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Haiku Society of America May 2023 Newsletter





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.

[Renew Membership](#)

[Visit our Website](#)

Thanks to Marcyn Del Clements for this photo of a burrowing owl!

Correction

In the April issue, I listed Elliot Nicely's chapbook *Weathered Clapboard* as being published by Baby Buddha Press. The correct publisher is **buddha baby press**. My apologies!

-Allyson Whipple



Bryan Rickert
President
bcrickert72@yahoo.com

Dear HSA Members,

It is wonderful to hear stories of our members traveling, meeting in groups again, and even some of our mentor/mentees getting together for face-to-face visits for the first time. Many of the regional haiku gatherings that were put on hold during COVID are back in full swing. So, moving forward we would like to have the HSA zoom conference on years opposite of Haiku North America. I would personally like to thank Jay Friedenbergh for all of the work he and his wonderful team did to bring the HSA conference together when we needed it the most during our time of isolation. One of the wonderful things about the HSA zoom conference, was the ability for all of us to get together in large

numbers on a global capacity. I look forward to seeing you all in 2024.

Sincerely,
Bryan Rickert



Gary Hotham
2nd Vice President

hsa.vicepres@aol.com

Haiku Society of America Merit Book Awards 2023 for books published in 2022

Judges: Sondra Byrnes and Jim Chessing.

HAIKU BOOK AWARDS

FIRST PLACE

Where Rain Would Stay: The Haiku Poetry of Peggy Willis Lyles, Edited by John Barlow & Ferris Gilli, Snapshot Press

SECOND PLACE

Peter Newton. *Glide Path*. Winchester, VA; Red Moon Press,

THIRD PLACE

John Hawkhead. *Bone Moon*. Uxbridge, UK; Alba Publishing

HONORABLE MENTIONS – Alphabetical

Aaron Barry, *eggplants & teardrops: a haiku collection*, Aaron Barry, Independently Published

Brad Bennett, *a box of feathers*, Red Moon Press,

Bill Cooper, *rounded by the sea*, Winchester, VA; Red Moon Press

Bruce H. Feingold, *everything with an asterisk*, Red Moon Press

HAIBUN BOOK AWARDS

BEST

Andrew Riutta. *blessed*. Winchester, VA; Red Moon Press

HONORABLE MENTION

Sean O'Connor. *The God of Bones*. Uxbridge, UK; Alba Publishing

HAIKU ANTHOLOGY BOOK AWARDS

BEST

String Theory: The Red Moon Anthology of English-Language Haiku 2021, Jim Kacian and the Red Moon Press editorial staff, Red Moon Press

HONORABLE MENTION

Tuning Up the Violins: Haiku Anthology, Compiled and Edited by Ludmila Balabanova with Illustrations by Irina Karakehayova, Scribens Publishing

HAIKU PROSE BOOK AWARD

BEST

Ce Rosenow, *Lenard D. Moore and African American Haiku: Merging Traditions*, Lexington Books

Over 70 haiku and haiku-related books published in 2022 were submitted this year. The judges' comments will be published in the forthcoming *Frogpond* and on the Haiku Society of America website.

Jim Chessing is a semi-retired clinical psychologist who has been writing haiku since his senior year in high school, in 1970. In 1988 he was one of 12 Top Selections in the Japan Air Lines English Language Haiku Contest, and in 2003 he took First Prize in the inaugural Robert Spiess Memorial Haiku Contest. He began writing tanka in 2005, and in 2010 he won first prize in the Tanka Society of America International Tanka Contest. His poems have appeared in many of the leading print and online journals since 1971. One of the original members of the Haiku Poets of Northern California in 1989, he is now the organization's bookseller.

Sondra J. Byrnes' haiku has been published in *Frogpond*, *Modern Haiku*, *The Heron's Nest*, *Acorn*, *Bones*, among others; she was included in *A New Resonance* 10. Byrnes has served as Secretary of the Haiku Society of America and as co-chair of the Haiku North America conference in Santa Fe. With Charles Trumbull, she started a haiku study group in Santa Fe. Along with haiku, Byrnes is interested in ikebana and chanoyu. Byrnes is a retired law and business professor at the University of Notre Dame.



Chuck Brickley
2nd Vice President

hsa.2vp.chuck@gmail.com

*****ANNOUNCEMENTS*****
HAIKU SOCIETY OF AMERICA
2023 CONTESTS

STILL TIME TO ENTER
the 4th Annual HSA Rengay Award
in Honor of Garry Gay

DEADLINE: May 31, 2023

Eligibility: The contest is open to the public. HSA officers who are members of the executive committee are not eligible. Regional coordinators may enter.

Awards: First Prize, \$200; Second Prize, \$150; Third Prize, \$100.

Judges: Seren Fargo and Marcyn Clements, co-editors of
Tandem: The Rengay Journal

In honour of Dr. Ignatius Fay, publisher/editor of *Tandem*

For details: <https://www.hsa-haiku.org/hsa-contests.htm#rengay>

*****A SPECIAL ANNOUNCEMENT*****
Winners of the HSA's 34th Annual
Nicholas A. Virgilio Memorial Haiku & Senryu Competition
for Grades 7-12, 2023

Almila Dükel — Grade 12, Muğla, Turkey (2 haiku)
Grace Keil-Vai — Grade 9, Pago Pago, American Samoa
Elsa Krol — Grade 8, Pennsylvania, USA
Rachel Morrison — Grade 8. Georgia. USA

Mingyuan Wu — Grade 12, Colorado, USA

CONGRATULATIONS!!!

To read the winning poems and judges' comments,
visit: <https://www.nickvirgiliohaiku.org/> Facebook: <https://www.facebook.com/Nick-Virgilio-Haiku-Association-87583122771/> Instagram:
@nickvirgiliowritershouse

HSA Haiku, Senryu and Haibun Awards

— The HSA Haiku Award —
in honor of Harold G. Henderson
— The HSA Senryu Award —
in memorial of Gerald Brady
— The HSA Haibun Award —

The submission window for HSA's venerable summer contests:
June 1 to July 31, 2023.
Full details will be posted on the HSA website later in May.

Impressionism, Abstract Expressionism, and Haiku Feeling **Allyson Whipple**

At the end of April, I attended the *Monet & Mitchell* special exhibit at the St. Louis Art Museum. The galleries showed the aesthetic connections between the late works of impressionist painter Claude Monet (1840-1926) and abstract expressionist painter Joan Mitchell (1925-1992).

I have limited interest in visual art. But I was interested in *Monet & Mitchell* because I learned about abstract expressionism through Frank O'Hara's poetry and art criticism. I was interested in the sense of gesture and intuition behind the abstract expressionist approach to painting, the way it alluded to the world without being directly representational.

In one of the galleries, Monet's giant *Water Lilies* (c.1915-26) canvas hung on the wall. While I'd encountered this painting through a computer screen (as well as printed on tote bags, greeting cards, and other ephemera), I'd never seen it live. I found myself inexplicably moved to tears. Sitting on the bench in front of the showpiece, I struggled to find words to convey what I felt. But no amount of art history knowledge or technical vocabulary would have helped.

I began to think about how both impressionism and abstract expressionism share something with haiku. Both forms of painting rely on a sense of spontaneity, similar to the idea of a haiku moment. Impressionist paintings were typically developed

while working quickly in natural light, but the ability to convey those landscapes and figures was the result of years of practice. Great haiku can arise in the moment even to those who are beginners, but you tend to have better luck getting one on the first try after you've been writing for a few years. Ultimately, it doesn't matter if a painting was touched up in the studio after the fact, or the haiku went through a dozen rounds of revision. What matters is the *sense* of spontaneity that arises, and that the reader feels.

Abstract expressionism isn't quite as landscape-driven, but what I value about the form is the way paintings are designed to convey mood, emotion, or meditative effect. I've often heard that a distinction between haiku and senryu is that senryu incorporates human emotion. That definition doesn't resonate with me. If the poet is experiencing the moment conveyed in a haiku, they cannot be divorced from it entirely. Rather, I've begun to think about the distinction in relating to painting. In senryu, the expression of emotion is akin to representational painting, such as the anguish portrayed in *Raft of the Medusa* by Théodore Géricault. In haiku, feelings are more allusive. Vincent Van Gough's *Sunflowers* and Joan Mitchell's *Sunflowers* both have the capacity to evoke intense emotion, but neither painting illustrates a specific feeling.

As we were leaving the gallery, my partner mentioned that *Water Lilies* was painted during a time when Monet's son was fighting in World War I. That's when I realized my emotional response wasn't just a reaction to a masterful interplay of color and light, paint and canvas. I was moved because in those interplays, Monet had managed to express the deep anxiety that comes from wondering whether someone you love is safe, the intense desire to have them safe at home, and the reckoning of one's own mortality. At least, that's how I experienced the emotional resonance of the painting. You might have a different interpretation. The beauty of these paintings, like haiku, is that there is room for the reader to bring their own experiences and emotions to the work.

NEWS from the Regions



Deborah P Kolodji
California





Haiku San Diego Balboa Park reading

Pictured: (l to r) Elizabeth Yahn Williams, Susan Champion, Robert Lundy, Deborah P Kolodji, Mariko Kitakubo, Carol Judkins, William Scott Galasso, Claudia Poquoc, and Richard Matta.

California Report

Haiku San Diego

On Sunday, April 16th, Haiku San Diego had its first in-person gathering since the pandemic. Tokyo tanka poet, Mariko Kitakubo, was visiting from Japan to launch her book, *Distance*, with Deborah P Kolodji and there was a reading in the Japanese Friendship Garden in Balboa Park which was also attended by Scott Galasso, Carol Judkins, Claudia Poquoc, Susan Champion, Richard Matta, Elizabeth Yahn Williams, Robert Lundy, Tom O Kelley, and Sean Carlton. After the featured reading there was a read-around of haiku and tanka by attendees.

Distance is a collection of “Tan-ku” sequences and sets where all of the tanka was written by Mariko and all of the haiku was written by Deborah, written in a response fashion. These poems were written by text message, starting during the pandemic.

The monthly Zoom workshop was cancelled due to Easter.

Southern California Haiku Study Group

On April 1st, the Southern California Haiku Study Group manned a haiku station in the California Botanic Garden’s annual Garden of Verses event. Marcyn Del Clements was part of the organizing committee and Scott Galasso was the captain of the haiku station. Readers included Jerry Grenard, Jie Tian, Vibiana Chamberlin-Aparcio, Scott Galasso, Deborah P Kolodji, Denise Dumars, Yvette Nicole Kolodji, and Marcyn Del Clements.

On April 15th, the group met by Zoom for their quarterly kukai meeting. The kukai was organized by Emily Bernardt and the zoom was hosted by Joan Fingon. 28 poets submitted to the kukai and 19 poets attended the kukai meeting. The top voted haiku was a three way tie between Vicki Miko, Yvette Nicole Kolodji, and Lee Hudspeth.

The May Zoom meeting is scheduled for Saturday, May 20th at 2 pm.

Haiku Poets of Northern California

On March 19, HPNC members gathered virtually to enjoy a dynamic

On March 19, HPNC members gathered virtually to enjoy a dynamic presentation by Kala Ramesh that included readings of her work and selected poems from established and rising poets in India, punctuated by interpretive dance performances directed by V. Balakrishnan of Theatre Nisha, Chennai. A lively Q&A followed the presentation. On April 23, HPNC's spring quarterly meeting featured readings by Dyana Basist (author of *Coyote Wind*, Elik Press, 2018) and Lorraine Padden (author of *Upwelling*, Red Moon Press 2022). And on April 30, we convened again with members of Triveni Haikai India to celebrate a book of haibun, *Jacarandas are a Deep Shade of Blue*, by Johannes Manjrekar published posthumously. Recordings of the March 19 and April 23 readings are available on the HPNC website, and a recording of the April 30 event will be posted on the Triveni Haikai India site soon.

Yuki Teikei Haiku Society - Henry W. Coe State Park *Ginkō* —April '23

To the sound of Acorn Woodpeckers and the flowing waters of Coyote Creek, Yuki Teikei members enjoyed a splendid day hiking along a peaceful road paralleling the creek within Coe State Park. The park is a wild and largely undeveloped preserve of 87,000 acres of scenic hills and mountain ridges. It was home to the Ohlone peoples. The land was donated to be “a place of refuge” and Gilroy Hot Springs itself once served as a refuge for returning Japanese-Americans after the relocation camps closed.

Wildflowers lined the road; our group noted at least thirty different species. The participants are indebted to Dōjin Roger Abe for organizing this wonderful outing, YTHS's first in-person *ginkō* since 2019.

The link to Dana Grover's one-minute video of the *ginkō*:

<https://youtu.be/ReF7UMOdFr0>

Submitted by Alison Woolpert





Roger Abe, photo by Allison Woolpert



Shelley Baker-Gard
Oregon

HSA Oregon News

In-Person and Zoom Meeting Notes:

The Portland Haiku Group and Oregon HSA members met on April 8th, at the Sellwood Community House. We again had new attendees who are interested in writing haiku or poetry come to the meeting. The kukai portion of the meeting was a group voting of the monoku entries. This was difficult as there were many (over 60) excellent entries (see announcements for the winners). The second half of the meeting was devoted to members sharing haibun they appreciated by other poets.

Announcements:

Contest results for the Monoku pencil (each had to be no more than 30 characters long). The three winners were determined at the Portland Haiku Group April meeting by a kukai voting.

Congratulations to the winners!! Their names and winning entries are:

an'ya (OR) - small talk between snapdragons

Robert Epstein (CA) – zen garden *Nothing* stands out

Judith Hishikawa (NY) – cherry petal fans shy glances

New book publications:

Several Oregon area HSA members have recently published noteworthy books. These are:

Shelley Baker-Gard, Michael Freiling, Satsuki Takikawa, *They Never Asked: Senryu Poetry From the WWII Portland Assembly Center.*

This anthology of Japanese- American WWII senryu is now complete with historical context, pictures, and the original Japanese script. It also includes Fay Aoyagi's essay on war haiku that originally appeared in the HSA Newsletter. If you would like to order a copy and want a discount code contact Shelley sbakergard@msn.com. The book website is: <https://www.osupress.oregonstate.edu/book/they-never-asked>

John Budan, *Just Enough Moon*.

A great collection of haibun from this master of the genre. Available on Lulu press.

Robert Epstein and David H Rosen, *Night Owl Haiku – A Long Distance Collaboration*.

The cover shows a picture of two wise owls reflecting on the interior collaboration of haiku in a call and response form often accompanied with pictures. Available on Amazon.

Philip Kenney, *Only This Step*.

A collection of free verse and haiku with many sweet close encounters with birds flocking around him. Available on Amazon.

Diana Saltoon, *My Sister Meda: A Memoir of Old Singapore*.

A wonderful story of Diana's and her sister's life in Singapore in the Jewish Community before and after WWII. Available on Lulu press.

Jacob D. Salzer, *Metal & Rain*.

A sweet collection of some of his best tanka. Available on Lulu press.

Oregon HSA Members and friends meeting and mini-conference:

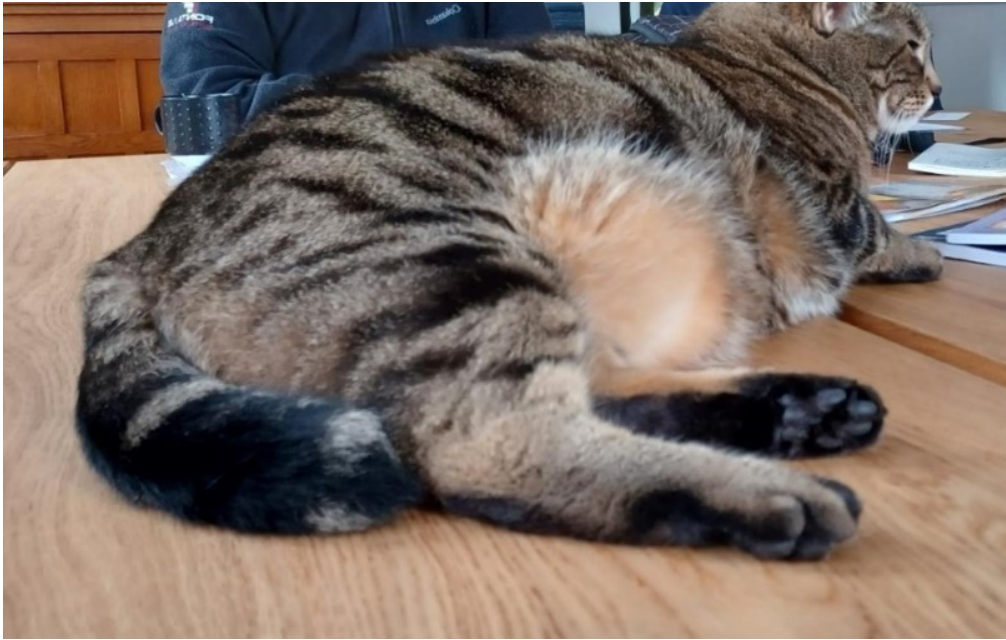
June 10th 2023, 10-4:30p . The formal meeting will be a one day meeting and will be held at the Visual Art Center in Newport Oregon. An informal gathering –will be held June 9th at 4:30 in the Mark Twain room at the Sylvia Beach Hotel. Anyone interested in attending is welcome to come. if you have questions, please contact Shelley at sbakergard@msn.com

Next meetings:

May 13th: The next meeting will be at the Sellwood Community House on 16th and SE Spokane St. ,Portland, OR, from 12 noon to 2 pm. The first part of the meeting will be the kukai and the second half of the meeting will feature Philip Kenny reading from his book of poetry, and we will also have Jim Rodriguez leading a how to workshop on writing haiku.

The next Bi-monthly ZOOM only meeting is Sunday 5/28/23, from 2pm – 4 pm. Email Shelley sbakergard@msn.com, if you want to receive the invitation – it is open to anyone. Nothing is planned for it, so if you have something you would like to present or do a workshop on, please volunteer.





The wise and wonderful house cat attended her second meeting

Haiku Workshops at Gresham's Japanese Garden

The Gresham Japanese Garden welcomes Michael Dylan Welch for two upcoming haiku workshops.

The first is "How to Haiku," on Zoom on May 16, 2023 from 6:00 to 8:00 p.m., for \$20.

The second is "The Nature of Haiku," in-person at the garden (at 124 S Main Avenue in Gresham, Oregon) on September 10, from 2:00 to 4:00 p.m., for \$45. To register, please visit <https://www.greshamjapanesegarden.org/haiku-workshops/>.



Richard Tice
Northwest

Haiku Northwest

Forty-two people attended Haiku Northwest's April 13 meeting featuring Carole MacRury's presentation "Haiku: Nothing New under the Sun." Carole took a positive look at similar themes, phrases, words, and imagery past and present that occur in haiku, concluding that we "share the planet with all other living things, flora and fauna. Haiku connects us despite cultural differences. With the number of journals worldwide and the number of countries writing haiku, it's inevitable there will be many commonalities in experience simply by being human." Most stayed for the last half-hour, an anonymous critique coordinated by John Green.

Our May 13 quarterly meeting is 1:00 to 4:00 p.m. on Zoom, hosted by Michael Dylan Welch. It will feature two readers, Genevieve Wynand and Agnes Eva Savich, and a presentation "The Life of Kenneth Yasuda: Kibeï Poet, Haiku Translator, and Literary Critic" by Jonathan Van Harmelen. For an invitation to May's meeting, contact garciadianne@hotmail.com.

Submitted by Dianne Garcia

Haiga Adventure Group, Puget Sound Sumi Artists

Haiga Adventure met April 18 on Zoom, with eight in attendance. Emily Kane, moderator, and Selinda Sheridan presented a program about Paul Repp, showing work from several of his books and discussing his legacy, followed by Kristie Langlow's haiga inspired by an ikebana basket. Preparing for Haiku Northwest's 2023 Seabeck Haiku Getaway exhibit, Melinda Brottem displayed a long fan-fold book with pockets for haiga, haiku, and shodō (brush calligraphy). Judy Kalin discussed her multi-media piece *Sumi Bouquet* below.



sumi bouquet - hidden sweetness - colors the garden - Judy Kalin

sumi bouquet—hidden sweetness—colors the garden

Haiga by PSSA member Judy Kalin

Commencement Bay Haiku

Commencement Bay Haiku met on Monday, April 24, 2023, via Zoom. The meeting, moderated by Richard Tice, was one of our smallest, with six attendees. Many had reported sickness, and several had other obligations.

The time was spent sharing work and making helpful suggestions. Susan Lee Roberts displayed photo haiga and haiku. Aidan Castle shared a three-line haiku of a freight train at night, juxtaposing musings about **aloneness** and **camaraderie**, as well as a horizontal one-line senryū and a vertical one-line haiku. Emily Kane screen-shared three haiga based on personal experiences at the ocean. Dorothy Matthews submitted spring haiku drafts for critique, and Richard Tice asked for help with art-related senryū. In a discussion of full-moon characterizations in haiku, triggered by several moon poems, Judith Schallberger reviewed symbolism of indigenous people in naming the moon.

Submitted by Dorothy Avery Matthews



"nana's meadow where wishes come true"
Susan Lee Roberts, author and photographer



Allyson Whipple
Midwest



The Illinois State Poetry Society-Haiku Society of America Haiku Chapter

The ISPS-HSA Haiku Chapter held its bimonthly Zoom chapter meeting on April 16, 2022. Those who attended were: Jo Balistreri, Barbara Eaton, Janice Doppler, Jeanie Cook, Lee Gurga, Margie Gustafson, Jeff Kressman, Jennifer Thiermann, Jill Spealman, David Green, and Wilda Morris (facilitating). We did have a good meeting - with eleven poets (and eleven poems to workshop). We also had some good discussions of various aspects of haiku.

Our next Haiku Chapter Zoom Meeting: Sunday, June 11, 2023, from 1:00 p.m. to 3:00 p.m. CDT. The deadline for RSVPs to attend will be Tuesday, June 6. Contact Tom Chockley (tomzhaiku@outlook.com) to attend the Zoom meeting and to receive further information.



Register for Haiku North America!

Haiku North America is fast approaching, June 28-July 2, 2023 in Cincinnati, Ohio. Please check our website for updates.

Program – The complete program is now downloadable at <http://www.haikunorthamerica.com/program3.html>

Call for Submissions for Conference Anthology – Note: Deadline is May 14th <http://www.haikunorthamerica.com/conference-anthology1.html>

Call for Urban Haiga – There is a call for submissions of urban haiku through May 31st. <http://www.haikunorthamerica.com/urban-haiga.html>

Haiku Trail Haiku. The Haiku Trail selected haiku can be viewed at <http://www.haikunorthamerica.com/haiku-trail-haiku.html>

Registration: Please note the fees will go up 20% on May 15th.
<http://www.haikunorthamerica.com/registration.html>

Hotel Information: Please note that only single queen rooms are available at this time
<http://www.haikunorthamerica.com/conference-hotel1.html>

Transportation: For questions regarding transportation see <http://www.haikunorthamerica.com/transportation.html>



Barbara Hay
Southwest

The **Austin Haiku Group** met at Halcyon Mueller on Sunday, April 23. In attendance were Agnes Eva Savich, Melanie Alberts, Claire Vogel Camargo, Christa Pandey, Paméla Overeynder, Tracy Koretsky, and Patricia Wilson. We each workshopped a poem or two, offering suggestions for clarification, simplification, depth, and detail. Then we broke into a silent solo writing practice outside & inside the cafe and came back to share poems at the end. Our next meeting will be some time in June.



June Rose Dowis
South

HSA South Region International Haiku Day Celebration

There were 13 people in attendance on Saturday, April 17 for the HSA South Region International Haiku Poetry Day held at the Arlington Hotel and Spa in Hot Springs, Arkansas. Participants read and wrote haiku, shared a ginkgo walk and enjoyed one another's company while discussing haiku related subjects.

The Haiku Group of North Arkansas, the LaMis Group and the Northwest Louisiana Haiku Group all met individually in the month of April via email to critique one another's haiku.

Haiku email groups in the South Region:

To join a group, email junerosedowis@gmail.com for information.

HGNA – North Arkansas

LaMis – South Region



Attendees work on writing haiku using magnetic poetry tiles.



Wanda Cook
Northeast

2023 HAIKU CIRCLE

The Haiku Circle, a wonderful day of readings, presentations, open mic, and haiku camaraderie, will be held on June 10, 2023 at the Flat Rock Disc Golf Course, in Athol, Massachusetts. The Flat Rock Disc Golf Course is a lovely rural spot with a pond, a fire pit, a barn, and nature trails. Kat Lehmann and Judson Evans will be our featured readers. Workshops will be led by Anne Burgevin and Michael Ketchek. The schedule and registration information can be found at: <http://www.haikucircle.com/schedule--registration.html>.





Scott Turner
Mid-Atlantic

Towpath Haiku – Poets of the Chesapeake Watershed

Meetings

On April 16th, 4 members of Towpath met to hike the namesake Towpath trail along the C&O Canal - “a beautiful day, with wildflowers and birds we weren’t too good at identifying.” Penny Showell shared this poem from the walk:

cattails in April
ghost soldiers
in and out of line

The next regular meeting will be held May 13th via Zoom.

Publications and Announcements

Roberta Beary received a Touchstone Award for Individual Haibun from The Haiku Foundation, for her work “After Long Absence.” The judging panel described it as “a complex haibun stratified with meaning which resonates well beyond its deceptively gentle, low-key telling.”

Additionally, Julie Bloss Kelsey received a Haiku of Merit in World Haiku Review’s Spring 2023 R H Blyth Award contest for her poem.

Ryland Shengzhi Li was interviewed on The Haiku Foundation’s “New to Haiku” series. Ryland shared how he came to haiku, significant influences, and advice for beginners. And on that note, starting this month, Ryland is teaching an introductory course on haiku and other short-form poems. The course is offered through The Writer’s Center, more information is available [here](#).

More Towpath news is available on the [Towpath Haiku website](#).





Broader Haiku NEWS

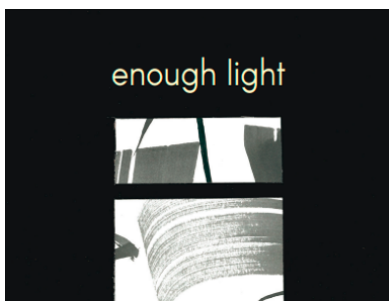


Making Haiku More Visible

Charlotte Digregorio writes a full-page poetry column for Winnetka-Kenilworth Living in Illinois, a monthly, glossy lifestyle magazine. During the past five years, she has featured many HSA members. Her goal is to make haiku more visible to the public.

Readers email her about how they didn't know what haiku was, until they read her column. She encourages HSA members to run haiku columns in publications in their areas.

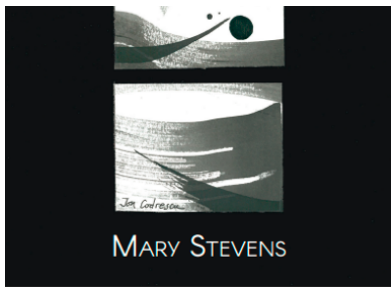
Charlotte also runs The Daily Haiku on her blog, www.charlottedigregorio.wordpress.com, featuring haikuists from 61 countries. All are welcome to submit previously-published haiku/senryu for the blog. Contact Charlotte at c-books@hotmail.com with two poems maximum.



***enough light* by Mary Stevens**

The haiku collection, *enough light*, can be read as a journey of healing—from loss to fruition. Through poems about such practices as intention-setting, surrender, and faith, and the graces of clarity and freedom, it is a story of empowerment.

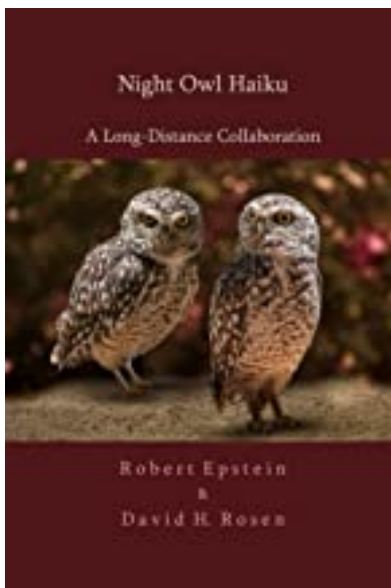
“The haiku in this collection are sharply



observed, finely crafted, and deeply felt. Mary Stevens's work tends to be centered in the body as our way of being in the world: from the kinship between her own spine and the "curved shimmer" of a snake to the "heft" of cast-iron pan, she invites us into her experience in a visceral yet understated way. It's an invitation to our own mindfulness of sensation, poignance, and meaning."

—Hannah Mahoney, author of *Shifting Light*

It can be purchased direct from Mary Stevens for \$24.00 through PayPal or Venmo, using this email address: solana35@hotmail.com



***Night Owl Haiku: A Long-Distance Collaboration* by Robert Epstein and David H. Rosen**

Both David H. Rosen and Robert Epstein have been haiku friends for a good many years. In addition to a shared love of this Japanese short-form poetry, they have also been longtime mental health professionals in their respective disciplines: psychiatry and psychology. They have joined forces in these pages (with a hint of light-heartedness here and there) to collaborate on a provocative book of poetry that celebrates the small wonders that often go unnoticed in everyday life due to distractions, stresses and the relentless pursuit of pleasure. During the night, when both of these poets are awake (for different reasons), there are plentiful opportunities to reflect on what matters most and to give creative expression to that which is precious, sacred and holy. Join these two seasoned poets in the insights and discoveries they share about what it means to live life fully well into one's twilight years.

Independently published; available at [Amazon.com](https://www.amazon.com). \$12.





HSA Members Anthology Submissions Now Open

I'm thrilled with all of the submissions I've received so far! If you haven't sent your haiku yet, read on for details.

The theme for 2023 is **elements**. Poets are encouraged to take a broad view of the theme.

Any original haiku/senryu, unpublished or published are most welcome. Please do not submit tanka, renku, haibun, or haiga. Please send in up to five of your best poems. The deadline is **11:59 pm Pacific time on May 15th**.

Submissions should be included in the body of your email. Use the subject line **[2023 Anthology - Your Name]**. Please send all submissions to allyson@allysonwhipple.com.

Hexapod Haiku Challenge

The submission period for this year's contest is open now through May 15th.

Hello to everyone who participated in the Hexapod Haiku Challenge of 2022!

We at the Frost Entomological Museum wanted to send a quick note to inform you that the **2023 Hexapod Haiku Challenge is accepting submissions, and we hope you will join us again.**

More information can be found by visiting this webpage: <https://express.adobe.com/page/NyhMS45I2Be0H/>

And, if you didn't get a chance to read the fantastic haiku selections from last year, you can find 2022's announcement here: <https://sites.psu.edu/frost/2022/06/15/hexapod-haiku-2022-announcement/>.

Please don't hesitate to reach out to us with any questions.

With warm regards,
The folks at the Frost Entomological Museum
Penn State University

All Ears haiku anthology submissions open in June

All Ears haiku will be the sixth haiku anthology in a series themed around the Chinese Zodiac. The previous anthologies in this series are: *Barking Mad* (2018), *Hog Wild* (2019), *Rattled* (2020), *Bull-Headed* (2021), and *Rip-Roaring haiku* (2022).

The submission period will be June 2023.

Please submit up to three haiku or senryu (one can be previously published) inspired by rabbits (or the word rabbit) or hares. The haiku should be appropriate for children and adults alike.

Send your submission to corine.timmer@icloud.com during the month of June 2023. Kindly put your name and All Ears Submission in the subject line. In the body of your e-mail include your full name, place of residence and email address (even if I already have this information). Selected poets will be notified at the end of July. Contributing poets will be able to buy up to two books at cost price.

More information can be found on the All Ears Facebook page: www.facebook.com/alllearshaiku and/or the editor's website: www.bicadeideias.com



New feature from Poetry Pea

From April *Poetry Pea* will be putting out spontaneous calls for submissions of haiku / senryu. If your submissions are accepted they will be read on the *Haiku Pea Podcast*, a top 5% podcast in the US, and will be published in the *Poetry Pea Journal*. **BUT, only the poets on our mailing list will have this opportunity.** You can sign up on the website poetrypea.com. *Haiku Pea Podcast* is

available wherever you get your podcasts and on the *Poetry Pea YouTube channel*.





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