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HSA news



Haiku Society of America News

Volume 32, Issue 8 - August 05, 2017

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Dear Randy M,

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.

Become a
Member of HSA



Membership includes a year's subscription to the society's journal, Frogpond (three issues yearly). In addition, members receive HSA NEWS on the fifth of each month and the annual information sheet.

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From the *President*

Dear Members,



The deadline to enter the HSA's haiku, senryu and haibun contests was July 31. Beverly Acuff Momoji, our 2nd Vice President, told me we received a healthy number of submissions this year. Thank you for participating. Our contests are judged anonymously. I am looking forward to seeing the winners' names.

If someone asks you what your haiku goal is, what would be your answer? Winning a contest? Being published in an established magazine? Having as many haiku collections as possible?

消えてより蜥蜴の蒼さ原爆忌 鍵和田柚子

kiete yori tokage no aosa genbakuki

lizard's blue
after it disappears...
A-bomb anniversary

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

Since I started writing haiku in the mid-90s, my haiku goal has been to establish my own voice. Naively, I wrote 'I don't write haiku to report the weather. I write haiku to tell my story' in the preface of my first haiku collection, *Chrysanthemum Love*. What is my story? I was born in Tokyo. I rely on Japanese saijiki when I write haiku, even in English. I try to weave my

webpage, please. Gene Myers shares tools and tips available to haiku poets.

View our web sampler and excerpts from previous issues of [*Frogpond*](#).

neritage into my naiku. I work as a tree-lance interpreter for the IT industry. I use jargon I learn at work. Also, I include imaginary things in haiku. I talk to jellyfish. I ride a streetcar with ghosts. I become an assassin.

高飛び込み落ちゆく求道者のごとく 荒井喜美子

takatobikomi ochiyuku kyûdôsha no gotoku

high dive...
falling as if he were
a searcher of religion

Kimiko Arai

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

I have a fear of heights. Yet, I am, in a way, climbing a rope ladder called haiku. When I look down, I may see the ocean with jellyfish who know my history. When I look up, I may see white clouds on which I may be able to ride.

青空を曳つぱつてみる兜虫 三上程子

aozora o hippatteiru kabutomushi

pulling
the blue sky
a rhinoceros beetle

Teiko Mikami

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

The word 'kabuto' means 'a warrior's helmet.' Is haiku a sword to cut the darkness of night? Or is it a walking stick on our journey?

Hiroshima Day-
a blister
from new sandals

Fay Aoyagi
HSA President

Regional News

California

Deborah P Kolodji



Southern California Haiku Study Group

May 20, 2017 Workshop

At the May meeting of the Southern California Haiku Group at the Lamanda Park Library in Pasadena, Bill Kenney visited from New York and shared haiku from his Touchstone HM chapbook, *the earth pushes back*.

barefoot
the earth
pushes back

starry night the darkness between fireflies

- *Bill Kenney*

About a dozen members were in attendance. Afterward we went to Maria's Italian Kitchen restaurant for dinner.

June 17, 2017 Workshop

June is the traditional time that the group

prepares for its annual anthology. So, at the June workshop at the Lamanda Park Library, the 2017 editor, Scott Galasso facilitated a lengthy discussion on our 2017 anthology. This year is the 20th anniversary of the group and it is hoped that this year's anthology will include a representative sample of haiku voices from Southern California. This was followed by a presentation by Greg Longenecker on "haiku to senryu to micropoetry." Approximately a dozen poets were in attendance.

July 15, 2017 Workshop

Originally, the Southern California Haiku Study Group was going to meet at the Lamanda Park Library, through June of 2017, while the USC Pacific Asia Museum completes its seismic renovations. At this time, the museum is still closed for repairs and it is not known when we will be able to meet there again. So, until further notice, the meetings will continue at the Lamanda Park Library, 140 S. Altadena Drive, Pasadena, CA 91107, on the 3rd Saturday of the month, from 2- 4 pm. Our next workshop will be on August 19th. All are welcome.

The group met on July 15th at the library. Group moderator, Deborah P Kolodji, was back from her travels and weddings, and brought the following books and journals to share, some from the Haiku Canada Weekend she attended in May:

Akitsu Quarterly, Summer 2017

The Aureorean, Spring/Summer 2017 (has published a haiku section for over 20 years)

Body of Evidence edited by kjmunro and
Saying Goodbye by Marco Fraticelli, King's Road Press 2017

The Business of Isness by Claudia Coutu
Southern California Haiku Study Group 2017

Radmore, Editions des petites nuages 2017

Wordless, the Haiku Canada 2017 Anthology,
edited by Marco Fraticelli and Claudia
Coutu Radmore, Ekstatis Editions, 2017

Write Like Issa by David Lanoue, haikuguy.com
2017

The following people were present: Kim Esser, Wakako Rollinger, Mary Torregrossa, Scott Galasso, James Won, Mariko Kitakubo, Kathabela Wilson, D'Ellen, Sharon Yee, Janis Lukstein, and Lynn Allgood. After a read-around of haiku (either the poet's own haiku or a haiku selected from the books/journals provided), Kolodji facilitated a workshop on editing haiku based upon examples from *deep breath: a book of haiku evolutions*, edited by Terry Ann Carter, Leaf Press, 2017

Afterwards, some of the poets went to Maria's Italian Kitchen for dinner.



Left to right: Kathabela Wilson, Rick Wilson, Mariko Kitakubo, Deborah P Kolodji, D'Ellen, Wakako Rollinger, Mary Torregrossa

Yuki Teikei Haiku Society

Okayama Visit

On Friday, April 21, 2017 over one hundred

special guests from the City of Okayama, Japan, including the mayor and council people visited Kelley Park's Japanese Friendship Garden. The visit was to celebrate the 60th anniversary of the San Jose-Okayama sister city relationship, and the garden is a living symbol of that friendship.

On their arrival the guests were given a bilingual haiku brochure themed to the garden. The brochure was developed by Roger Abe, Betty Arnold and Patricia Machmiller, haiku translations by Mariko Kitakubo, and finished and printed by the City of San Jose, PRNS marketing team and Kelley Park. Poets contributing to the fifteen haiku in the brochure: Kyoshi and Kiyoko Tokutomi, Dyana Basist, Patricia Machmiller, Alison Woolpert, Eleanor Carolan, Judith Schallberger, Mimi Ahern, Patrick Gallagher, Marcia Behar, Betty Arnold, Roger Abe and Joan Zimmerman.

From all accounts the haiku were well received! Among the guests was Midori Teramoto of the Kibi no Haiku Group. This project was conceived as a thank you to the park from the Yuki Teikei Haiku Society for many years of use of the garden and the Teahouse, as well as a commemorative gift.

write-up by Roger Abe
submitted by Dyana Basist

YTHS Monthly Meeting: May

Spring Reading and Garden Tour Organized by Roger Abe (26th year)

Overfelt Gardens Park, San Jose, CA

The YTHS spring reading is always a highlight in our haiku year. This year, on May 13th, was no exception. Many people came: Roger Abe, Jerry Ball, Karina Young, Alison Woolpert, Betty Arnold, Judith Schallberger, Michael Sheffield, Anne Homan. Mimi Ahern. Joan Zimmerman.

Christine Horner, Carol Steele, Patricia Machmiller, Johnnie Johnson Hafernik, Linda Papanicolaou, Dyana Basist, Amy Ostenson-Kennedy, Phillip Kennedy, and Sandy Vrooman.

Special guests: Sylvia and Pauline Lowe

Several of our group members met for an inspiring tour of the Chinese Cultural Garden led by Sylvia Lowe, our gentle and wise tour guide. Sylvia, who drove from Topanga Canyon (southern California) is the daughter of the founders of the Chinese Garden: Pauline and Frank Lowe who began working to create the gardens in the 70s. We strolled through the park gazing at several wonders, one being a magnificent fifteen ton black marble rock which had been gifted from Taiwan with the symbolism of the inscription being "your heart will always tell you the right way". Everyone in our group was touched.

Back to the Overfelt House for lunch we met up with other friends then settled in to listen to our four featured poets. Our fine readers this year were Johnnie Johnson Hafernik, professor emeritus; published writer Karina M. Young; Phillip Kennedy, Phd. Philology; and Christine Horner, retired nurse.

almost dusk
at the end of the tall grass
sleeping wasps
Johnnie Johnson Hafernik

summer sun
a forgotten language
upwelling
Phillip Kennedy

ah, garden spider
your nest in the gate latch
occupies my mind
Christine Horner

dark woods
snow falling
on snow
 Karina M. Young

After such an brilliant reading, members read haiku sparked by our earlier garden walk.

the earth
opens her blue heart
again the wild iris
 Michael Sheffield

We had the good fortune to have one of our elder leaders, Jerry Ball, attend and read many of his own haiku.

evening approaches
the wildflowers she picks
somewhere in her book
 Jerry Ball

write-up by Dyana Basist

YTHS Fundraiser Haibun Workshop: Telling Tales

On a sunny Sunday, June 11, 2017, Joan Zimmerman and Patricia J. Machmiller led an all-day Haibun Workshop at the shore of the Pacific Ocean. Participation was by donation, which attendees made generously to support the publication of the annual YTHS anthology. Participants were: Alison Woolpert, Betty Arnold, Carol Steele, Carolyn Fitz, Clysta Seney, Dyana Basist, Eleanor Carolan, Judith Schallberger, Karina M. Young, Mimi Ahern, and Toni Homan. Donors and participants in absentia were: Beverley Acuff Momoi, Amy Ostenso-Kennedy, and Phillip Kennedy.

Two weeks before the workshop, Joan and Patricia distributed to participants a "homework" of readings on the basics of haibun and its

alternate formats, and a request that they find in the literature (including *Modern Haiku*, *Frogpond*, *Presence*, *Contemporary Haibun Online*, and *Haibun Online*) a favorite haibun to bring to the workshop. This encouraged participants to arrive with skills, vocabulary, and appreciations already in place.

Patricia welcomed the poets, introducing them to additional haibun books and anthologies. Joan oriented the poets to ways they could learn from other haibun poets. She then led a lively presentation by each participant of an admired haibun. Participants often chose a haibun on the basis of topic and tone (ranging from the elegiac to the humorous). Preferences were expressed for certain sizes (most were short and two were lengthy), for the styles of sentences, and for a visual sense of balance. Most selected haibun had a prose paragraph followed by a single haiku. For the others, one haibun enveloped its prose between two haiku; two had multiple prose-haiku sequences. The group shared insights into the relationship of the haiku to the prose.

To conclude this session Joan spoke of the varied degrees of closeness with which a haiku and title could relate to the prose, ranging from being effectively linear, through making moderate leaps, to being fractured and tenuous. She handed out a sheet with five prose paragraphs of one to four lines long, taken from published haibun. (She omitted all titles and haiku.) In each original haibun, there was a different connection between title and prose and haiku. For the first example, the connection was very strong. The other examples had increasingly fractured and tenuous connections. Participants were invited to write a haiku in response to each piece of prose, with the specified degree of connection.

On returning from the writing break, participants had created many and varied responses. Sometimes a haiku was serious, such as

Patricia's:

calliope song
wanting things to be the same
as before

and sometimes it was humorous, such as Betty
Arnold's:

from the bocce court
the glint of a seashell fragment
summer addiction

The group noticed how the tone of a concluding haiku had a powerful effect on the way the prose was interpreted, and changed immensely the resulting effect of the haibun. In a few instances where the haiku was in a different season from the prose, Patricia recommended ways that that the season of the haiku or the prose could be altered to make the seasons match. Discussions were so enthusiastic that the 12-noon lunchtime was delayed until 1 p.m.!

The first lunchtime assignment was for each poet to add prose to a haiku of her own. Alternatively, if she already had prose, then she could add a haiku. The second assignment was to write a food-related haibun. During the lunch break, Joan and Patricia welcomed each poet who requested a brief one-on-one craft conversations.

After lunch Patricia led participants in an in-depth workshop session. Each was invited to read to the group whichever of their haibun was the most pressing. Most participants had completed a fairly powerful haibun. Others had a clear vision of what they wanted to accomplish, and a sense of how they could work on the material to develop it once they were home.

In conclusion Joan cited Haruo Shirane's *Traces of Dreams* (1998) analysis of dualism of influences in haikai literature through:

the constant interaction of ... a perceived notion of a cultural past that had expanded to include ... popular medieval legends [a "vertical" axis back in time], with contemporary, urban commoner life [a "horizontal" axis] (Shirane, p.5).

She assigned a "dualism" exercise as homework: to retell in prose a story from culture, such as a scene from history, or a myth, or a folk song. Optionally, they could allow modern insights into the telling.

It was glorious day, filled with blue skies decorated with small white clouds and a blue ocean flecked with wind-kicked waves. Thanks to all the participants for their poems and their insights. Special thanks to Patricia for organizing the registration and the meeting room so beautifully, and for being such a gracious hostess in addition to being our consummate teacher.

YTHS Monthly Meeting: June 2017

**Haiga Garden Party
Carolyn Fitz' Garden, Scotts Valley, CA**

Members present were Judith Schallberger, Patricia Machmiller, Betty Arnold, Carol Steele, Joan Zimmerman, Patrick Gallagher, Carolyn Fitz, Eleanor Carolan, and one special guest, Keith Emmons.

June 17 was hot, but we stayed cool with peach and mint tea under Carolyn's redwoods. Patricia explained YTHS's history of a traditional Japanese walk in nature to write haiku. Betty, our newsletter editor, told us that GEPPPO means monthly. Patrick had a picture of the YTHS trip to Japan where members spent time with Edith Shiffert. A renowned poet, she recently died in Kyoto, Japan at the age of 101.

redwood coolness

the talk is of art
and poetry

Patricia J. Machmiller

Everyone shared haiga and a variety of ways to create it. Joan had blank cards. Betty brought a stunning black and white haiga, made after her recent whale watching trip. Patricia shared a stunning scroll of irises painted in different shades of watercolors. Judith added that Patricia has the titled honor of Dojin from work sent to Japan. Judith had worked diligently to create a strong haiku with a red, white and blue collage. Eleanor passed out haiku cards picturing her haiku and sculpture done for Friends of the Felton Library and shared her current project of haiga-in-a-box. We all brainstormed with Carol about creative choices for haiga. Keith told us of his book "Moondrifter Reverie" and read from his notebook of poems. Carolyn shared a photo with a haiku from Mimi Ahern, who wondered if it could be called "Phaiga." Patrick says it is called "photo haiku" in Japan, differentiated from haiga which is handmade. Carolyn had shikishi boards from the Asian Dollar Store and encouraged us to make simple ink marks with a haiku. Judith also found colored cards from T J Max and used joss papers for collage.



l. to r.: Betty Arnold, Joan Zimmerman, Carolyn Fitz, Patricia Machmiller, Keith Emmons, Patrick Gallagher, Carol Steele, Alison Woolpert, Eleanor Carolan, Judith Schallberger

After a beautiful potluck lunch, Carolyn showed us how to fold a book and make a spine with bamboo or chopsticks. On a ginko walk, she shared her bamboo, trees and native plants. Everyone had a little book of haiku to share as we came to a close.

rays of gratitude
filtering through warm redwoods
haiga gathering
Carolyn Fitz

Write-up by Eleanor Carolan

Tanabata

Yuki Teikei celebrated Tanabata on July 8th, 2017 at Anne and Don Homan's beautiful home in the hills above Livermore. After a shared dinner and hearing the Tanabata legend we went outside to wait for the moon to rise.

seventh night
of the seventh month
full moon rising
Anne Homan

rising moon
half pink half white
Tanabata
Ann Bendixen

a gust steals the note
and then it's snagged by the oak
the lovers whisper
Kae Bendixen

the cowherd
along with weaver girl
-cricket hum
Alison Woolpert

Sun down over hills
Horses mosey to shelter

Fading evening light
Becky Davies

another long year
hoping for a star filled night
waiting and working
Carol Steele

how like a dream
tonight I am a spider
in a web of stars
Jerry Ball

Those attending were Anne Homan, Anne Bendixen, Alison Woolpert, Becky Davies, Jerry Ball, Carol Steele and our host Don Homan. Guests were Sandy Ball, Kae Bendixen and Alan Levitt. A lovely evening was had by all.

written by Carol Steele
submitted by Dyana Basist

Haiku Poets of Northern California

The Haiku Poets of Northern California gathered for their summer quarterly meeting on July 16 in San Francisco. David Grayson started the meeting with a round of introductions and haiku. The following people were present: Stephanie Baker (featured reader), Yukio Kachi (special guest presenter), Joan Zimmerman, Bruce Feingold, Joseph Robello, David Grayson, Cheryl Pfeil von der Heyde, Renée Owen, Garry Gay, Carolyn Hall, Mariko Kanazawa, Kiyoko Woodhouse, Gail Nanao, Mark Hollingsworth, Sharon Pretti, Patricia Machmiller, Lyn Beigel, Teddi Kachi, Betty Arnold, Michael Sheffield, Judith Schallberger, Michèle Boyle Turchi, Cherie Hunter Day, Dyana Basist, Carol Steele, Sherry Barto, Lois Scott, Bernie Choden, and Karina M. Young. Bruce Feingold introduced the guest

reader, a performance-oriented writer and member of the online Haiku Collective, Stephanie Baker, who has even read her haiku atop a cherry picker. Among the poems Stephanie read were:

in the dark wild animal eyes return stars

crickets
calculations I can't do
on my fingers

yes even the low-hanging half-moon yes

Attendees then took a short break to visit and get some snacks. Some news items were shared after the break. Bruce Feingold won second place in the 2017 UHTS (Annual Hortensia Anderson Memorial Awards), and Cherie Hunter Day placed second in the Robert Speiss Memorial Haiku Awards for 2017. Bruce also shared that he read haiku at the Mill Valley Depot and Bookstore's 50th Anniversary Live Poet Society event on July 14. Renée Owen is exhibiting her artwork (featuring her poetry) this month at O'Hanlon Center for the Arts in Mill Valley (7/27-8/24), Sebastopol Center for the Arts (7/28-9/3), and Sometimes Books in Pt. Reyes (7/16-early September). Stephanie Baker introduced our special guest presenter Yukio Kachi, a Bashō scholar and her former professor, who gave an informative and insightful talk on Bashō's haiku and his use of kigo, including a few kigoless haiku or haiku that are grounded in conflicting seasons. Examples (trans. by Yukio Kachi):

of moon and flower
these are
masters in truth

had been walked on

naa I only walked up
Staff-Stub Hill...
I fell off the horse

The next big event for HPNC is our annual Two Autumns reading, which will be held on August 27 from 1 to 5 p.m. at Fort Mason in San Francisco. Our readers will be William Hart, George Swede, Angela Terry, and Karina M. Young. A commemorative chapbook edited by Patricia J. Machmiller and produced by Lina Papanicolaou will be available for purchase. As always, our events are open to the public and free of charge. Please join us if you are in the Bay Area!

Several HPNC members have new books out, including:

Calculus of Daylilies, a new collection by Carolyn Hall, has just been released. 100 pages, perfect softbound, published by Red Moon Press. To purchase online (\$15 plus shipping), go to tinyurl.com/calculusofdaylilies. Email Carolyn for shipping rates for more than one item.

for Want, a chapbook of poems by Cherie Hunter Day, is now available. 63 poems (haiku, minimalist poems, and tanka), published by Ornithopter Press. The book features a beautiful handmade woodblock cover by Mark Harris. To purchase online (\$11 plus shipping) go [here](#).

Eucalyptus Wind, a debut collection of haiku by Karina M. Young, is available now. 74 pages, perfect softbound, published by Red Moon Press. To purchase online (\$15 plus shipping), go [here](#).

The Bluebird's Cry, a collection of haiku, tanka, tanka sequence, tanka prose, and haiga by Christine L. Villa, is about the poet's journey through grief and loss. 104 pages, published by Velvet Dusk Publishing in 2016. Signed copies available from the author via PavPal

(chrissivilla@gmail.com) for \$15 including shipping.

Submitted by Karina M. Young

Northwest
incl. Alaska
Angela Terry



Commencement Bay Haiku

Commencement Bay Haiku meets monthly in Tacoma, Washington. It's a friendly and supportive assortment of haiku enthusiasts, usually about six to eight people attending. Everyone is welcome and invited to bring haiku or just listen and get acquainted. The group meets every third Tuesday of the month from 6:00 to 8:00 p.m. at King's Books, at 218 St. Helens Avenue in Tacoma (253-272-8801). For information, please email Carmen Sterba at carmensterba@yahoo.com or Judt Shrode at judtshrode@gmail.com.

Haiku Northwest

The June HNW meeting was held at the Bellevue Library on June 22nd. During the announcements, Nicholas Klacsanzky mentioned that he is setting up a Haiku and Meditation Session at a Zen facility in Seattle, and invited all of us to participate. After a variety of other announcements, President Michelle Schaefer led the remaining session which was focused on members reading the haiku they had brought to

members reading the haiku they had brought to share, and then spending time critiquing some specific haiku. Since we started this meeting a half hour earlier than usual, we were able to really go in depth into the haiku people had brought.

The July HNW meeting was held at the Kirkland Library on July 27th. Since President Michelle was out of town, Vice President Tanya McDonald ran the meeting. During the announcements, Michael Dylan Welch passed around several new books he has recently obtained and Angie Terry shared photos and haiku from her recent visit to the Yayoi Kusama "Infinity Mirrors" exhibit at the Seattle Art Museum. Then Tanya led the group in a writing session entitled "Sensing Summer." She had taken each of the 5 senses, taste, touch, smell, sound and sight, and had listed a number of summer kigos for each one. We had 15 minutes to write haiku, or jot down further associations, relating to these. Afterwards we shared what we had written, and discussed how so many of the kigo fit with more than one sense, and led to additional ones being considered. Everyone agreed the exercise was very interesting, and we again discussed the possibility of putting together a list of local kigos. Following the exercise, we shared some of the haiku we had each brought.

The deadline for the 2017 Porad Award is September 20, 2017, and the Judge for this year's contest is Terry Ann Cater. For further information, here is the link to the [website](#).

Registration for HNW's 10th Anniversary Seabeck Haiku Getaway opens on August 1, 2017, and here are links both to the [event](#) itself and the [registration form](#):

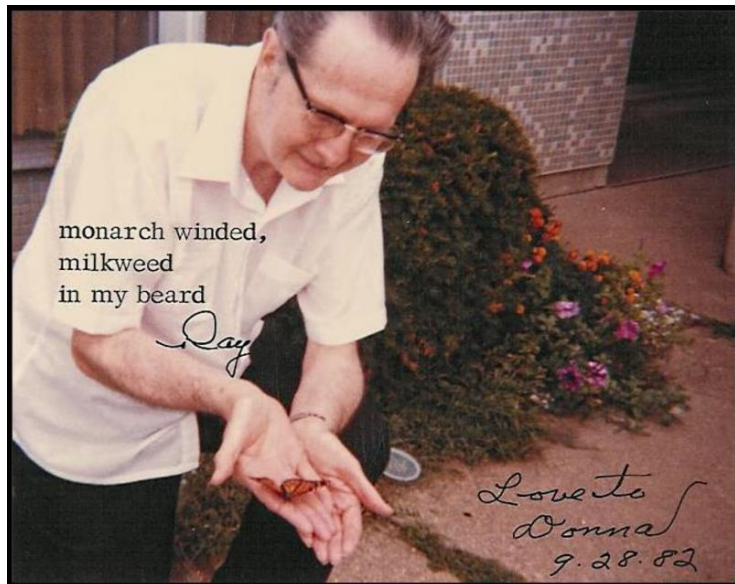
*submitted by
Angela Terry
Pacific Northwest Region Coordinator*

Midwest
Julie Warther



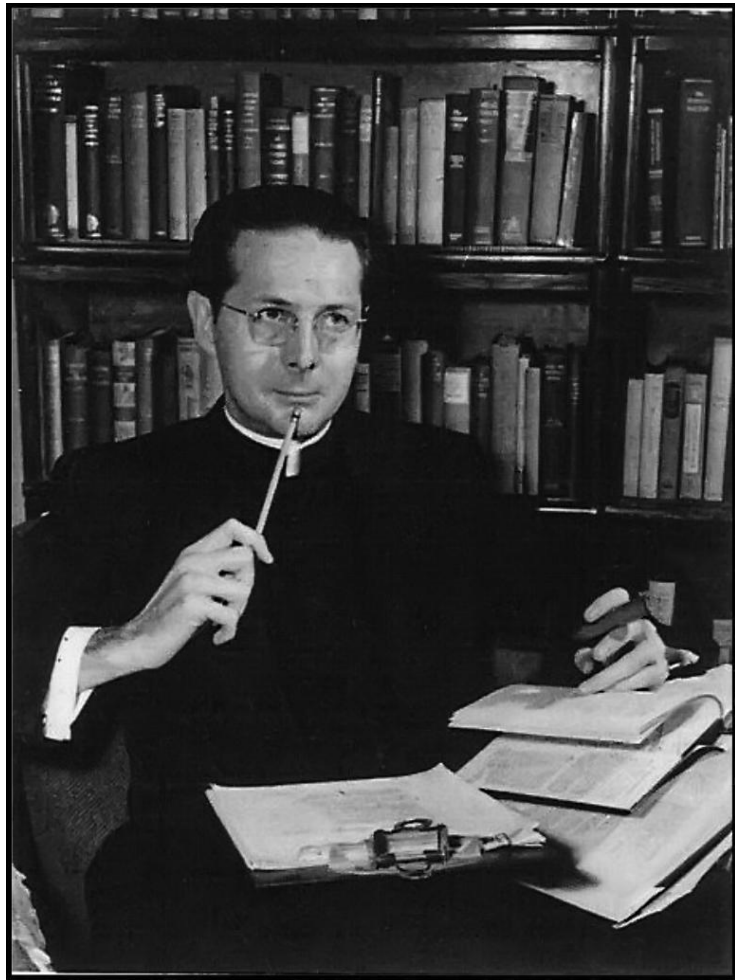
**100th Birth
Anniversary
Celebration of
REV. RAYMOND ROSELIEP**

All are invited to attend the upcoming celebration of the 100th birth anniversary of REV. RAYMOND ROSELIEP, (1917-1983) Professor Emeritus of Loras College and outstanding writer of poetry, especially haiku at the Loras Academic Resource Center on the actual anniversary day: August 11th, from 2-4 in the afternoon.



The theme *Fr. Ray's Legacy*, will honor the legacy his writing left to the haiku world. The celebration will feature exhibits, a keynote speaker, Bill Pauly, "Raymond's Legacy: Long and Deep and True," and a gathering at which Fr. Roseliep's haiku will be read, along with work of those influenced by Fr. Roseliep and that of

those influenced by Fr. Roseliep and that of anyone in attendance who also wishes to share their writing.



Many of the poets who have been influenced by Fr. Roseliep are featured in a section of a book by Professor Emerita Donna Baurerly, Ph.D., *Raymond Roseliep: Man of Art Who Loves the Rose*, published by the Haiku Foundation in 2015 and available at the event.

The celebration also coincides with the publication of two collections of Fr. Roseliep's work soon to be published by Brooks Books.

Refreshments will be served and the event is free and open to the public.





For more information contact: Donna [Bauerly](#), PhD, Professor Emerita, Loras College

Location: Academic Resource [Center](#), Loras College Campus - Dubuque, Iowa. To find exact location of the ARC at Loras: 1450 Alta Vista Street, Dubuque, Iowa, 52001.

MIDWEST STUDY GROUPS

The Illinois State Poetry Society's Haiku Chapter

Our next Haiku Chapter meeting is Sunday, August 20, 2017 from 1pm to 4 pm in the Civic Room of the Northbrook Library, 1201 Cedar Lane, Northbrook. We will be discussing two line haiku. In addition, please bring 10 copies of up to 6 haiku for critique. Please contact [Susan](#) for more information.

Haiku Waukesha

Haiku Waukesha meets the second Wednesday of the month, August 9, 5-7pm at First UMC, 121 Wisconsin Ave., Waukesha, WI 53186. The public is welcome. Each session features study of haiku

and time to workshop poems. Direct questions to: [Dan Schwerin](#), Indianapolis Haiku Group

Indianapolis Haiku Group continues to meet monthly. For details (because we change location each time) you can email [Kyle D. Craig](#).

Ohaio-ku Study Group

The Ohaio-ku study group met Saturday, July 8 from 10am-noon at the Cuyahoga Falls Library. The following members were in attendance: Phyllis Lee, Joe McKeon, Larry Shircliff, Sharon Ohnmeiss, Valentina Ranaldi-Adams, Tia Haynes, Elliot Nicely, Joshua Gage, Barbara Sabol and Julie Warther. We were honored to have Steve Hodge, editor of Prune Juice senryu journal as our guest to offer a haiga presentation where he shared examples from his own book of haiga, *the sparrow's dream*, and led us in an exercise where we wrote haiku to visual artwork. A kukai was held with the resulting haiku. Tia Haynes was the winner and was awarded the coveted Prune Juice mug! Joe McKeon shared his experience of being selected to appear in *A New Resonance 10* and had copies of the book for sale. Elliot Nicely brought his latest chapbook, *The Black Between Stars*. Tia Haynes read her prize-winning senryu from the recent Sonic Boom Senryu Contest. Valentina Ranaldi-Adams reminded us of the upcoming theme and deadline for her online journal, Stardust Haiku. We held a kukai with the theme, "July". Steve Hodge, Joe McKeon and Julie Warther won book awards. And we concluded the meeting by workshopping some haiku.

There will be no August meeting. The next meeting will be held Saturday, September 9 from 10am-noon at the Cuyahoga Falls Library. The kukai theme is "September 11". We will view Issue 6 of the video journal, Frameless Sky. 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](#) .

submitted by
Julie Warther

Haiku News

Patricia Donegan Appointed as New Honorary Curator of the American Haiku Archives



The American Haiku Archives advisory board is pleased to announce the appointment of Patricia

Donegan as the 2017-2018 honorary curator of the American Haiku [Archives](#) at the California State Library in Sacramento. This honor recognizes Donegan's commitment to haiku as a poet, writer, anthologist, translator, and promoter of haiku as an awareness practice. She served on the faculty of East-West poetics at Naropa University under Allen Ginsberg and Chogyam Trungpa Rinpoche, was a student of haiku master Seishi Yamaguchi, and a Fulbright scholar to Japan. She is a meditation teacher, previous poetry editor for *Kyoto Journal*, and a longtime member of the Haiku Society of America. Her haiku works include *Love Haiku: Japanese Poems of Yearning, Passion & Remembrance* (cotranslated with Yoshie Ishibashi), *Haiku Mind: 108 Poems to Cultivate Awareness and Open Your Heart*, *Haiku: Asian Arts for Creative Kids*, and *Chiyo-ni Woman Haiku Master* (cotranslated with Yoshie Ishibashi). Her poetry collections include: *Hot Haiku*, *Bone Poems*, *Without Warning*, *Heralding the Milk Light*, and haiku selections in various anthologies. She won first prize in the 1998 Mainichi International Haiku Contest and won a Merit Book Award for translation from the Haiku Society of America for her book on Chiyo-ni, also in 1998. Her books on haiku have combined scholarship and insight in reaching young and old to inspire and sustain a lifelong interest in haiku poetry, in both Japanese and English. We are pleased to celebrate Patricia Donegan, 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.

plum rain-
the young prostitute
washes her underwear

last night lightning
this morning
the white iris

I lay down
all my heavy packages-
autumn moon

winter afternoon
not one branch moves-
I listen to my bones

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 Garry Gay and Randy Brooks, appoints a new honorary curator (an idea suggested by the former California state librarian, Dr. Kevin Starr). Past curators, in order starting from the first year, have been Elizabeth Searle Lamb, Jerry Kilbride, Cor van den Heuvel, Robert Spiess, Lorraine Ellis Harr, Leroy Kanterman, William J. Higginson, Makoto Ueda, Francine Porad, Hiroaki Sato, H. F. Noyes, George Swede, Stephen Addiss, Gary Snyder, Jerry Ball, LeRoy Gorman, Charles Trumbull, Marlene Mountain, Ruth Yarrow, and Haruo Shirane.

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

Archives actively invites future and regular contributions. The American Haiku Archives exists with the hope and confidence that present and future generations will continue to enjoy and benefit from the reading, writing, and studying of haiku and all related poetry."

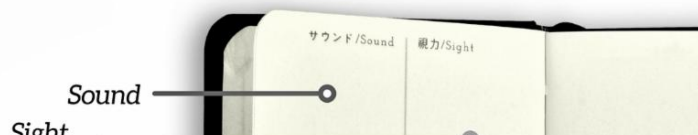
The AHA advisory board is delighted to pay tribute to Patricia Donegan as the thirteenth honorary curator of the American Haiku Archives. Please visit the American Haiku [Archives](#) to search the collections online, and to find information on donating material to the archives, or other information about its history and past honorary curators.

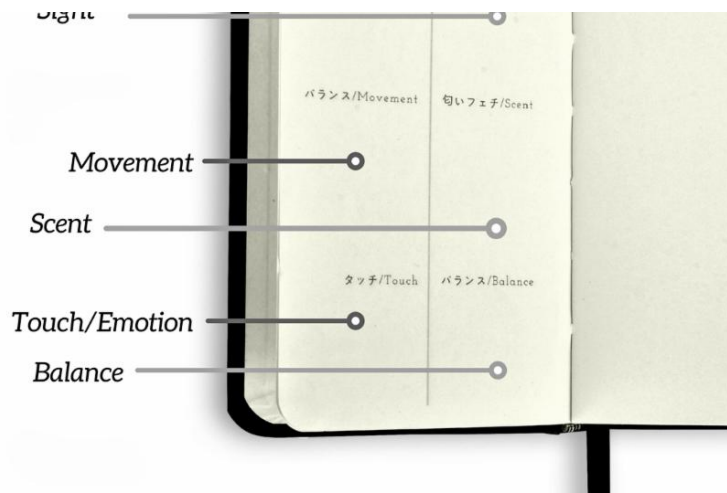
submitted by
Michael Dylan Welch,
American Haiku Archives Advisory Board Co-chair

Pocket Haiku Field Journal (3.5" x 5.5")

Have you ever sought the sound of bicycle wheels within layers of conversations and whirring helo blades? Have you ever scoured this singular moment for the things that delight your senses? Every observation chart in this journal will coax you back into the body, into appreciation and awareness of the present. If anything, it will compel you to listen deeply with your whole self and come out of the experience with a poem or two.

120 OBSERVATION CHARTS
(120 empty pages)





This Haiku Field Journal (available [here](#)) is for poet and non-poet alike, and can even serve to introduce someone to the world of haiku. It is a camera in the form of a little back-pocket journal, and its lenses are made of you. It truly is something you will return to after many years to ponder the fleeting moments of days past and the fleeting self that lived through it. You might even write new poems out of old observation charts to give your memories a new perspective.



Share your first impression on the product page and get another journal for 70% off! E-mail

page and get another journal for 70% off! E-mail [me](#) to get the code.

Alan Summers featured on Japanese TV

Japanese television (NHK) spent five days making a film with Alan as the focus. The feature is called *Alan's Haiku Journey*. The Haiku Foundation gained permission to put ad the program to its own THF Youtube [archives](#). One of the haiku written by Alan during filming and which is included in the video:

train station
the heat of the platform
in my blood

Alan Summers
<https://www.callofthepage.org/about-1/>

Touchstone Winner!

house clearance
room by room by room
my mother disappears

Alan Summers

This poem was selected out of 660 haiku submissions to the annual Haiku Foundation's Touchstone Awards for Individual Haiku judged by Gary Hotham; Ron Moss; Renée Owen; Michele Root-Bernstein; Dietmar Tauchner; and Diane Wakoski. Find results [here](#).

Peer Workshop Discount for Members

At Call of the Page we are looking forward to

At Call of the Page we are looking forward to running a new peer feedback workshop. Suitable for writers with at least some experience writing haiku, participants will share six haiku; one at a time over six weeks. The intention is that the group will receive some input from Alan Summers, but will then have a structure to be able to continue independently should some or all of the participants wish. The workshop is conducted entirely by email, coordinated by Call of the Page so that just one main email will be sent by the writers each week, and one received. Guidance will be given so that poets who choose to continue can smoothly transition to a peer-run group. Materials start with a welcome pack on Monday September 18th 2017, with the first haiku due for submission on Monday September 25th.

The regular cost is £90, with an early bird rate of £85 available until September 4th. Places are limited (5 to a group), but if the initial workshop goes well, we will be offering further dates. Please email [Karen](mailto:karen@callofthepage.com) for enquiries and bookings.

submitted by Alan Summers



Ignatius Fay
HSA NEWS Editor
Haiku Society of America
hsabulletin@gmail.com

Comments or concerns about your membership?
Please contact the [HSA officers](#)



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