, contest awards, the special Virgilio anthology) are yet to come.

Cash

We have a very healthy financial position as of June 30 with \$126,865 in the bank.

- Bill Deegan, HSA Treasurer



Thank You

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

Whether you give a little or a lot...

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

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

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

Sponsors (\$100 to \$500)

Donna M Bauerly, Roberta Beary, Teresa Carns, Mark Farrar, Bruce Feingold, Mark Forrester, Jill Kessler, Howard Lee Kilby, Edward Kosiewicz, Connie Meester, Helen Ogden, Debbie Olson, Malcolm Parks, James A Paulson, Jamie Phelps, Nelida Ramirez, Mike Rehling, Michael Roach, John Stephenson, Steve Tabb, Jamie Wimberly

Donors (\$50 to \$100)

Mimi Ahern, Francine Banwarth, Elizabeth Black, John Budan, Wanda Cook, Maria Theresa Dimacali, Christine Eales, Robert M Gilliland, Henry Kreuter, James Laurila, Eric Leventhal-Arthen, Patricia Machmiller, Kathleen MacQueen, Carole MacRury, Jeanne F Martin, Patricia Nolan, Renee Owen, Christa Pandey, Marian M Poe, Rich Rosen, Bona M. Santos, Leigh Siderhurst, Kath Abela Wilson

Friends (Up to \$50)

Linda Ahrens, Frederick Andrle, anonymous , Orlino Baldonado, Becky Barnhart, Stuart Bartow, John Candelaria, Jeri "Imaginishi" Crippen, Pat Davis, Robert Ertman, David Eyre, Andy Felong, William Scott Galasso, Marita Gargiulo, Joan Iversen Goswell, Steven Greene, Maureen Haggerty, Tom Hahney, Merle D Hinchee, Judith Hiseikawa, Mark Hurtubise, Liga Jahnke, Bill & Joann Klontz, Antoinette Libro, Janis Lukstein, Doris Lynch, Curtis Manley, Prof. William Maxwell, Marci McGill, Kati Mohr, Paula Moore, Lenard Moore, Tom Painting, Susan Powers, Sandi Pray, Doug Proffit, CJ Prince, Edward Rielly, Joseph Robello, Michele Root-Bernstein, Dave Russo, Autumn Starr O'Brien, Carmen Sterba, Debbie Strange, Johnye Strickland, Angela Terry, Mona Van, Marilyn A. Walker, Jason Scott Wallace, Lew Watts, Christine Wenk-Harrison, Dale Wisely, Frank Gianni

In Memoriam

Diane Skrivseth — In memory of my husband Donald Skrivseth, an HSA member

Harriet Levine & Jeanne Niccolls — In memory of Anita Virgil

John Budan — In memory of Lawrence Ferlinghetti



Muriel Phyllis Ford, (nee COBB)

Muriel died peacefully, in the presence of family, at Michael Garron Hospital, on June 10, 2021, age 94. Muriel was predeceased by her parents Charles and Elizabeth Cobb, her siblings Charles Francis Cobb, Bessie Anderson and her niece Nansi Nikiforuk (Anderson). In addition to many close and loyal friends, Muriel will be missed by her nephews Jon Cobb (Karen), Bruce Cobb (Karen) and Bill Anderson (Nancy) and all of the Cobb, Anderson and Nikiforuk families.

Muriel was born and lived most of her life in Toronto, but with fond memories of her brief experiences living in rural Ontario and Bowen Island, BC. As a successful visual artist, Muriel was juried into The Society of Canadian Artists. She was a respected member of Haiku Canada and her poems won numerous global awards over a period of more than 20 years. Muriel also worked as a legal secretary, primarily to help support her artistic endeavours. Muriel was ahead of her time with her longstanding interest and belief in the benefits and healing power of meditation and Reiki, which she continued to practice her entire life. Muriel will be remembered as a caring and thoughtful person who was unselfish while following her passions with commitment and enthusiasm. Muriel was resilient, positive and optimistic in dealing with the many medical challenges she faced during her life and with her friends and family, to the very end. she maintained her unique wit and love of nature. both

she very early, she maintained her unique view and love of nature, both of which are reflected in her Haiku poetry. In Muriel's memory, donations may be made to the First Unitarian Congregation at 175 St Clair Ave. W., Toronto, ON M4V 1P7. A celebration of life will be held later in the summer when COVID-19 restrictions are further relaxed. how green the sunlight inside the almost half-empty wine bottle

To Plant Memorial Trees in memory, please visit our [Sympathy Store](#).



Englyn and Haiku

Early Welsh poets composed in sequences of short gnomic stanzas, and in a succinct, stand-alone verse known as *englyn* – concentrated forms of poetic expression, most frequently composed in observance of nature. The imagery of these poems has coloured my poetic sensibilities for as long as I can remember...

Clywais aran a lefai ym mhwl
Ym mhell oddiwrth dai
Ar na wrandawer tawai

*I heard a crane that cried out on a pond
Far from dwelling places.
That which may not be listened to fell silent.*

Owing to its brevity and its predominantly natural imagery, the englyn has often been compared to the short forms of traditional Japanese poetry...

*Very loud the birds, wet the beach,
bright the sky, broad the wave,
withered the heart from longing.*

You wave-plovers of dusk on the Ōmi Sea—
each time you cry out

--- heart with you within ---

my heart witnesses within me,
set on things of long ago.
—Hitomaro

It is within the overlaps between the englyn and the haiku, and in the spaces where they differ, that I have tried to develop a nature aesthetic for my work.

In the original Welsh, the poems possess an elaborate musicality, rhythm, and rhyme. Complex poetic devices that are foreign to haiku. In translation, perhaps the most notable difference between the two forms is that the englyn possess a moralising final line that seeks to impart a token of wisdom. As with the intricate literary techniques, this type of aphorism is out of place in a haiku, because it is too obvious a construct on the part of the writer. Their imposition can make the sensory impression feel less vivid. In contrast, the power of a haiku lies in its sense of 'a moment.' They are experienced as an encounter..

*Mountain snow, fish in the ford,
The thin bowed stag seeks the snug valley;
Longing for the dead brings no joy.*

it cried three times
the deer,
then silence
—Buson

Buson allows the natural encounter to resonate, whereas the gnomic verse closes the experience in its final line. A haiku is composed with a suggestiveness that relies on the sensory-emotional capital of a reader to complete it. The lightness of its composition serves as the opening into experience.

That said, for all of its lightness, my feeling is that the Welsh verses possess a more elemental observance of the natural world than haiku. There is a wilder, instinctual energy in them...

*Lake-haunts cold, with the storms of winter;
Withered the reeds, stalks all broken;
Wind-gusts angry, stripping of woods.*

Haiku poets tend to observe nature in a more reflective way, often utilising the natural world to echo wider themes of human transience and impermanence. Speaking generally, there is an essential gentleness to the composition of haiku exploring natural themes. Which isn't to say that wilder, more fierce encounters with nature don't exist in haiku. As they certainly do. But in my experience as a reader and an editor, they appear notably less frequently. Perhaps this is owing to a misconception that haiku should evoke the beautiful, or that the tendency is to compose with a mind on what Basho termed 'homely images.' Perhaps, if haiku is, as Basho put it, 'simply what is happening in this place at this moment', it could well be that in our ever-increasing urban experience we simply encounter these wilder moments less frequently. Whatever the reason, this more reflective approach often leaves us outside of the natural realms of strife and conflict – of nature "red in tooth and claw."

Celtic Christianity is a nature-based 'natural' religion, organically linked to the landscape. The nature imagery of its poetry is centred, vividly, within its own law.

*The wind is bitter blowing over the field.
The crops are short while the days grow longer.
Every creature knows its enemy. Every bird knows its mate.*

Every plant springs out of the earth.

An Irish Triad declares that three things are essential to poetic genius: "an eye to see nature, a heart to feel nature; and courage that dares to follow nature." The ambition of my work is to find a way to align the nature imagery of the Celtic verses with the lightness of expression of the haiku. And specifically, to explore how the lightness of a haiku's composition can sustain the dramatic tension of wilder encounters within nature.

The poet, Ted Hughes thought of his poems "as a sort of animal. They have their own life, like animals...quite separate from any person, even from their author." If the construct of a 'nature haiku' is too moralising, or too obviously a metaphor for human life, or if it is presented simply as surface-level description, then the sense of the encounter, of the vivid living thing, is diminished. Through combining the primal imagery of the englyn and the suggestive, unadorned concentration of haiku composition, I wish to express an elemental view of the natural world, centred in the depth of its own terms.

slow thaw...
a calf's stillness fixes
the buzzard's orbit

driving the scent
from the birch trees
summer rain

thunderhead...
the twitch of fibres
in a mare's flank

moorland edge –
darkness hardens
to a crow

shaping itself
to the heron's cry
midwinter cold

Paul Chambers is an award-winning haiku poet and the founding editor of the *Wales Haiku Journal*. His work has appeared in a wide range of international haiku journals and anthologies, including *Modern Haiku*, *Presence*, *Frogpond*, *Acorn*, *the Heron's Nest*, *Mayfly*, *the Red Moon Anthology*, and *A New Resonance*. He has also contributed creative and critical material to such publications and organisations as the *Times Literary Supplement*, *the Atlanta Review*, the BBC, Times Radio, NHK World, and the Arts Council. He has won the Museum of Haiku Literature Award, the NHK Haiku Masters Award, the Golden Triangle Haiku Award, and has been shortlisted for both the Haiku Foundation's Distinguished Book Award and Distinguished Poem Award. His third collection of haiku, *The Dry Bones* has recently been published by Red Ceilings Press.

If you would like to contact Paul about this article, he would welcome any questions or reflections you might have. Please feel free to [contact him](#).

NEWS from the Regions



Deborah P Kolodji

Haiku Poets of Northern California

HPNC's summer quarterly meeting, held via Zoom on July 18, featured a double feature of readings, the first by Chad Lee Robinson and the second by Robin Anna Smith, aka GRIX. Attendees, many of whom joined the meeting from outside the Bay Area, included: Mimi Ahern, Susan Antolin, Fay Aoyagi, Betty Arnold, Brad Bennett, Chuck Brickley, Jennifer Burd, James Chessing, Jackie Chou, Janice Doppler, Ignatius Fay, Bruce Feingold, Scott Galasso, Garry Gay, Johnnie Johnson Hafernik, Lynne Jambor, Deborah P Kolodji, Kristen Lindquist, Richard Matta, Tanya McDonald, Helen Ogden, Renée Owen, Sarah Paris, Lois Scott, Michael Sheffield, Sierra Shellabarger, Laszlo Slomovitz, John Stevenson, Mark Teaford, Jennifer Thiermann, Nathanael Tico, Christine Villa, David Watts, and Kath Abela Wilson.

After welcoming remarks by HPNC president Garry Gay and about a quarter of an hour socializing in small groups, Garry introduced our first reader, Chad Lee Robinson, who joined the meeting from his home in South Dakota. Chad first learned about haiku in 2002 as an English major at South Dakota State University. Over the years he has published hundreds of haiku and related poems, including the haiku collections *Pop Bottles* and *Rope Marks*. His most recent collection, *The Deep End of the Sky*, was the winner of the Turtle Light Press Chapbook Competition, and also received second place in the HSA Merit Book Awards. One of the most recognizable characteristics of Chad's haiku is its strong evocation of small towns and the Great Plains. When he's not writing haiku, Chad spends time with his wife and son, and works as the manager of his dad's small grocery store in Pierre, a small town situated on the banks of the Missouri River in central South Dakota. Visit Chad's website at dakotaku.wordpress.com.

From Chad's reading:

straightness of the bean rows--
a simple nod
from my father

tapping trail dust
from the harmonica . . .
twilight stars

Chad Lee Robinson

Our second reader, Robin Anna Smith, aka GRIX (they/them/Mx.) joined us from their home in Delaware. GRIX is an award-winning poet whose work has earned numerous accolades including Touchstone Award for Individual Poem and inclusion in *A New Resonance 12*. They are the Founding Editor of Human/Kind Press, Associate Editor at Sonic Boom and Yavanika Press, and reader for *kontinuum*. Visit their [website](#). GRIX is the author of *Fire Rainbow: A Haibun and Tanka Story Memoir*, *Controlled Chaos: a Series of Meandering Haiku*, *Forsythia*, and *Systems Askew*. See information on how to access and/or purchase these collections in the Books of Note section below. A few poems from their reading:

another blue jay lands to fine-tune the silence

(4/11/2020 Quarterly Meeting 2020)

(Akitsu Quarterly, Spring 2020)

waning womb moon

(Cold Moon Journal, June 2020)

black swans calling everything into question
(Kingfisher Journal, Spring 2020)

Both of these readings were recorded and are now a part of our growing library of recordings we encourage you to explore on the “Recordings” tab of the HPNC. We hope you enjoy these recordings!

The other big event at the summer meeting was the announcement of the winners of the first-ever HPNC-sponsored haibun contest. Our contest coordinator, Jeff Doleman, reports that nearly 50 poets from around the world - India to Ireland - submitted more than 120 individual entries. Huge thanks to Jeff for such a successful launch to the haibun contest! The judges were Kala Ramesh and Keith Polette. Winning first place was Guy Stephenson from Letterkenny, County Donegal, Ireland with a haibun entitled “Too Late.” And honorable mentions went to Gregory Skala of Nanaimo, British Columbia, Canada for his haibun “Broken Melody” and to J. Zimmerman of Santa Cruz, California for her haibun “Channeling.” Congratulations to the winners! And thank you to the judges! The winning haibun along with the thoughtful commentary of the judges is posted on the [HPNC website](#).

Upcoming HPNC events include our biggest event of the year, the Two Autumns reading, this year scheduled for August 29 as a virtual event. The featured readers at this, our 31st annual Two Autumns reading will be David LeCount, Patricia J. Machmiller, Crystal Simone Smith, and John Stevenson. Sharon Pretti edited the commemorative chapbook and will also serve as the emcee for the event. A copy of the chapbook will be sent to all HPNC members who have paid their dues for 2021. The date of our fall quarterly meeting has been moved to October 3, 2021 to accommodate the Haiku North America conference in mid-October. The featured readers at the October 3 meeting will be Sarah Paris and Gideon Young. Mark your calendars for all of these fabulous events! Please keep an eye on the HPNC website for updates to the schedule—and while you are there, we hope you will take a look at the wealth of fabulous recordings we now have at [hpnc.org](#)!

-submitted by Susan Antolin

Yuki Teikei Haiku Society — "Tanabata" Star Festival, July 10, 2021

Tanabata, the ancient Chinese legend, was transmitted to Japan during the feudal period. Roger Abe shared its story with his sonorous reading of a children's book, while we were audience to the book's lovely illustrations.

It's a legend of star-crossed lovers, Altair (the Cowherd Star) and Vega (the Weaver Star), who are only allowed to meet one night a year – the seventh night of the seventh lunar month. A flock of magpies form a bridge across the Milky Way, allowing Princess Orihime, the weaver, to cross to meet the herdsman, Hikobashi.

Zoom Master Christine Stern shared a compilation of Tanabate haiga that members had sent in. Here are two for your enjoyment.

Carolyn Fitz's haiga was an evocative night photo of the forest that she so happily lives in.

through the silhouette
of bamboo and redwoods
Vega and Altair

Lastly, Carol Steele's deeply heartfelt haiku touched us all—weaving together the legend with our lives.

with Covid we know
how long a year apart is . . .
Oh, Tanabata!

*On August 14 at 1100 a.m. is our All-Member Annual Meeting and Planning for 2022 on Zoom.

September 1 is the **deadline** for registration and payment for YTHS Haiku Retreat on Zoom (November 5-8), with guest presenter, Robert Hass, former US Poet Laureate. Four days of activities will include a kukai with Emiko Miyashita, ginkō, workshops, an art project, and opportunities to share haiku. The retreat is limited to 50 participants, and you can register at our website: yths.org.

Submitted by: Alison Woolpert

Southern California Haiku Study Group

Workshop 7/17/21

Twenty-five members of the Southern California Haiku Study Group met via zoom on Saturday, July 17, 2021 at 2 pm. Present were: Deborah P Kolodji, Seretta Martin, Lynne Fayne, D'Ellen, Kathabela Wilson, Billie Dee, Michael Dylan Welch, Jie Tian, Jackie Chou, Joan Fingon, Carol Hajdu, Richard Matta, Bonnie Santos, Patricia Wakimoto, Naia, Kimberly Esser, Charles Harmon, Claudia Poquoc, Sandra Payne, Yvette Kolodji, Lynn Allgood, Dyanna Basist, James Won, Susan Rogers, and Sharon Yee.

After a read-around of haiku from poets present, Michael Dylan Welch did a presentation and workshop called "Haiku and the Art of Forest Bathing." Participants wrote haiku inspired by forest bathing and shared them with the group.

The next workshop will be on Saturday, August 21, at 2:00 p.m. GRIX (Robin Anna Smith) will be our presenter.



Shelley Baker-Gard

July Meeting Notes

The Portland Haiku Group and Oregon HSA did not have an in-person meeting in July due to vacations. However, we did have a ZOOM meeting on July 25th at 2 pm. We had

.....
several people attend from Oregon and Washington, Vancouver, BC, Maui, Montana, and California (Serreta Martin, Jacob Salzer, Shelley Baker-Gard, Ellen Ankenbrock, Shasta Hatter, Sam Blair, Michael Dylan Welch, Lynne Jambor, Diana Saltoon Briggs, Ray Caligiuri, and John Budan). Lynne Jambor led the kukai and the workshop.

The meeting started with the kukai where we shared, haiku, senyru, tanka and haibun. The first-place and second place winning haiku/senyru went to Lisa Gerlitz for her haiku ...first touch ...; 2nd place “death in the family. . .,” the 3rd place went to Shasta Hatter for “ivy covered deck” For the tanka category, Jacob Salzer received first place for his haibun “Chasm” There was a tie for 2nd place between John Budan (*Alone*) and Lynne Jambor (*No Juice*) for their haibun entries. Lynne used a Cherita form in her haibun which was an interesting technique for us to explore.

The second part of the meeting was led by Lynne Jambor who provided a great workshop on the collaborative Tan Renga form (usually the 1st stanza is a haiku, 2nd is a 2 line stanza/capping verse – similar to tanka, but with two poets composing it). We broke out into groups of two and either utilized our kukai entries or other haiku to create the last two lines of the tan-renga. This like all collaborative forms turned out to be great fun. The advantage of the tan-renga is that you can quickly work on several poems in one session, and it is a great way to get to know each other a little more. Many thanks go to Lynne for leading the meeting and workshop!

Other Notes –

Several of our PHG/Oregon haijin have recently been published in various venues including Jacob Salzer, Shasta Hatter and John Budan – these three poets can be found at the online journal Drifting Sands.

In addition, Jacob Salzer has been doing a great job interviewing haikai poets – these interesting interviews can be seen on Jacob’s website: [Haiku Poet Interviews \(wordpress.com\)](#). Clayton Beach, a Portland Haiku Group member also has contributed his thoughts on haikai and his own poetry on the website: Haiku Sanctuary: [Forums - Haiku Sanctuary - An International Haiku Forum](#).

Eugene HSA member Dr. David Rosen has published over 22 poetry and children’s books – to see his collection at [here](#). He also has published free verse poetry, including one entitled *The Art of Suffering* in the Journal of American Medical Association.

The next face to face meeting for the Portland Haiku Group/HSA meeting will be Saturday August 14th in the morning from 10 AM to Noon. We will be meeting outside, and attendees need to be vaccinated.

The leader for the meeting discussion & kukai will be Clayton Beach – you can contact [him](#); Please RSVP to Clayton – his number is 503 260 3915 if you have questions. Address is [11125 SE Cherry Blossom Dr. Portland, OR 97216](#)

For those wanting to enter the kukai – please send 1-3 haiky/senyru/tanka/ 6 word story, or 1 short form and 1 haibun and send these to Clayton by 8/9. **As we discussed remember to make one of your haiku entries seasonal with the prompt of “ripe tomatoes”.**

The next Bi-monthly ZOOM meeting is at 9/25/21 -2pm and will be hosted by Shelley Baker-Gard or a volunteer (not yet determined). This every-other-month Zoom meeting time is set for the last Sunday of that month –Email [Shelley](#), if you want to receive the invitation. The meeting is open to anyone in the Northwest including Canada or to others interested from different areas (email Shelley if you want to attend as the size is limited to 15 attendees). **Email Shelley Baker-Gard with your kukai entries (2-3 haibun (senyru/tanka) and 1 haiku (senyru/tanka and a haibun))**

naiku/senyru/tanka or 1 naiku/senyru/tanka and 1 naibun).



Seren Fargo

July 2021 Quarterly Meeting by Gary Evans and Michael Dylan Welch [screenshot attached]

Haiku Northwest held its second quarterly meeting of the year on Saturday, July 10, 2021, from 1:00 to 4:00 p.m., welcoming (via Zoom) the following 37 participants: Chandra Bales, Anne Burgevin, Terran Campbell, Steven Carter, Janice Doppler, Gary Evans, Peter Fischer, Carolyn Fitz, Ida Freilinger, Patrick Gallagher, Dianne Garcia, Alan Harvey, Joyce Holgate, Connie Hutchison, Lynne Jambor, Emily Kane, Janis Lukstein, Curtis Manley, Elaine Mannon, Tanya McDonald, Joel Myer, Helen Ogden, Victor Ortiz, Linda Papanicolaou, Susan Roberts, Larry St. Pierre, Michelle Schaefer, Elliott Simons, Maggie Smith, Angela Terry, Richard Tice, Kim Weers, Michael Dylan Welch, Kathabela Wilson, Sharon Yee, Gideon Young, and Karen [last name unrecorded]. Our attendees joined us from Washington, Oregon, California, British Columbia, Utah, Pennsylvania, North Carolina, and elsewhere.

Michael Dylan Welch hosted the meeting, which began with readings by Gideon Young and Anne Burgevin. Gideon Young, of Chapel Hill, North Carolina read poems from his new book from Backbone Press, *My Hands Full of Light*. Gideon is a member of the Carolina African American Writers' Collective with his poetry appearing in many publications, including several anthologies. His poems were well received by the group and generated much discussion and insights. He began and closed his presentation with improvised performances on his flute.

Anne Burgevin read next. She shared poems from her book, *Frozen Earth*, available from Red Moon Press. She also shared some of her wonderful graphic artwork. Anne is from Penn State College and is a writer is an elementary teacher, poet, naturalist, and environmentalist. Throughout her life she has fostered awareness and a sense of wonder in her children and students about the natural world. Her haiku are an expression of her passion and concern for every living being, for whom she has deep regard, including weeds.

After break-out room sessions where we could get to know each other better, we then enjoyed a featured presentation from Dr. Steven D. Carter, professor emeritus of Stanford University and a world-renowned authority on Japanese literature. His talk was "When and Why? Reading Bashō's Hokku." Dr. Carter discussed how Bashō revised his work all the time, even changing facts for poetic effect. Several versions exist of many of his poems. At times, these revisions were done to make a poem fit into a longer renku. Bashō also revised poems by other poets, and would sometimes also include earlier versions of his own poems in later works such as his travel journals. Researchers can be hard-pressed to pinpoint the exact time and place of Bashō's poems. Finally, Bashō's poetry, and renku verses in particular, were purposely open-ended so that the next participant in a linked-verse session had various points of entry for their contributions. Dr. Carter's presentation was very well received, shattered some long-held misunderstandings of Bashō and how he worked and elicited some good questions and discussion among attendees

worked, and started some good questions and discussion among attendees.

After a short break, the afternoon continued with our usual rounds of haiku critiquing. When we reached our normal ending time of 4:00 p.m., more than a dozen poets continued for an extra hour sharing and discussing poems, led by Michael.

Seabeck Haiku Getaway Registration Now Open

Registration is now open for the 2021 Seabeck Haiku Getaway, to be held in person **October 28-31** on Washington State's Kitsap Peninsula. Join the Haiku Northwest group for a weekend of Haiku, haiku, and more haiku! Our featured speaker is [Chuck Brickley](#). The theme for the weekend is "togetherness," which we hope is particularly fitting after our physically isolating pandemic. The full-weekend rate is \$290 for a long weekend of meals, accommodations, and all the haiku you can carry! Enjoy the lagoon, waterfront, woods, mountain views, stimulating presentations and workshops, and fine haiku camaraderie. *A full COVID vaccine is required for attendance.* For full program information, COVID protocols, early-bird registration information and more, please visit [this link](#).

Seabeck Anthology Reviews

Reviews of the three most recent Seabeck Haiku Getaway anthologies have just appeared from Haiku Canada, *Frogpond*, and *Modern Haiku*. For Haiku Canada, Maxianne Berger reviewed all three collections together [here](#). In *Frogpond*, Kristen Lindquist reviewed *Seabeck Reunion* [here](#). In *Modern Haiku*, editor Paul Miller gave each book a separate short review, which you can read [here](#).

2020 Seabeck Haiku Getaway Anthology Update

Haiku Northwest is pleased to announce that copies of *Paper Mountains*, the 2020 Seabeck Haiku Getaway anthology, is now available. Thanks to Tanya McDonald and Kelly Sauvage for serving as editors. Tanya wrote the introduction and provided interior layout, and Michael Dylan Welch designed the cover. The book includes 133 finely sequenced haiku, plus all the 2020 kukai winners. The book commemorates our thirteenth annual haiku weekend, which we were pleased to have online (with 237 people registered) when meeting in person was not an option. And thanks to donations received for our Zoom gathering, we are able to provide one free copy to every poet who contributed to the book. Contributors will be notified when the book will be mailed. The book is also available on Amazon [here](#).

#

Haiku Northwest August Meeting

Join Haiku Northwest for our next meeting (via Zoom) on Thursday, August 12, from 7 to 9 pm PST. Our featured guest will be Jeff Hoagland, Education Director at the Watershed Institute in Pennington, New Jersey. Jeff has published several hundred haiku, appearing in a range of journals and anthologies. He was a featured poet in *New Resonance 7: Emerging Voices in English-Language Haiku* by Red Moon Press in 2011. The meeting will also include our usual haiku sharing: please bring one haiku you recently read in a book or journal, plus up to three of your own for workshopping. Anyone is welcome to attend. For Zoom info, please contact Haiku Northwest Secretary Bob Redmond at haikunw1988@gmail.com.

Submitted by Bob Redmond

#

Commencement Bay

Commencement Bay Haiku held two meetings in July, both via Zoom. The first was a postponement of the regular meeting in June to avoid the hottest day in western Washington history (108°). Diane Garcia, Emily Kane, Judith Schallberger, Carmen Sterba, Kathleen Tice, Richard Tice, and Michael Dylan Welch met on Monday, July 5, at a cool 88° and brought haiku (including some Independence Day haiku), haiku sequences, senryu, tanka, and haibun. Then on July 26, our regular fourth-Monday meeting at five. Bill Fay, Diane Garcia, Burk Ketcham, Dorothy Matthews, Emily Kane, Judith Schallberger, Carmen Sterba, Kathleen Tice, Richard Tice, and Michael Dylan Welch attended. We had the Olympics as a prompt for writing, and we looked at about two dozen poems, including a riddle renga to guess sports, and some senryū of Olympians that Burk Ketcham has known. We workshopped some recent work, and Michael, Carmen, and Richard also shared their work from the recently published issue of Presence. Michael's work was a highlight, for he had turned his haiku sequence in Presence about his father's death into a deeply moving haiga sequence.

Submitted by Richard Tice



Howard Lee Kilby

How fast can you count to 25? Pretty good. You are talented.

The **25th Autumn Haiku Conference** in Hot Springs National Park, Arkansas will be on Friday and Saturday, November 5-6, 2021. It is also the **Haiku Society of America's South Region Conference**. It's TWO FOR ONE. AND IT'S FREE.

Shokan Tadashi Kondo, due to the COVID-19 Pandemic in Japan, has taken a Rain Check for a future conference. He will not be able to attend this November. Maybe in 2022.

John Stevenson of Ithaca, New York will be our Featured Poet. John will attend Seabeck in Washington state and head South at Chicago on the way back all the way to The Natural State.

In the 19th Century, Arkansas was called the Bear State. There were so many bears here. Remind me to tell you about the time I was bitten by a bear in Turkey and how I managed to get out of the cage. I still have the scar on my left hand. That was the last time I tried to walk a bear on a leash. It was fun before. I was 18.

I'm happy to report that **Jason Scott Wallace** of Los Angeles, California will be attending. There is speculation that he may be a future Supreme Court Justice.

Jackie Wolven of Eureka Springs in the OZARK mountains of Arkansas will be on the program. Jackie is a columnist, and a vibrant member of the City of Eureka Springs. She has studied Zen and Haiku. She is a dynamic presence.

Let me repeat for clarification, I am not standing for re-election in November. It is an honor

to serve as South Region Coordinator. I know of someone I think would be a perfect candidate.

I hope you are all doing well. I'm closing the column with the December issue. We have three issues more to enjoy haiku together.

If you are interested in taking over the column, contact [me](#) by email or call 501-767-6096

Send your haiku followed by your name and mailing address to [me](#) and use Haiku Contest in the subject line.

the sooner
you send them
the sooner I get them.

With affection and admiration,
Howard Lee

Shreveport, Louisiana

Six of the seven members of the Northwest Louisiana Haiku Group shared and critiqued haiku via email this month. All members participated in an email discussion based on this quote from *A Year's Speculations on Haiku* by Robert Spiess: from October 10th:
How should true haiku poets live? To slightly modify words by Linchi: 'They have naught to do but to go on with their life as they find it in the different circumstances of this earthly existence. They quietly arise in the morning, dress, and go to their place of work.'



Here are a few thoughts from the group, most of whom do not rise quietly in the morning.

Haiku, to me, are true moments of something I will never understand. Like the tides, they come and go.

Maybe Linchi was giving us the ideal, but not the real world.

I think that haiku "finds" us, not the other way around.

The coming and going of the moments of creative energy is a mystery to me.

Always know where your notebook and pen are—so many ku have evaporated during the search.

I do believe that I have to work at shutting down my racing brain sometimes so that I can hear the voice inside, reminding me of nature, human nature, love, and all the things in life that present and offer maybe that once in a lifetime haiku moment.

The quiet I have is precious, I carve it into my routine with intention. But that is not where poetry finds me, it is rather in the thick of it.

Submitted by [June Rose Dowis](#)

Jim Haynes called me to let me know that he was moving to a new location. One of his daughters did email to say he was doing well. Jim is a fine man. He served in the US Air Force and was stationed in Japan. He became interested in Zen and Haiku while living in Japan. **Lucky man!**

Best wishes to Everyone from **Hot Springs National Park, Arkansas**. In case you are wondering how much it costs to attend the November 5-6, **South Region Conference**, it is FREE. No charge to attend. You can thank Susan Delaney in Plano, Texas for coming up with that idea about 20 years ago.

Howard Lee Kilby
Out-going South Region Coordinator

For information about the **South Region Conference** November 5-6, email hkilby@hotmail.com or call 501-767-6096.



Bryan Rickert

The Illinois State Poetry Society-Haiku Society of America Haiku Chapter invites you to its regularly scheduled Zoom meeting on Sunday, August 15 from 1:00 to 3:00 p.m. via Zoom.

If you would like to attend, please RSVP to [Tom Chockley](#).

- Please send Tom your RSVP by Tuesday, August 10.
- For those RSVPing, Tom will send out the meeting agenda and further information when he receives your reservation.

ISPS and HSA haiku enthusiasts are invited to attend. We ask that those who wish to workshop their haiku for feedback, please limit the number to one haiku per participant.

The **Ohio-ku Study Group** met Saturday, July 10th, from 10am to noon via Zoom facilitated by Nicky Gutierrez. The following Ohio poets were present: Ohio: Skaidrite Stelzer, Elliot Nicely, Matthew Markworth, Jill Lange, Joe Mckeeon, Valentina Ranaldi-Adams, Nicky Gutierrez. The following out of state poets were present also: Ruth Holzer, Alan Summers, Sarah Metzler.

We started our meeting with a read-around and introductions. Afterwards, Elliot Nicely led another virtual ginko.

We then did our kukai. Our kukai theme was "wordplay." Top poems were Alan Summers in third, Valentina Ranaldi-Adams in second, and Sarah Metzler in first. In lieu of book awards, they received a rousing round of applause! Congratulations!

After our kukai, we workshopped.

Our next meeting will be held Saturday, August **14th**, on zoom 10 AM -12 PM. Our kukai theme will be "concrete poetry."

Please check the Ohio Haiku Facebook page for meeting information. Or for out-of-staters who wish to join us, please contact [Nicky Gutierrez](#).

All are welcome! We'd love to see you there.

Broader Haiku NEWS



Gerald Vizenor Appointed as the 2021–2022 Honorary Curator of the American Haiku Archives

The American Haiku Archives advisory board is pleased to announce the appointment of Gerald Vizenor as the 2021–2022 honorary curator of the American Haiku Archives at the California State Library in Sacramento (www.americanhaikuarchives.org). This honor recognizes his seven decades of writing and publishing haiku poetry and his status as a literary artist. He is a citizen of the White Earth Nation in Minnesota. Few contemporary English-language haiku poets, perhaps none, have been writing haiku for as long as Gerald Vizenor.

Gerald Vizenor first learned of haiku while serving in the Army in northern Japan in the early 1950s. "Haiku," he says, "inspired me on the road as a soldier in another culture and gently turned me back to the seasons, back to the traces of nature and the tease of native reason and memories. The imagistic scenes of haiku were neither exotic nor obscure to me." In the *Utne Reader* a reviewer once said, "The Japanese verse form flows together with trickster stories and Native dream songs in Vizenor's literary canon of surprise and delight."

Vizenor is professor emeritus of American Studies at the University of California, Berkeley. He has published more than thirty books, historical novels, literary and cultural studies, and poetry. His most recent publications include *Favor of Crows: New and Selected Haiku*, a series of three historical novels, *Blue Ravens*, *Native Tributes*, and *Satie on the Seine: Letters to the Heirs of the Fur Trade*, and *Native Provenance: The Betrayal of Cultural Creativity*, a collection of essays. Vizenor has received many awards including the American Book Award for *Griever: An American Monkey King in China*, the Western Literature Association Distinguished Achievement Award, and the Mark Twain Award for distinguished contributions to Midwestern Literature. His other haiku books, the first of which was published in 1962, include *Two Wings the Butterfly*, *Seventeen Chirps*, *Matsushima: Pine Islands*, *Empty Swings*, *Raising the Moon Vines*, and *Cranes Arise: Haiku Scenes*, among others. Vizenor was also a keynote speaker at the 1999 Haiku North America conference in Evanston, Illinois.

In introducing his new and collected haiku, *Favor of Crows*, published in 2014, Vizenor says, "The heart of haiku is a tease of nature, a concise, intuitive, and original moment. Haiku is visionary, a timely meditation, an ironic manner of creation, and a sense of motion, and, at the same time, a consciousness of seasonal impermanence." He adds that "Haiku was my first sense of totemic survivance in poetry, the visual and imagistic associations of nature, and of perception and experience."

We are pleased to celebrate Gerald Vizenor, 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. The following are four of Gerald's haiku scenes, one for each season:

wooden bucket
frozen under a downspout
springs a leak

bright hollyhocks
teeter in the rush of trains
flurry of faces

chilly night
crickets chirp in a down spout
last words

park bench
covered with mounds of snow
giants for a day





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 Randy Brooks, Garry Gay, and Michael Dylan Welch, 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, John Stevenson, Alexis Rotella, and Lenard D. Moore.

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

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 Gerald Vizenor as the twenty-fifth 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.

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

Virtual Poetry Open Mic

Hosted by Charlotte Digregorio, many members of the Haiku Society read their haiku, senryu and haibun at the **Poetry Open Mic**, July 25, sponsored by the Winnetka (IL) Public Library. There were 34 in attendance, including poets from India, Slovakia, England, Ireland, and Wales.

Haiku Society participants included: Roberta Beary, Ireland; Jennifer Hambrick, Ohio; Susan Burch, Maryland; Michael Henry Lee, Colleen M. Farrelly, and Elaine Costanzo, Florida; Bona M. Santos, California; Rick Daddario, Hawaii; Ingrid Bruck, Pennsylvania; Caroline Giles Banks and Mary McCormack, Minnesota; Ruth Holzer, Virginia; Radhamani Sarma and "Shreya," India; Matus Niznansky, Slovakia; Karen Harvey, Wales; Hilary Naab, Iowa; and Ruth Partridge, England.

In other news, Charlotte will host a **Writing Haiku and Senryu** workshop. Beginning haiku poets will learn all about the art of haiku and senryu, and getting them published. This will be a free Zoom workshop, open to all, through the Winnetka (IL) Public Library, Sunday, Sept. 19, 2 to 3:30 p.m. (Chicago–USA Time). Participants will have the opportunity to read a newly-crafted poem during the event (optional.)

Charlotte is the author of *Haiku and Senryu: A Simple Guide for All*. She is the editor of [The Daily Haiku](#), with poets from 61 countries participating.

You may register for the September workshop [Here](#).



2021 Seabeck Haiku Getaway Registration Opened on August 1

Haiku Northwest is pleased to announce that registration opened on August 1 for the 2021 Seabeck Haiku Getaway, to be held **in person** on the weekend of October 28 to 31, 2021.

Chuck Brickley will be our featured guest and our weekend theme is “togetherness.” [Click](#) to see our information page and registration page (plus a new, easy-to-print registration form).

Please note that we will require proof of full vaccination as part of our registration process this year. We look forward to seeing you at Seabeck! If you have any questions, please contact [Michael Dylan Welch](#).



San Francisco International Haiku, Senryu, and Tanka Contest

Deadline

In hand by October 31, 2021

Entry Fee

\$1 per poem

Details

All entries must be original, unpublished, and not under consideration elsewhere. There is no limit to the number of submissions.

A first prize of \$100 will be awarded in each category. For the haiku contests, second and third prizes of \$50 and \$25 will be awarded. Honorable mentions will be awarded at each judge's discretion.

Contest results will be announced at the first HPNC meeting in January 2022, and the top three winning poems will appear in Mariposa. The full results, including judges' comments and honorable mentions, will be published on the HPNC website.

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

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

Submission Guidelines

As of 2021, submissions are by email only; however, so as not to exclude anyone wishing to enter, if you are unable to send your entry via email, please contact the coordinator and an accommodation will be made for you.

Please send submissions of haiku, senryu, and/or tanka in a single email to contest coordinator [J Hahn Doleman](#). In the subject line, type: HPNC Contest 2021, your name, the date. At the top of your email, type: your name, address, phone number, email, and the PayPal transaction ID number for your entry fee (see below).

Type or paste poems directly into the body of your email; no attachments will be opened. Identify each poem or group of poems as haiku, senryu, or tanka.

Please send payment for the number of poems you are submitting (\$1 per poem) via PayPal to [HPNC](#). In the 'Add a Note' section, type: 2021 Contest Entry Fee. Locate the PayPal transaction ID number and include it with your email submission.



Home and Away
The Premier Collection of Haibun
by Ruth Holzer

Ruth Holzer, a former co-editor of *Haibun Today*, recently published her first collection, *Home and Away*. It contains 32 haibun depicting a variety of times and places in a mix of the autobiographical and the imagined.

Size: 6" x 9

Pages: 38

Soft cover, saddle-stapled

Price: \$7.00 US

Publisher: dancing girl press

Now available from from the [publisher](#)

or from the [author](#).





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