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Fifty Years of Haiku



Haiku Society of America News

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

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From the
President





Fay Aoyagi
HSA President
fay.hsa.president@gmail.com

Dear Members,

Every year, together with the Nicholas Virgilio Foundation, HSA sponsors a haiku and senryu competition for students in grades 7-12. You will find the proud winners' names in this newsletter. When I was that age, I hated haiku. It was an old, rigid, uninteresting literature form for me. I never imagined that Americans had established a haiku society across the Pacific Ocean.

Every August in Matsuyama, Japan, a haiku tournament for high school students is held. It is a 'battle' between schools. Team members submit haiku based on the theme they are given and two schools debate before judges.

今年竹空をたのしみはじめけり 大串 章
kotoshidake sora o tanoshimihajime keru

young bamboo
it starts to enjoy
the sky

Akira Ohgushi

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

Several months ago, I watched a debate battle between young comedians and the Kaisei High School team on YouTube. Kaisei, a prominent all-boys private school won the tournament several times. One of the haiku they debated was about baseball. A young comedian said, 'I played baseball when I was at high school. I bet you've never played it. Your haiku was composed inside your head. It was not convincing to me.' It seems that the poet from the Kaisei team never played the sport as the comedian had. Kaisei lost that battle.

In 1997, when some HSA members visited Japan to attend a haiku conference, Yatsuka Ishihara, a prominent haiku poet, said to us 'a haiku poet should tell the truth as though it were a lie.' I think a haiku poet can become something imaginary in his/her haiku. I applied to become a crab. I rode a street car with a ghost. I sent a piece of my dream to the lab. Composing those haiku, I tried not to forget who I am and where I came from. I didn't tell a lie as though it were the truth.

花びらの薔薇のかたちを守りけり 辻 美奈子
hanabira no bara no katachi o mamorikeru

its petal
keeps a shape
of a rose

Minako Tsuii

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

Some of 'graduates' of the high school haiku tournament in Matsuyama became successful haiku poets as adults. The Nicholas Virgilio contest winners may take a break from haiku after they pursue higher education or enter the corporate/academic world. But I hope that they remember the excitement of winning the contest and start composing haiku one day to continue a tradition of English-language haiku.

百塔の鐘ひびきあふ聖五月 河野 彩
hyakutoo no kane hibikiau seigogatsu

bells from a hundred towers
resound to each other
holy May
Aya Kohno

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

young roses in the garden
I arrange chairs
in a circle

From the

2nd Vice-President



Beverly Momoi
HSA Second Vice-President
hsa.2vp.bev@gmail.com

Dear Members,

The results for the *2018 Bernard Lionel Einbond Renku Competition* and the *Nicholas A. Virgilio Memorial Haiku and Senryu Contest* are in and can be found below in **Contest Results**. Kudos to the poets and warm thanks to our judges — Christopher Herold and Patricia Machmiller, who judged the Einbond Renku contest, and Susan Antolin and Charlotte Digregorio, who selected the winning poems in the Virgilio contest.

In just a few weeks, the HSA summer contests in haiku, senryu and haibun will open for submission. More information about these contests is included below in **Upcoming Contests**. We look forward to your entries!

From the

Treasurer





Bill Deegan
HSA Treasurer

hsa.treasurer@yahoo.com

Treasurer's Report

HSA Financials

	2018
Year-to-date 3/31/18	31-Mar
REVENUES	
Membership dues	\$ 6,001
Contributions	2,274
Grants	500
Members' Anthology sales	12
Contest fees	51
Frogpond sales	57
Bank interest	22
TOTAL REVENUES	8,917
EXPENSES	
Frogpond	6,590
Newsletter	718
Administrative	125
Travel	0
Meetings	0
Members' Anthology	23
Contests/Awards	100
Grants/Sponsorships	0
PayPal & bank fees	169
TOTAL EXPENSES	7,725
CHANGE IN CASH	\$ 1,192
CASH BALANCE, BEGINNING OF YEAR	\$ 94,411
CASH BALANCE, END OF PERIOD	\$ 95,603

The Haiku Society of America continues to be on solid financial ground thanks to our stable membership, generous donors and dedicated volunteers.

Cash balance @ March 31 was \$95,603, or more than twice our annual expenses.

As of March 31, we had taken in \$8,275 in dues and contributions and need another \$25,725 to meet our budget. Most of that is likely to come in the last quarter of the year when many members renew.

Income over expenses was \$1,192 year-to-date, however almost all expenses are yet to come. As of March 31 we still had the bulk of this year's *Frogponds*, the Anthology and contest expenses yet to be paid.

The HSA has a program of awarding "mini-grants" to support projects that further

the mission of HSA to promote the writing and appreciation of haiku in English. The most recent award was for an installation of haiku signs in botanical gardens in New Jersey. Another was in support of a haiku study group's presentation to the public on a college campus in the Midwest. If you have an idea for a project and would like to apply for a mini-grant, please contact your Regional Coordinator (listed here: <http://www.hsa-haiku.org/officers.htm>)

Regional News



Deborah P Kolodji

Southern California Haiku Study Group

Haiku Station at A Garden of Verses

On Saturday, April 7th, the Southern California Haiku Study Group hosted a Haiku Station at the Garden of Verses event at the Rancho Santa Ana Botanic Garden. Marcyn Del Clements is the organizer of the event which includes various poetry stations throughout the garden with poetry readings. The haiku group was in the Cultivar Garden from 10:00 am to 3:00 pm, featuring readings by William Scott Galasso, Marcyn Del Clements, Gregory Longenecker, Mary Torregrossa, Deborah P Kolodji, D'Ellen, and Susan Rogers. Wakako Rollinger was also on hand to assist with the event.

Between readings, we handed out haiku books to visitors to the station and encouraged them to read with us from the books, round-robin style. The music of the fountain in the middle of the cultivar garden gazebo added to the ambience of these readings from the haiku/art books translated by Stephen Addiss with Fumiko and Akira Yamamoto: *Haiku Landscapes*, *Haiku People*, *Haiku Humor*, *Haiku Menagerie*, and *Haiku Garden*. We also read from *Haiku in English* edited by Jim Kacian, Philip Rowland, and Allan Burns, and the 2018 SCHSG Anthology, *Eclipse Moon* edited by William Scott Galasso.

International Haiku Poetry Day Celebration

On Thursday, April 19th, the Southern California Haiku Study Group celebrated International Haiku Poetry Day (two days late) in the Honeymoon House at the Storrier Stearns Japanese Garden in Pasadena (www.japanesegardenpasadena.com). The garden is in the backyard of a Pasadena home belonging to Jim and Connie Haddad, who graciously hosted us. Jim Haddad is a poet, himself, and a Thursday afternoon poetry group led by Kathabela Wilson meets in the garden every week at 1:30 p.m. In honor of International Haiku Poetry Day, Deborah P Kolodji was invited to lead a haiku-focused event at the normal Thursday poetry event time.

After having such an enjoyable time reading from haiku books at the Rancho Santa Ana Botanic Garden, we decided to spend the afternoon reading round robin style from various haiku books as well as reading the 2018 Touchstone Individual Haiku winners and short-listed poems.

Copies of 3 of the 4 winning 2018 Touchstone Distinguished Book Awards were also on-hand to read from as part of the beginning Round Robin, *The Wonder Code* by Scott Mason, *earthshine* by Chuck Brickley, and *A House By Itself: Selected Haiku of Masaoki Shiki* translated by John Brandi and Noriko Kawasaki. (Debbie had temporarily misplaced her copy of Terry Ann Carter's *Tokaido*, which is the only reason we didn't read from it, too.). We also had copies of *Haiku Landscapes*, *Haiku People*, *Haiku Humor*, *Haiku Menagerie*, and *Haiku Garden*.

After the Round Robin from the books, Debbie passed out a hand-out with the Touchstone individual winning haiku and short-list. After these poems were read, we held an enjoyable discussion of the merits of each.

We ended the afternoon with another round-robin reading from the latest issues of *frogpond*, *Modern Haiku*, *Kokako*, *Blithe Spirit*, *Wild Voices* edited by Caroline Skanne, and *Write Like Issa: A Haiku How-to* by David Lanoe. There is something very magical about reading haiku in a garden setting.

Participants included Kathabela Wilson, Debbie Kolodji, Greg Longenecker, Peggy Castro, Tim Callahan, Jim Haddad, Jonathan Vos Post, Susan Rogers, and James Won.

April SCHSG Workshop: April 22, 2018

On April 22nd, the Southern California Haiku Study Group held its monthly workshop at the Hill Ave Branch Library, 55. S. Hill Avenue, Pasadena. In honor of Earth Day on Sunday, we held the workshop in the library garden instead of our usual library meeting room.

The four 2018 Touchstone Distinguished Books, *Tokaido* by Terry Ann Carter, *The Wonder Code* by Scott Mason, *earthshine* by Chuck Brickley, and *A House By Itself: Selected Haiku of Masaoki Shiki* translated by John Brandi and Noriko Kawasaki were brought to share in addition to *The Art of Haiku* by Stephen Addiss, *Haiku Master Buson* translated by Yuki Sawa and Edith Shiffert, *The Essential Haiku* by Robert Hass, *With Deepening Presence* by Don Wentworth, and *Calculus of Daylilies* by Carolyn Hall.

Workshop participants did a read-around of haiku with each poet either reading their own work or a haiku from one of the books provided. Present were Debbie Kolodji, Peggy Castro, Kimberly Esser, Wakako Rollinger, Bonnie Santos, Greg Longenecker, Kathabela Wilson, Mary Torregrossa, James Won, Lynn Allgood, and Sharon Yee.

Our workshop focus was on Buson. Debbie prepared a handout with a timeline of Buson's life as well as a sampling of his haiku. We took turns reading Buson's haiku and discussed which of these poems spoke to us, and why. We finished the meeting with our traditional anonymous haiku workshop. Afterwards a group of us went to dinner at Dr Robbin Bistro in Pasadena.

Our May workshop will be held on Saturday, May 19th at the Hill Ave Branch Library in Pasadena. Bill Kenney will be visiting us from New York.





Yuki Teikei Haiku Society

April 2018 YTHS Meeting

On April 14, the Yuki Teki Haiku Society gathered for a picnic at Hakone Gardens in Saratoga. It was a perfect spring day with cherry blossoms, bird song and wisteria blooms. Lunch was shared with Dyana Basist, Judith Schallberger, Patrick Gallagher, Karina M. Young, Eleanor Carolan, Amy Ostenso-Kennedy, Philip Kennedy, and Patricia Machmiller. A new member, Marilyn Gehant, and online haiku writer, Dana Grover joined us.

Our President, Patrick, began with a discussion of “Cinematic Techniques for Haiku Writing. “ This is haiku that uses images and a visual focus, and can be edited like a movie from what you see to what you feel. The Yasujiro Ozu Cut goes from inanimate to animate images, such as a group of rocks to a group of people in a similar shape. Joan Zimmerman contributed notes on “Field of View” including long shots, medium shots, close and extremely close. These might include mountain range, mountain, peak, scree, rocks, rock, or rock texture.

Filled with all this inspiration, we explored the garden and spring like movie makers, returning to share many, many haiku.

turtle
a pond statue
blinks its eye
Eleanor Carolan

Haiku in the Teahouse Saturday May 12, 2018

The Yuki Teikei Society will host its annual “Haiku in the Teahouse” reading at the Japanese Friendship Garden in Kelley Park, San Jose, California, on Saturday, May 12, 2018.

Featured Poets:

Yvonne Cabalona

Carolyn Fitz

David Grayson

Kath Abela Wilson

10:00 a.m. to 11:00 a.m. –

Welcome and Intro to Haiku for beginners at the Okayama Room, Leininger Center.

11:00 a.m. to noon – docent-led walking tour of the Japanese Friendship Garden starting from the Okayama Room

ginko (poetry writing walk) on your own or lunch break

1:00 p.m. to 4:00 p.m. Featured Poets followed by an Open Reading in the Okayama Room

Address: 1300 Senter Road, San Jose, CA 95112. Parking \$10.



For more information, contact Park Ranger Roger Abe at: roger.abe@sanjoseca.gov



Shelley Baker-Gard

April Meeting Notes

The Joint Portland Haiku Group and HSA members met on April 13th at the friendly house. We were joined by two new people, Mark Sustello and Julia Bergren – we hope they continue to come. Our meeting was hosted by HSA member Carolyn Winkler and began as usual with a kukai. The first place winner was Jone Rush MacCulloch for her grandmother haiku, John Budan's haiku about a dripping faucet and Jacob Salzer's haiku on dementia tied for second place. Third place went to David H. Rosen for his white out haiku. A total of 34 exceptional haiku, tanka and haibun were entered in the kukai, so it was a difficult decision to pick a few favorites for everyone.

The second half of the meeting was hosted by Carolyn Winkler. Since our meeting fell on Friday the 13th, Carolyn gave us an overview of the mythology surrounding that "unlucky" day. In ancient times, it was not considered unlucky, and was frequently associated with rituals honoring the gods and goddesses of love and romance. Using this knowledge and tips from the book *The Haiku – A spiritual Practice in Three Lines* by Margret D. McGee, Carolyn led us in a love haiku workshop. She had us brainstorm words associated with scent, taste, sound, touch, movement, balance, and sight. Taking these words and at times our own memories, we came up with some amusing and often wonderful results. Here is one example:

in the dark
despite his pickle breath
a long kiss

A Call for Volunteer Translators

Recently I was contacted by Duane Watari, the grandson of Maski Kinoshita who was a poet and was well-known member of the Japanese community in Portland from around 1920 to his death in 1996. One of Maski Kinoshita's haiku is inscribed on a memorial rock at the Portland Japanese Memorial Plaza. In 1981, he was also honored with a certificate of appreciation from the Japanese emperor for his contribution to intercultural understanding. Duane has a collection of several volumes of senryu (what his grandfather called them) that his grandfather and other members of his senryu/ginsha group composed over several decades. They are all in Japanese. One volume is particularly interesting as it was written during his family's WWII internment at

particularly interesting as it was written during his family's WWII internment at the Minidoka concentration camp in Idaho. While there, Mr. Kinoshita and several of his friends held ginsha meetings and it appears he was the record keeper.

Duane Watari, Michael Freiling, and I have formed a team to make the translations of these senryu a reality. We are just at the beginning phase of this project. Michael Freiling has some translation experience, but it is slow going. I am hoping to obtain other volunteers to help us – the commitment can be as small or large as the volunteer has time to do.

If you are interested in volunteering, please contact Shelley Baker-Gard atsbakergard@msn.com, and provide a telephone number so I can discuss the details.

Come to our Conference – August 31 - September 1st, 2018 – Newport Beach, Or. – 1 workshop and 3 speakers all lined up for a fun and educational experience.

Details will be posted soon to the Oregon HSA Link – contact Shelley Baker-Gard now if you are interested in obtaining an extra Sylvia Beach Hotel room (The Steinbeck with 2 twin beds) she has reserved for the conference.



Angela Terry

Bellingham Haiku Group

Bellingham Haiku Group members Gary Evans and Seren Fargo took First Place in the Haiku Poets of Northern California's 2018 Rengay contest with their Rengay *Even Starlight Crackles*.

Commencement Bay Haiku Group

Commencement Bay member Richard Tice will be making a presentation at the American Literature Association annual meeting in San Francisco on Saturday, May 26. The title of his talk will be: *American Haiku Poets Are Missing Out on All the Fun: Sociality of Japanese Haiku and the Dearth Thereof in American Haiku*.

Haiku Northwest

The April Haiku Northwest meeting was held on the 26th at the Redmond, WA library with 15 people in attendance. Angela Terry discussed the upcoming HSA PNW Regional Meeting the weekend of June 8-10th, and Tanya McDonald talked about her June 5th *Introduction to Haiku* at the Woodinville library. Michael Dylan Welch then facilitated a workshop focusing on things that make us happy and haiku that can result. With things as varied as toast, whales, hats, cherry blossoms, kites, seashells and champagne, among others, a delightful selection of haiku emerged, and several were shared by participants. After the workshop, the usual meeting format of sharing and critiquing our haiku finished off the meeting. Tanya McDonald will be facilitating the May meeting, which will be held at the Redmond library on May 24th.

submitted by Angela Terry

South



Margaret Lane Dornaus

**Twenty-second Autumn Conference
of the Arkansas Haiku Society
November 2-3, 2018**

The Arkansas Haiku Society held its first annual haiku conference in 1997 at the Arlington Hotel in Hot Springs National Park, Arkansas. The 22nd autumn conference will be on November 2-3, 2018 at the famed Arlington Hotel again.

Michael Dylan Welch has been invited to be the featured poet. Travel plans are underway. Dr. Paul Tucker, co-founder of the AHS, served as president from 1997-2017. Howard Lee Kilby, co-founder is trying to fill his shoes.

There will be a celebration of the first South Region Anthology created by David Lanoue and Margret Dornaus, South Region Coordinator. The 50th Anniversary of the Haiku Society of America is on the agenda.

Anyone wishing to make a presentation, please contact hkilby@hotmail.com or phone 501.767.6096.

submitted by Howard Lee Kelby

Midwest



CRADLE OF AMERICAN HAIKU FESTIVAL - An Invitation!

Dear Haiku Friends,

Plans are being made for the August 10-12, 2018 Cradle Haiku Festival, which will honor Gayle Bull. Because of Gayle's health issues we will center the activities at The Walker House. We have added a panel discussion on Friday at 3:45-4:45, as a welcoming event, before the reception at 5:00, so plan to come earlier and visit wonderful Mineral Point, WI. Do get your room reservations as soon as possible. See the Mineral Point web page for more accommodations.

Registration will begin at 1:00 on Friday at the Hub in The Walker House. The registration fee is \$50 for the three days. If one plans to attend only Saturday, the fee is \$35. Extra dinner tickets are \$20. We will not have credit card capabilities so please register with check or cash. If you wish to register early make your check out to: Cradle Haiku and send it to Shan Thomas, 324 High Street, Apt. 2, Mineral Point, WI 53565.

If you are planning to attend the Cradle Haiku Festival, please let us know by July 25, so we can plan for the handout materials, plus the food and drink. If you have dietary needs, look at the attached menu and respond so The Walker House can prepare.

On Saturday the presentations will begin at 9:30 and will be allotted 1 hour and 15 minutes each. The presenters will include Lidia Rozmus, Dan Schwerin, Ben Moeller-Gaa, Melissa Allen, Paul Miller, Julie Warther, Randy and Shirley Brooks, Michele Root-Bernstein, Francine Banwarth, Michael Rehling, and more. The cocktail hour and banquet will begin at 5:00 in the Banquet Room at The Walker House.

On Sunday at 9:00 AM we are planning an interesting ginko walk followed at 11:00 by a farewell brunch at The Walker House, see the attachment for all menus.

Please let us know if you can join us for this special haiku event.

Jerome Cushman (jercush@aol.com)
Francine Banwarth (frantic647@yahoo.com)

The opening reception will be held either on the Foundry Books porch or across the street, back of the Popolo restaurant with snacks, drinks and entertainment.

The Walker House will be providing the food for Saturday and Sunday. Water, coffee, tea and cookies will be available during presentations and workshops—no charge for participants. Cocktail hour will have a cash bar, with tomato bruschetta and spinach-artichoke bruschetta being served.

Dinner will include Walker House salad, baguettes, with the family-style Italian dinner including a pepperoni and cheese pizza, a bowl of rainbow rotini seasoned with olive oil and Italian herbs and spices, a veggie lasagna, and 2 bowls of tomato meat sauce to add to the pasta and lasagna. The dessert will be sweet surprises from the bakery with ice cream. This dinner is included in your registration fee.

On Sunday from 11:00-1:00 a **Farewell Brunch** will be served for \$15, including tax and gratuity. It will feature fruit platters, mini muffin breads—banana, morning glory, lemon poppy seed—scrambled eggs with cheddar cheese, honey-baked ham with pineapple slices, pork sausage balls with maple mustard sauce, cheesy potatoes, and sweet

slices, pork sausage balls with maple mustard sauce, cheesy potatoes, and sweet surprises. Coffee, tea, soda, fresh orange juice, apple juice and milk available to drink. Please pay with cash or check.

If you have dietary restrictions **PLEASE LET US KNOW** early so we can accommodate them.

Jerome Cushman (jercush@aol.com)
Francine Banwarth (frantic647@yahoo.com)

HAIKU WORKSHOP - Cincinnati, Ohio

Join us May 3, 2018 noon-1pm for our inaugural Haiku writers' workshop and read around, led by Patti Niehoff. Forget, 5-7-5, this group is for anyone interested in focusing on those tiny moments of illumination, honing their craft, or just curious about the art form. Open to all levels of expertise. Free and open to the public. Reservations requested.

reservations@mercantilelibrary.com

The Mercantile Library
414 Walnut St. #1100
Cincinnati, OH 45202
513-621-0717

MIDWEST MEMBERS IN THE NEWS

Charlotte Digregorio is very honored to have received an Official Commendation from Illinois Governor Bruce Rauner for her thirty-eight years of significant accomplishments in the literary arts, along with her work to advance and promote genres for adults and students.

Lidia Rozmus upcoming event. June, 27 – ARTzona Gallery – Kraków, Poland – "The republic of Mole Hill and Japanese arts" – a lecture and an art exhibition
For more information, contact Lidia Rozmuz lidiarozmus@att.net

Charlotte Digregorio will be a guest speaker at the Haiku Circle's annual gathering in Northfield, MA on June 2. Her presentation will be "Writing Artful Senryu." In other news, Charlotte was recently featured in an interview about writing and publishing many poetic forms for the Illinois State Poetry Society's newsletter.

MIDWEST STUDY GROUPS

Evergreen Haiku Study Group

Evergreen Haiku has recessed for the summer and will start meeting again in September on the campus of Michigan State University.
Info about dates for the next calendar year will be announced later this summer.

Haiku Waukesha

We met on April 11th and finished our discussion of *The Haiku Life*. Next we are working our way through *The Collected Haiku of Raymond Roselien*. We held a haiku slam—

our way through the collected haiku of Raymond Roseliep. We held a haiku slam taking two of Roseliep's poem at a time, we voted on which of the two poems were more evocative and why. We remarked about how creative he was in the use of images and construction more than thirty years ago. Then we brought poems to workshop. We meet next on the second Wednesday, May 9th, 5-7pm. The suggested theme is 'vacation' or 'getaway,' and each of us are to bring excellent poems from the mature Roseliep we would use for the slam. We meet at First UMC Waukesha, 121 Wisconsin Ave., Waukesha, WI 53186. New faces are welcome. If you have questions about the group, email Dan Schwerin at dan.schwerin@fumcwaukesha.org

Indianapolis Haiku Group

Indianapolis Haiku Group is re-forming and looking for anyone in the Indianapolis area with an interest in meeting and studying haiku. Questions may be directed to Aaron Packard. aaronjpackard@gmail.com

Ohaio-ku Study Group

The Ohaio-ku study group met on Saturday, April 14 with the following members in attendance: Joe McKeon, Phyllis Lee, Elliot Nicely, Valentina Ranaldi-Adams, Tia Haynes, Larry Shircliff, Sharon Ohnmeiss and Julie Warther. Julie gave a presentation on rengay and shared a tribute to haiku pioneer, Marlene Mountain prepared by John Hawk. Books were passed around, the upcoming HSA Spring meeting discussed and poems workshopped. A kukai was held with the theme "New Life". Julie Warther, Phyllis Lee and Joe McKeon won book awards.

The next meeting will be held Saturday, June 9 from 10am-noon at the Cuyahoga Falls Library. 2015 3rd Street, Cuyahoga Falls, Ohio. Joshua Gage share s presentation on renku. The kukai theme is "matrimony". Bring along haiku to workshop and some of your favorites from recent journals to share in a reading. All are welcome! For more information, contact: Julie Warther wartherjulie@gmail.com

submitted by Julie Warther



Michael Henry Lee

April is a month bustling with literary celebrations: National Library Week, National Poetry Month, International Haiku Day and, of course, The Haiku Society of America's year-long celebration of our 50th anniversary.

On April 14, the S.E. Branch of the Saint Johns County Library welcomed Michael Henry Lee and Antoinette Libro to present: *Hajimemashou (Let's Begin A Haiku Poetry Workshop)*. The two-hour workshop was ambitious in that it sought to bring beginners the information needed to create not only their own haiku, but senryu and tanka, as well. An enthusiastic group of neophytes representing **The Ancient City Poets** (an open mic poetry group of which Libro and Lee are members) and Stillwater, (a Zen meditation group Lee attends) made up the class.

The workshop was divided into five sections:

- *The Haiku Phenomenon An Overview* by Lee
- *A Major American Haiku Poet: Nick Virgilio, Pioneer* by Libro
- *The Human Condition in Senryu* with Lee
- *The Lyrical Nature and Origins of the Tanka Form* from Antoinette
- and the finale: *Trying Your Hand: a Haiku of Your Own* by all.

Participants were provided a regional saijilki for haiku and a list of possible topics for a senryu. Twenty-five minutes were provided to produce whatever they chose. Questions were welcomed and conversation within the group flourished. Twenty-five minutes later, several appealing poems were created from a group of folks whose only previous experience with the genre harkened back to their grade school days. Each graduate received their own in-depth syllabus containing more information than had been covered, plus a copy of the latest edition of *Frogpond* Vol. 41 :1 provided as a donation from H.S.A.

A special thanks to Christopher Patchel and Dianne Garcia for making that happen. Here are a few examples from Hajimemashou :

yellow tulips
 the vase catches sunlight
 enough to bloom
Pat Konover

spring beauty berry
 golden winged warbler dips
 in a puddle of light
Joan F Tasca

winter's
 day
 footprints
 disappear
 in the snow
Liz Dent

fallen
 deer
 a cloud of black
 birds
 in the afternoon's shadow
Pam English





The Coquina Haiku Circle

The Coquina Haiku Circle is composed of six diverse and very talented artist/ poets; two Floridians, one Georgian and two Florida snowbirds. The Circle was originally formed by Paula Moore and Michael Henry Lee who were joined by Antoinette Libro, Dennis Gobou and Sandi Pray. The group has attempted to meet every quarter closest the solstice and equinox for the past six years. What with having two snow birds in the group, overseas travel and health issues, however, it has proven difficult at times.

April 21 was the Circle's first opportunity of 2018 to gather when all members were able to be present. OC Whites, a local Saint Augustine institution provided food and drink. While an extensive agenda had been prepared, the opportunity for comradery and catching up prevailed. Talk of politics and projects, along with the groups numerous individual achievements took three hours off the clock like it was fifteen minutes.

Left to Right, ascending:
Sandi Pray, Antoinette Libro,
Michael Henry Lee, Dennis
Gobou and Paula Moore





HSA News

Members' Anthology 2018

The Haiku Society of America publishes an annual anthology of haiku and senryu by members, edited and produced by one or more editors appointed by the Executive Committee. All members will receive a free copy of the anthology. We are pleased to announce that the editor for 2018 Members Anthology is LeRoy Gorman.

Deadline: In hand by June 30, 2018

Theme: No theme; any subject

Eligibility: All HSA members

Submissions: Submit your best five unpublished or previously published haiku and/or senryu. If a previously published poem is submitted, please include the name of the publication, volume, issue and year. (For example, "*Frogpond*, Vol. 39, No. 3, 2016"). Poems should not have appeared in any other HSA anthology. Members submitting work are guaranteed to have one poem selected for publication. Email submissions are preferred.

Email Submissions: Send your work to hsaanthology2018@gmail.com with "HSA 2018: your name, city, state (province), country" in the subject header. (For example, "HSA 2018: Randy Brooks, Taylorville, IL, USA").

Submissions should be typed or copied into the email message, single-spaced, with one blank line between each poem. Please do not use columns or tables. If you have special formatting instructions, you may attach your formatted poem as an rtf, txt, pdf, or Microsoft Word doc file. Include your mailing address and phone number in the text of your submission.

Postal Submissions: For those without Internet access, submit your poems typed in a single column, five poems per sheet of paper. Please type your name, address, and phone number at the top of each sheet. Please include a self-addressed envelope for notification of which poem is selected.

Mail your submission to:

HSA Members' Anthology
LeRoy Gorman
51 Graham Street West
Napanee, Ontario K7R 2J6
Canada

Book Orders: All members receive one free copy of the anthology. If you would like to

~~BOOK ORDER:~~ All members receive one free copy of the anthology. If you would like to order additional copies, we will provide specific price details to be set upon publication.

Upcoming Events

Haiku Society of America Pacific Northwest Region Annual Meeting

June 8-10th, 2018

The Pacific Northwest Region of the Haiku Society of America invites you to its Annual meeting the weekend of June 8-10, 2018. Our keynote speaker is Jason Wirth, PhD, Philosophy Professor at Seattle University and a Buddhist priest. His discussion of *Ecology in the Buddhist Tradition* will set off our Saturday program at the Brightwater Treatment Plant, which includes presentations, workshops, tours and haiku sharing. The event begins Friday night with readings at **The Den** in Bothell. We have the facility's stage from 7:00 until 9:00 pm, and hope many of you will plan to come and share your haiku and other related work. A more detailed agenda follows, along with a [Registration Form](#) to help us with planning for the events.

As usual with HSA events, there is no registration cost for attendees, but meals are the responsibility of each participant. On Saturday, we are having a catered lunch, but those of you with special diet issues may wish to bring your own lunch. The attached [Registration Form](#) has a space for you to let us know if that is the case so we don't order more food than is necessary.

HSA Pacific Northwest Regional Meeting June 8-10th, 2018

Agenda

Friday June 8th – 7:00 – 9:00 pm

Haiku Reading at The Den Coffee Shop, 10415 Beardslee Blvd, Bothell, WA 98011 www.TheDenCoffeeShop.com

Saturday June 9th – 8:30 am

Set up at Brightwater Center, 22505 State Route 9 SE, Woodinville, WA 98072 www.kingcounty.gov/brightwatercenter

(We'll provide snacks coffee, tea and water)

9:00 am Introduction and round of reading

9:15 am Jason Worth, *Ecology in the Buddhist Tradition*

10:00 am Break

10:15 am Richard Tice, *Ecological Awareness in Japanese Haiku*

10:45 am Tanya McDonald – Haiku workshop -- H2O Haiku

Noon Lunch catered by PotBelly

1:00 pm Overview of Brightwater Treatment Plant

1:15 to 2:45 pm Tour of Brightwater treatment Plant with up to 25 people (if we have more than that, the 25 will be chosen by lottery or local people can just plan to come another time) people not touring the plant can explore the gardens and grounds

2:45 pm Break

3:00 pm Michael Dylan Welch – haiku workshop on things that make us happy in nature

4:30 pm David Berger, Ecology and Salmon

5:00 pm Wrap-up

5:15 pm cleanup, out by 5:30 pm

5:45 pm Dinner at Kaiten Sushi Connections, 17650 140thAve NE, Woodinville, WA 98072 www.sushiconnections.com

Sunday June 10th

Activity is still to be worked out although we may start the day with a brunch at Alexa's Café, 10115 Main Street, Bothell, WA 98011 at 10:30 am. www.alexascafe.com

There are a number of places to spend the night in the Bothell-Woodinville area, including the following: Comfort Inn & Suites, 1414 228th St SE, Bothell, WA 98021 www.choicehotels.com; Country Inn & Suites by Radisson, 19333 North Creek Pkwy, Bothell, WA 98011 www.countryinn.com; McMenamins Anderson School, 18607 Bothell Way NE, Bothell, WA 98011 www.mcmenamins.com; and Hampton Inn & Suites, 19211 Woodinville Snohomish Rd NE, Woodinville, WA. 98072 www.hamptoninn3.hilton.com

While we're not planning a group dinner on Friday night due to the starting time of our public reading at The Den, some of us will be meeting up about 5:00 pm at the Beardslee Public House, 19116 Beardslee Blvd, Bothell, WA 98011, www.beardsleeph.com You are welcome to join us.

Or if that doesn't appeal to you, and you want to eat before the reading on Friday night, other places close by The Den in Bothell you might want to consider include:

Gallo de Oro

Revolve

Sushi Chinoise (in case Sushi on Saturday just won't be enough)

A bit further away, but still in Bothell:

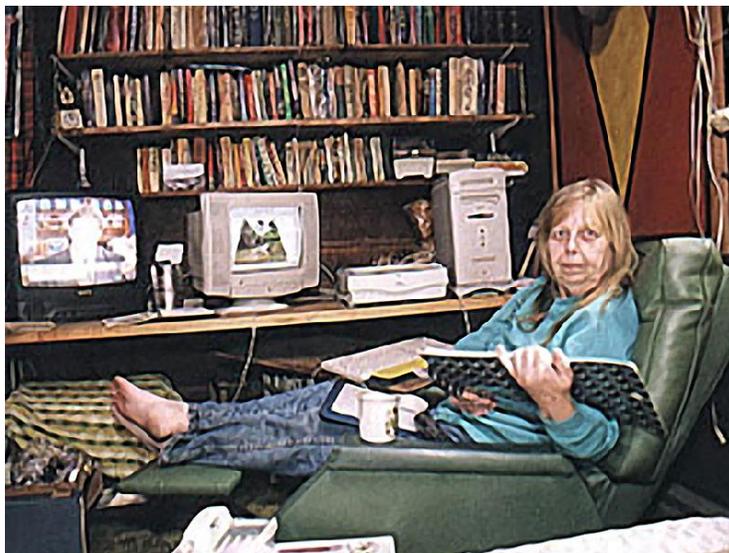
Pasion Tequila

Crafts Pizza

Obituaries

Marlene Mountain (née Marlene Morelock Wills) December 11, 1939 – March 09, 2018

Marlene Mountain was a gifted poet, painter, and photographer -- and a haiku legend. She was born in Ada, Oklahoma, and earned a B.F.A. from the University of Oklahoma and an M.A. in painting, with a minor in literature, from the University of North Dakota. Her paintings have been included



in many group and one-woman exhibitions, and she taught courses in drawing and design. Marlene began writing haiku in 1968 and was one of the first haiku poets to focus almost exclusively on the one-line approach to haiku. In his review of her first book, *the old tin roof*, considered one of the most innovative books of haiku ever published, Cor van den Heuvel wrote that some of the best poems in that collection "immediately placed [her] in the front rank of American haiku poets." She also published numerous "concrete" poems for which she coined the term "unaloud haiku." In her seminal essay, "One-Image Haiku" (first published in the Australian haiku journal *Tweed* and reprinted in *A Haiku Path*), she challenged the idea that haiku must consist of two juxtaposed images. With outspoken conviction, she wrote haiku that expressed her vision of the possibilities inherent in the genre. One such poem - *free haiku* - rather says it all. Her work reveals her deep passions regarding women's issues, environmental matters, and politics. She painted and wrote in the mountains of Tennessee, from which (in 1982) she took her surname.

Awards and Other Honors

Outstanding Senior in Art; Lew Wentz Service Scholarship; Special Commendation in Painting, Drawing, Graphics; Mothers' Association Scholarship; Alumni Development Fund Purchase Award; Delta Phi Delta National Art Fraternity. Her haiku have appeared in numerous collections and anthologies, including *One Hundred Frogs: From Renga to Haiku to English* (Hiroaki Sato, Weatherhill, NY, 1983); *Erotic Haiku* (ed., Rod Willmot, Black Moss Press Canada, 1983); *The Haiku Handbook: How to Write, Share and Teach Haiku* (William J. Higginson and Penny Harter, McGraw-Hill, New York, 1985); *The Haiku Anthology*, 2nd Edition (Cor van den Heuvel, Simon & Schuster, NY, 1986); *Eigo Haiku* (Haiku in English: A Poetic Form Expands) [Japanese], (Hiroaki Sato, The Simul Press, Tokyo, 1987); *An Anthology of Haiku by People of the United States and Canada* [contest winners/runners-up in JAL ad: The New Yorker 8/1/1988] (Japan Air Lines, NY, 1988); *An Original Relation to the Universe: Emersonian Poetics of Immanence and Contemporary American Haiku* (Thomas Lynch, University of Oregon dissertation, 1989); *The Rise and*

American Haiku (Thomas Lynch, University of Oregon dissertation, 1988); *The Rise and Fall of Sparrows: A Collection of North American Haiku* (Alexis Rotella, Los Hombres Press, 1990); *Haiku Crosses the Sea: Foreigners' Views of Haiku [Japanese]* (Kazuo Sato, Maruzen Company, Tokyo, 1991); *Haiku [Polish]* (Czestaw Milosz, Krakow, 1992); *Haiku Moment: An Anthology of Contemporary North American Haiku* (ed., Bruce Ross, Charles E. Tuttle, 1993); *A Haiku Path: The Haiku Society of America 1968-1988* (Haiku Society of America, NY, 1994); *Haiku Compass: Directions in the Poetical Map of the United States of America [Japanese/English]* (William J. Higginson Haiku International Association, Tokyo 1994); *A Haiku Alphabet in Celebration of Summer* (ed., LeRoy Gorman, Proof Press, Toronto, 1995); *The Red Moon Anthology 1996* (10 editors, Red Moon Press (1997); *The Penn State Haiku Survey: Learning From Those Who Write Haiku* (1997); *Haiku World: An International Poetry Almanac [multi-lingual]* (William J. Higginson, Kodansha International, Tokyo, 1997); *Those Women Writing Haiku* (Jane Reichhold, AHA website, 1998); *The Haiku Anthology*, 3rd edition (Cor van den Heuvel, W. W. Norton, New York, 1999); *up against the window: American Haibun & Haiga 1999* (Jim Kacian, Red Moon Press, 1999); *A Handful of Sage* (The Sage Council in Vancouver B.C. Canada); *The Art of Haiku 2000* (Gerald England, New Hope International, England, 2000); *Global Haiku: Twenty-five Poets World-wide* (George Swede/Randy Brooks, Mosaic Press, Canada, 2000); *The Best of the Electronic Poetry Network* (Carlos Colon et al Shreve Memorial Library, 2000); *A Dozen Tongues 2001: Our Vanishing Wilderness* (Jim Kacian et al, Red Moon Press, 2001); *American Haibun & Haiga*, Vol. 2 (Jim Kacian/Bruce Ross, Red Moon Press, 2001); *A Purple So Deep [An anthology of haiku collected by Leatrice Lifshitz* (2001); *Voice and Echoes: Haiku Society of America Members' Anthology* (ed., Carlos Colon, 2001); *How to Haiku: A Writer's Guide to Haiku and Related Forms* (Bruce Ross, Tuttle Publishing, 2002); *Zen Poems* (Manu Bazzano, MQ Publications Ltd, London, 2002); *Haiku: Asian Arts & Crafts for Creative Kids* (Patricia Donegan, Tuttle Publications, 2003); *Haiku: A Poet's Guide* (Lee Gurga, Modern Haiku Press, 2003); *Reeds: Contemporary Haiga* (Jeanne Emrich, Lone Egret Press, 2003); *Erotic Haiku [Japanese/English]* (Hiroaki Sato, IBC Publishing, 2004); *an/thology of pwoermds* (Geof Huth, The Runaway Spoon Press, 2004); "unaloud haiku: labium", *Impulse Magazine* 16:1 (edited by the late Peter Day, Canada); CD: "Things Japanese in Tennessee," an educational course commissioned by the Japan-America Society of Tennessee (JASTN); *Haiku Mind: 108 Poems to Cultivate Awareness & Open Your Heart* (Patricia Donegan, Shambhala: Boston & London, 2008).

Books Published

the old tin roof [haiku, senryu & dadaku; & unaloud haiku not yet termed] (self-published, 1976); *new bridge* [one-line haiku, late 1970s/abandoned [matsu allard, editor]; *aware becoming* [haiku sequence/visual haiku, c 1977, 1978]; *moments/moments* [unaloud haiku] (High/Coo Press, 1978); *naturenotes* [unaloud haiku] (mid-1970s); *preying mantis* [unaloud haiku, poemcard #11] (High/Coo Press, 1979); *femmarks* [3 sets of bookmarks] (self-published 1981/82); *solstice cards* (1981 to present); *equal hell, art* [haiku, untamed haiku & beyond untamed haiku, booklet and 40 cards including 4 bumper stickers] (self-published, TN 1982); *a poem, women* [poems and haiku, early 80s/abandoned [hal roth, editor]; *tonight i am mountain* [one-line haiku sequences, mid-80s/abandoned [Rod Willmot, editor]; *pissed off poems and cross words* [haiku sequences & 13 sketches for painting series] (self-published, TN, 1986); *intimate posters* [haiku with images] (self-produced/published 1990, marlenemountain.org); *a crone's haiku highcoup* [haiku criticisms via captions to 'famous art' c. 255 images] (self-produced, 1992); *from the mountain* [book of 20 + years of one-line haiku etc with annotations and visuals] (self-published, marlenemountain.org, 1992); *lined-paper blues* [tear outs]; *femail boxes and junk male* [development of a painting series, text and visuals] (self-produced/published, marlenemountain.org, 1993); *home away from home* [development of a painting series, text and visuals] (self-produced/published, marlenemountain.org, 1993); *nature talks back* [tear outs, etc.] (self-produced/published, marlenemountain.org, 1994); *visuals to tear*

[tear outs, etc.] (self-produced/published, marlenemountain.org, 1994), *visualante* [tear outs, etc.] (self-produced/published, marlenemountain.org, 1994); *now you too* [dadaku/high coup] (self-produced/published, 1994); *when the mountain comes over the moon* [tear outs, etc, self-produced early 90s--in process]; *how to flounder and fiddle* [the making of 2 unaloud haiku] (self-produced); *cur*rent* [one-line linked with Francine Porad, 7 one-line linked haiku & 3 artworks (Vandina Press, 1998); *other rens* [book one] (Kris Kondo, Marlene Mountain, Francine Porad, one-line linked haiku & color artwork, Vandina Press, 2000); *other rens* [book two & book three in one volume] (Kris Kondo, Marlene Mountain, Francine Porad, one-line linked haiku & artwork, Vandina Press, 2000); *trio of wrens* [book four] (Kris Kondo, Marlene Mountain, Francine Porad, one-line linked haiku & artwork, Vandina Press, 2000); mother nature's heat/a desert snake [one-line linked haiku with Jean Jorgensen, 16 one-line linked haiku, cover color painting by Marlene Mountain, Four Corners Press, 2001]; *probably 'real' renga sorta* [one-line linked haiku with Francine Porad] (Vandina Press, 2002); *probably 'real' renga sorta 2* [one-line linked haiku with Francine Porad]. In addition to her own work, Marlene's drawings, photography, calligraphy, and development were integral to the design and success of the following, written by John Wills, to whom she was married at that time: *back country* [haiku by John Wills, photographs by Marlene [Wills] Mountain] (self-published, GA, 1969); *river* [haiku by John Wills, drawings/design by Marlene [Wills] Mountain] (self-published, GA, 1970; TN, 1976) *21 haiku greeting cards* [haiku by John Wills, drawings/design by Marlene [Wills] Mountain] (self-published, TN, 1977)

Selected Work

spring evening
a pup barks
the old cow home

together as we dry there is the listening to rain

pig and I spring rain

wood pile
on the sagging porch
unstacking itself

one fly everywhere the heat

he leans on the gate going staying

alone-
the taste of summer water
from the faucet

thrush song a few days before the thrush

old pond a frog rises belly up

above the mountain mountains of the moon

See some of her image haiku in [The Haiku Foundation's Galleries](#), *Image Haiku of Marlene Mountain*.

UpComing Contests

Harold G. Henderson Haiku Contest Gerald Brady Senryu Contest Annual Haibun Award

The Haiku Society of America is pleased to announce that its summer contests will **open for submissions on May 15**.

Deadline for haiku, senryu and haibun contests: **July 31, 2018**

For submission guidelines and entry fees, please see the HSA website for each contest:

[Website for the haiku contest](#)

[Website for the senryu contest](#)

[Website for the haibun contest](#)

Adjudication: Judges for each contest will be announced at the time of the awards. Judges will not know the identity of participants.

Awards: Prizes will be awarded, as detailed in each of the contest websites. Winning poems will also be published in *Frogpond* and on the HSA website.

Contest Results

Results of the 2018 Bernard Lionel Einbond Renku Competition

The Grand Prize winner of the Haiku Society of America's 2018 Bernard Lionel Einbond Renku Competition is:

From Branch to Branch by Alison Woolpert (coordinator), Santa Cruz, CA; Roger Abe, Morgan Hill, CA; Mimi Ahern, San Jose, CA; Dyana Basist, Santa Cruz, CA; Phillip Kennedy, Monterey, CA; Amy Ostenso-Kennedy, Monterey, CA; Linda Papanicolaou, Stanford, CA; Carol Steele, Santa Cruz, CA; and Karina Young, Salinas, CA.

The judges for the 2018 contest were Christopher Herold and Patricia J. Machmiller.

The winning renku and the judges' commentary will be published in the next issue of *Frogpond*.

Results of the 2018 Nicholas A. Virgilio Memorial Haiku and Senryu Competition for Grades 7 - 12

This year, about 4,000 poems were submitted to the Nicholas A. Virgilio Memorial Haiku and Senryu Competition for Grades 7-12. The winning poems were read at the grand opening of the Nick Virgilio Writing Center the weekend of April 28-29 and are posted on the HSA website. The poems and the judges' commentary will also be published in the next issue of *Frogpond*. Congratulations to the winning poets and their teachers!

Nadin Ghileschi, Age 16
Botosani, Romania

Ben Miller, Grade 10
Newport Coast, CA

James Russell, Grade 7
Atlanta, GA

Jamie Propst, Grade 7
Atlanta, GA

Rebecca Ferguson, Grade 9
Palm Bay, FL

Grace Ma, Grade 9
Newport Coast, CA

The judges for the 2018 Virgilio contest were Susan Antolin and Charlotte Digregorio.

Genjwan International Haibun Contest 2018 Results

グランプリ作品 **Grand Prix**

The Forbidden Pet (Branko Manojlovic, Japan)

庵賞作品 **An (Cottage) Prizes**

Way of Lilies (Marietta MacGregor, Australia)

Let there be Lightning (Ignatius Fay, Canada)

Waiting for Christmas in Ohio (Chris Bays, U.S.A.)

入選作品 **Honourable Mentions**

Lost (Sean O'Connor, Ireland)

Brazilian Night (Marina Bellini, Italy)

Red, Blue, White (Dru Philippou, U.S.A.)

Coal Mines (Beth A. Skala, Canada)

Flying (Pearl Elizabeth Dell May, U.K.)
Reflections (David McCullough, Japan)

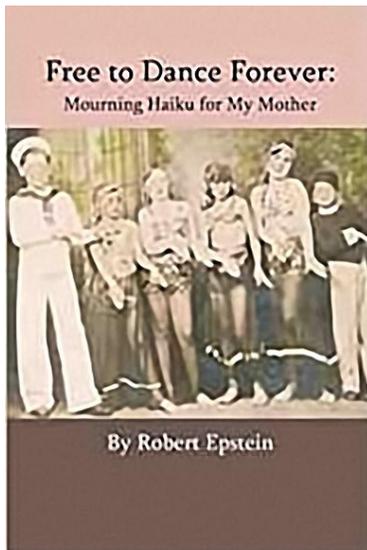
審査委員 **Judges**

Nenten Tsubo'uchi, Stephen Henry Gill, Hisashi Miyazaki, Angelee Deodhar

Sincere thanks to all authors who sent in their haiku prose works: 133 in total from 15 countries. It is wonderful to find that this year's Grand Prix winner is a member of our Hailstone Haiku Circle in Kansai, Japan – Icebox contributor Branko Manojlovic! Hearty congratulations. For the first time, the winner will actually be able to select from the Genjuan Prize folio the large and very fine ukiyo-e reproduction print he has won. Usually, we have to imagine what the particular author might like and airmail it in a super-large protective folder. *The Forbidden Pet* is a very fine piece, as indeed were all the Cottage Prize winning haibun. These four works are now available to read on a dedicated page on the Icebox and you can find out what sort of forbidden pet it is! Another of our contributors, David McCullough, has won an Honourable Mention. Ignatius Fay, who won a Cottage Prize two years ago, has done it again! Congratulations to all of our awardees.

submitted by Stephen Gill (Tito)

Print Publications

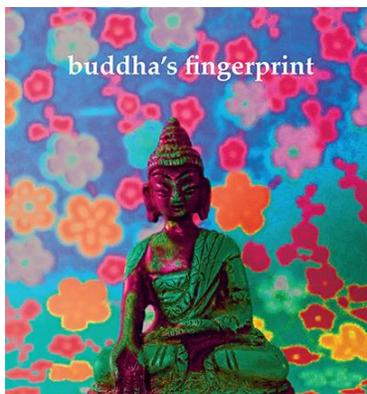


Robert Epstein

*Free to Dance Forever:
Mourning Haiku for My Mother.*

Published by Middle Island Press; paperback perfectbound; available at [Amazon.com](https://www.amazon.com) or MiddleIslandPress.com.

- **Paperback:** 204 pages
- **Publisher:** Middle Island Press; First edition (March 30, 2018)
- **Language:** English
- **ISBN-10:** 0999493981
- **ISBN-13:** 978-0999493984
- **Product Dimensions:** 6 x 0.5 x 9 inches



buddha's fingerprint

Announcing the reissue of Stanford M. Forrester's first full-sized book of haiku, senryu, & short poems, *buddha's fingerprint*.

Introduction by Pamela Miller Ness.

This arguably quiet classic has gone through 4 printings in the last 15 years. Originally a letterpress edition published by Lily Pool Press, now republished in a glossy slim paperback by bottle rockets press.



31 poems, a snail, and ant included.

Visit buddha's fingerprint/15th anniversary ed. to order

Red Moon Press Lands Five Books on the Touchstone Distinguished Books Award Shortlist

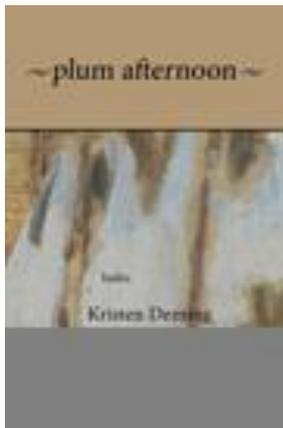
The Haiku Foundation announced its coveted Touchstone Awards this past April 17, with Red Moon Press books winning one award and receiving an honorable mention for another. The press placed 5 books on the shortlist:



Tokaido

by Terry Ann Carter.

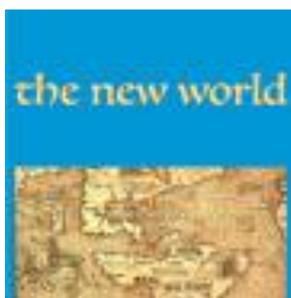
Terry Ann's recounting of the famous sojourn along the Tokaido, made famous by Hiroshige's woodblock print series, marries the classical realm of the narrative with her own personal story. A Touchstone Distinguished Books Award winner for 2017; see it [here](#).



plum afternoon

by Kristen Deming.

This first full-length collection by a former president of the Haiku Society of America, and a poet who spent many years living in Japan, is a gleaning from 30 years of writing haiku, informed by the Japanese tradition but American in practice and sensibility. A Touchstone Distinguished Books Award honorable mention for 2017; see it [here](#).



The New World

by Keith Polette.

This is Keith Polette's first collection of haiku, but you wouldn't know it. His sharp eye and consistent voice suggest someone with a much longer history in the genre, and his unfailing naturalistic perspective is both comfortable and welcome in this time of turmoil.



Shortlisted for the Touchstone Distinguished Books Award for 2017; see it [here](#).



cricket song: Haiku and Short Poems from a Mother's Heart

by Jessica Malone Latham.

Also a first full-length collection, Jessica's book of poems about the daily joys and travails of motherhood will strike a resonant note with anyone who has borne and raised children.

Shortlisted for the Touchstone Distinguished Books Award for 2017; see it [here](#).



Sanguinella

by Helen Buckingham.

The poet says it herself: "Fifty-eight years since the seed was planted, *Sanguinella* provides a scrump back through the often bloody orchard that constitutes my life until now, from the rural pickings gathered over recent years in the bonsai city of Wells, to the tangled branches of a childhood spent battling various forms of blight in a mulberry-stained corner of South London."

Shortlisted for the Touchstone Distinguished Books Award for 2017; see it [here](#).

Haiku News

ANNOUNCEMENT

New Renga/Renku Website

A new site at <rengrenga.blog> will publish all kinds of renga/renku, from groups or individuals. Translations from other languages (especially Japanese), articles, reviews of renga books, reports of activities and criticism of posted renga will be included. All contributions warmly welcomed.

Send submissions to Dick Pettit dikdik39@gmail.com Unless vulgarly indecent, submissions will be published as sent. Pettit, as editor, claims the right to suggest, but not enforce, alterations.

The site is intended to be a showcase and forum for all who practice & enjoy renga, and wish to further its spread and development. We'd like to try to arrange some in-house e-mail renga parties. Or, possibly use Skype?

A Note on Renga

Renga is less popular than haiku, tanka & haibun. It is not the poetry of poignant, enlightening or memorable moments, but is close to the picaresque novel, except that it moves by obvious or hidden ways from scene to scene, and may depict or allude to past events or literature.

"It holds up the mirror to nature, and shows the age its very form and pressure"
(Hamlet).

A renga verse is usually not striking in itself, but gains meaning and suggestiveness from what comes before and after. Although one verse is unrelated to the one before last, there are progressions.

fx (from The Ash Tub, Bonchō, Bashō, Yasui & Kyorai, trans Bill Wyatt)

flying homewards
following the mountain
a flock of titmice

binding the last thatching
on the cottage roof

winter sky
storm gathering
blowing from the north

welcoming the traveller
a night lamp is set

Such twists and turns, with changes of focus, occur all the time. Unfortunately, many continuations in published renga are matters of whim and conscious elegance, rather than of feeling, spirit and logic. An aim of the blog is to work towards a consensus on the varieties of renga.

submitted by Dick Pettit

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