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

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photo: Deborah Kolodji, California



From the



Jay Friedenberg
HSA President
jay.friedenberg@gmail.com

Dear Members -

April Fool's Day passed just recently and reminds us not to take life too seriously. Even in grave times such as these, we need to keep life in perspective and laugh a little to decrease stress. Humor has long been an element of haiku. Poets, of course, need not always be grave observers of nature. The principle of *karumi* or lightness is often used to evoke a sense of fun in haiku. It has been used historically in the form of parody, social and political critique or simply to portray animals and human foibles. Humor is an especially good match for *senryu* in which it can be used to make fun or provide psychological insight. Take, for instance, this poem by an anonymous Japanese author (date unknown):

Two mistresses
as beautiful
as knives

How incisive. In such few words, we not only get an image of the two women, but see the type of relationship they have with each other and with their lover. Nothing more needs to be said. Note also the use of indentation that semantically unites the first and third lines and shapes the entire poem into the shape of a knife.

On a sweeter note, here is a poem by Keisanjin (date unknown):

One umbrella—
the person more in love
gets wet

Concrete imagery immediately springs to mind, with a view of one lover holding the umbrella out away from him- or herself to shelter the other. Sacrifice and selflessness are inherent in the action. Given the second line, this is an example of showing *and* telling, but it works.

In this next piece by Seiun (date unknown), a number of elements are at play:

At the ticket window
our child becomes
one year younger

In this story, there are the parents, trying to save money. Then there is the youngster who may object to being treated "as a child". We don't know where they are going. Is this a puppet show? A festival? Maybe the child is becoming more of a child by attending a youthful event. We can't tell, so the mystery leaves us wondering, but the poem shows us the perspective from both sides.

From the

2nd Vice-President



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

THE FIRST ANNUAL Garry Gay Rengay Award

The Haiku Society of America proudly presents our inaugural contest for the popular form Rengay, created by Garry Gay. The 2020 Garry Gay Contest will accept submissions from April 1 to May 31, 2020.

Awards: First Prize \$200; Second Prize \$100; Third Prize \$50. Winning rengay will be published in frogpond and on the HSA website. All rights revert to authors on publication.

Deadline: May 31, 2020. The 2020 Garry Gay Contest will accept submissions from April 1 to May 31, 2020.

Entries received after May 31 will not be accepted.

Eligibility: The contest is open to the public. HSA officers who are members of the executive committee are not eligible, but regional coordinators may enter. No entries will be accepted that include work by any of the judges.

Regulations: Submissions must be in either the two-person or three-person formats. Solo, or six-person rengay will not be considered. Entries must be in English. Any particular author may appear in no more than three different rengay entered. Entries must not have been previously published, nor contain any haiku or links previously published, submitted for publication, nor entered in any other contest. Publication is defined as an appearance in a printed book, magazine or journal (sold or given away), or in any online journal that presents edited periodic content. The appearance of poems in online discussion lists or personal websites is not considered publication. Judges will be asked to disqualify any link that they have seen before.

Entry fee: \$5 per rengay.

Adjudication: The judges are Garry Gay and Reneé Owen.

How to enter: Full details, including where to email or mail entries, are posted on the [HSA website](#).

*****REMINDER*****

Einbond Renku Award

The deadline for HSA's Bernard Lionel Einbond Renku Award is only a month away! The contest is open for submissions until April 30, and will accept two formats: 20-verse Nijyuin and 36-verse Kasen. To check on guidelines for these formats, the HSA website provides links to resources. Full details are available on the HSA website.

SPECIAL ANNOUNCEMENT

The judges this year for the Einbond Renku Award contest are Marshall Hryciuk and Karen Sohne. Marshall and Karen are well-known for leading and/or participating in renku sessions at Haiku Canada Weekend and Haiku North America--most memorably, their late night sessions!

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



Whether you give a little or a lot...

...you can be sure that your contribution is much appreciated. These funds are used to help finance the various activities of the Haiku Society of America.

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

Sponsors (\$100 to \$500)
Anum Sattar, Jamie Wimberly

Donors (\$50 to \$100)
Rise Daniels, Raymond Roy, Susan Major Tingey, Jim Turner, Kath Abela Wilson

Friends (Up to \$50)

David Chandler, Robert Gilliland, Lynne Jambor, Frank Kaczmarek, Diane Katz, Antoinette Libro, Michael Morell, Kathe Palka, William M Ramsey, Israfil Sahibdeen, Adelaide Shaw, Ruth Yarrow, Anonymous

In Memory of Kristen Deming

Roberta Beary, Margaret and William Breer, David G. Brown, Michael and Efrem Calingaert, Thomas Cynkin, Richard Grant, Phoebe Hamill, Joan Hubbard, Jane Johnston, Don and Kate Picard, Van and Trish Sandstrom, Barbara Seligman

Regional News



Deborah P Kolodji

Haiku Poets of Northern California

We write hoping that you are well and taking care to ensure that you remain that way. This is such a stressful time for all, and we hope you have been able to find some comfort during this time of “sheltering in place.” Community is often our salvation in such times, and we are fortunate to have the haiku community to depend on. That said, it is particularly disappointing to have to announce that we will be cancelling the April 26 meeting. It is in the best interests of all to protect ourselves by avoiding in-person gatherings. For those of you who were looking forward to hearing Jeff Doleman’s reading and Michael Sheffield’s presentation on symbolism in haiku, we will make every effort to bring these to you at a later date.

For now, the July meeting is still on our calendar. We will keep you apprised of any changes to those plans if it becomes necessary.

We encourage you to reach out to one another (online, of course) during this difficult time.

Take care. And all best wishes,
The HPNC Executive Committee

P.S. *Mariposa* went to the printer just one day before Sonoma county non-essential businesses were ordered to shutter their doors. As soon as they are up and running again the journal will be mailed to HPNC members. We apologize for the delay.

Southern California Haiku Study Group

March 21, 2020

Because of the ongoing Covid-19 crises, our group chose to get together via phone

Because of the ongoing COVID-19 crisis, our group chose to get together via phone conference call. In this fashion we were able to gather 23 people (from different states) online to listen to haiku readings by Lori Minor, Tanya McDonald and a presentation by Michael Dylan Welch on haiku illustrating the work of Pico Iyer and his book, *Going Nowhere*. Greg Longenecker was the call emcee.

Attendees included Marcyn Del Clements, Pat Garvey, Debbie Kolodji, Pauli Dutton, Richard Dutton, Kathabela Wilson, Janis Lukstein, Sharon Yee, Tanya McDonald, Lori Minor, Michael Dylan Welch, Bona Santos, Mary Torregrossa, Kim Esser, Peggy Castro, Susan Rogers, Miya Rollinger, Kimberly Esser, Charles Harmon, D'ellen Hutchins, Yvette Kolodji, Christine Moore and Greg Longenecker.

We used freeconferencecall.com for our platform because it is free regardless of the call length and can accommodate up to 1000 meeting participants. We opted for a conference call versus a web video interface since some of our members do not have access to computers at home.

Many on the call were inspired by Michael Dylan Welch's workshop and wrote haiku on the concept of "going nowhere."

tied to the phone
willingly
going nowhere

Patricia Wakimoto

going nowhere everywhere online

Victor Ortiz

our first dance
going nowhere
somehow

Sharon Yee

paper cranes
the art of
going nowhere

Lori A Minor

running in place
my anxiety goes
nowhere

Kimberly Esser

social distancing
the voice of Om
through online yoga

Wakako Rollinger

Yuki Teikei Haiku Society

YTHS members send out good wishes to the greater haiku community in hopes that you and yours stay healthy. Writing and reading haiku helps, so thanks to HSA for its link in keeping us connected.

Our March 14 meeting was canceled. We hope to have Phillip Kennedy's talk titled, "Mountains, Days, and Nights: The history of two kigo complexes," presented in June. Time will tell.

The April 11 tour and ginko at Filoli Gardens in Woodside has also been cancelled. However, we do have good news. Filoli held a haiku contest with 300 poets submitting a total of 700 haiku. Congratulations are due, as the *First Prize* was given to Haiku Poets of Northern CA's own Garry Gay. In addition, congratulations go to the *Runner-Up*, Linda Papanicolaou, as well as to Betty Arnold, who was a *Finalist*. Linda and Betty are members of both YTHS and HPNC.

daffodil garden
a path into the sunshine
with a bumblebee

Garry Gay

the calligraphy
of leafless vines on brick walls—
a gate stands open

Linda Papanicolaou

Filoli winter
greeting— an opulence of
yellow daffodils

Betty Arnold

submitted by Alison Woolpert



Barbara Hay

Austin Haiku Group

The Austin Haiku Group will meet Saturday, April 11 at Illuminate Coffee Bar located at 13120 DR 620, suite 102, Austin, TX 78750. The group meets every other month.

12129 RR 620, SUITE 102, AUSTIN, TX 78750. The group meets every other month.
Interested members are always welcome.



Bryan Rickert

Ohaio-ku Study Group (Ohio)

The Ohaio-ku Study Group met Saturday, March 14, from 10am to noon on the Ohio Haiku Facebook page as our regular library site was closed due to the Coronavirus pandemic. The following poets were present: Nicky Gutierrez, Valentina Ranaldi-Adams, Joshua Gage, Barbara Sabol, Clarissa Jakobsons and Julie Warther. Our kukai theme was "scifaiku". Joshua Gage posted a presentation he had created of Scifaiku with writing exercises for us to try. Participants discussed the presentation, posed questions and shared the poems that resulted from the exercises. I think we all emerged with a new appreciation of scifaiku and some tools for writing our own. Our next meeting will be held Saturday, April 11, from 10am to 10:40am via Zoom. A link to the meeting is available on the Ohio Haiku Facebook page. Our kukai theme is "newness". All are welcome! We'd love to see you there. Contact: [Julie](#).

Selections for Chicago Botanic Garden Words in Bloom: A Year of Haiku

Thank you to all who sent poems to the [Chicago Botanic Garden Words in Bloom: A Year of Haiku](#). Nearly 1400 poems were submitted! Of course, this made it very difficult for us to arrive at the 32 poems that will appear on signs in the Garden throughout 2020.

As you are able, we hope you will take time during 2020 to visit Chicago Botanic Garden and view these lovely poems in their native habitat!

All the selected poems are listed by garden below.

English Walled Garden (Spring)

Sandra Simpson - "wisteria season"
Deborah P Kolodji - "thyme growing"
Lesley Ann Swanson - "early June"
Michael Dylan Welch - "wedding day"
Roberta Beary - "old cistern"
Nancy Shires - "this floating world"

Cynthia Lechnota - "much ado"
Deb Koen - "hedge door"
Jill Whalen - "in a flurry"

Suzanne S. Dixon Prairie (Summer/Early Fall)

Thomas Chockley - "full of sighs"
Mark E. Brager - "prairie wind"
Randy Brooks - "turning our faces"
Meagan Bussert - "which path to take"
Tia Haynes - "distant whistle"
Brad Bennett - "wildflowerscape"
Adelaide Shaw - "russet grasses"
Erin Castaldi - "mud flats"
John S O'Connor - "what"

Native Plant Garden (Summer/Early Fall)

Joshua Gage - "ragged shadows"
Hannah Mahoney - "gust after gust"
Susan Antolin - "wild grasses"
Amelia Cotter - "wishes"
Holli Rainwater - "black-eyed Susans"

Elizabeth Hubert Malott Japanese Garden (Late Fall/Winter)

Christopher Patchel - "gray day"
Michele Root-Berstein - "autumn garden"
Bill Waters - "softened by moss"
Jo Balistreri - "a berry in its beak"
Terri L. French - "moonlit path"
Angela Terry - "clipping pine candles"
Marta Chocilowska - "zen garden"
Scott Mason - "still lake --"
Paul Kulwatno - "willow leaf"

Congratulations to the selected poets! The complete poems will be released to the public when they appear in the Garden. We can expect to see the English Walled Garden poems in the spring, the Prairie and Native Plant Garden poems in the summer/early fall, and the Japanese Garden poems in the late fall/winter.

All the best,
Julie Warther and Dan Schwerin

Valorie Broadhurst Woerdehoff received an Honorable Mention in the Foreign Language Category (English and French) for a haiku of hers submitted to the Soka Matsubara International Haiku Competition sponsored by Soka City, Japan. Soka City is a historical town which Matsuo-Basho visited at the beginning of the journey of "The Narrow road to Oku (Oku-no- hosomichi)." The competition drew 200 foreign language writers who submitted a total of 637 entries.

Ellen Grace Olinger began a new series at her site, *Poems From Psalms And Nature* available [here](#). One post at a time, she is sharing verses from the Psalms, with a picture

Charlotte Digregorio has just published *Ripples of Air: Poems of Healing*. See Print Publications below, please.

The Mississippi Mud Daubers Haiku Group of Southwestern Illinois and St. Louis, MO

The Mud Daubers met at Sacred Grounds Cafe in Edwardsville on February 28. There were just four of us in attendance: Bryan Rickert; Ben Gaa; Richard Keating and that Dunphy guy. Although few in number, we compensated by achieving heights of profundity never before attained by our group during its fourteen years of existence.

We critiqued our latest unpublished poems. Then, we really got down to business by congratulating our own Bryan Rickert for being selected to serve as the HSA's Midwest Regional Coordinator. This marked the first Dauber meeting he had attended in this new capacity. Ben and Bryan will represent the Mississippi Mud Daubers at the Cradle of American Haiku Conference and read selections from our work. Ben noted that, while we're a small group, our members nonetheless distinguish themselves. All of us enthusiastically agree with that assertion.

Richard Keating, the naturalist who belongs to our group, announced that he's continuing his study of plants in Alaska.

John said that he continues to write haiku while working on his latest non-fiction book. This new work will chronicle two centuries of violence in southwestern Illinois, the region that he calls home.

Respectfully submitted by John J. Dunphy for the Mississippi Mud Daubers.



Robert Ertman

Sea Island Haiku Circle of Charleston, SC

The Sea Island Haiku Circle of Charleston, SC, welcomes interested visitors and Haiku poets to join us on the first Thursday of the month from 10-11:30 am at the Johns Island Public Library. We meet monthly to share poems, discuss aspects of Japanese culture, and generally solve the world's problems through Haiku!

For more information please contact [Claudia Updike](#).

We look forward to seeing you!

Best from Claudia



Bryan Rickert Editor of the HSA 2020 Members' Anthology

We are exceedingly pleased to announce that Bryan Rickert, Regional Coordinator for the Midwest Region, has agreed to edit the **2020 HSA Members' Anthology**.

Bryan lives with his wife and two daughters in Belleville, Illinois. After a fifteen year run as a teacher, Bryan now works as an industrial coffee roaster in St. Louis, Missouri. A member of the Haiku Society of America since 2015, his works have appeared in many print and online journals. His first collection of haiku and senryu *FISH KITE* is available through Cyberwit Publishing.

Call for Submissions

Deadline: No later than May 15, 2020

Theme: No theme, any subject

Eligibility: All HSA members

Submissions: Please send 3 to 5 unpublished haiku or senryu. Members submitting work are guaranteed to have one poem selected for publication. Email submissions are preferred.

Email submissions: Send work to: bcrickert72@gmail.com with **HSA 2019: your name, city, state (province), country** in the subject header. (For example, "HSA 2019: 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 a 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
Bryan Rickert
6 Dorchester Drive
Belleville, Illinois 62223



How to Renku

David G. Lanoue has put together an easy-peasy guide for writing 20-verse renku with friends via the Internet

<http://haikuguy.com/renkuhome.html>

From his intro: With so many people around the planet huddling in their homes these days to wait out the coronavirus pandemic, many are hungry for ways to connect with friends and to exercise their creativity. Performing the Japanese art of linked verse—originally called *renga* (today most commonly called *renku*) is an excellent way for making both of these things happen at the same time. Through communication tools (Messenger, Skype, Line . . .) or social media platforms (Facebook, Twitter . . .) you can link up with one or several friends and spend a few hours making a renku. Designed as a Buddhist ritual to impart peace of mind in troubled times, renku seems almost tailor-made for our world today.

The only problem is that the rules can seem daunting, and there's not a simple, step-by-step guide that would allow non-experts to just jump in and **DO** it . . . **that is, not till now.**

Visit his website, learn how to renku, and do something constructive, creative and fun with all the home time you have on your hands.

submitted by David G. Lanoue

drifting-sands-haibun Web-journal Launched

For Readers and Writers of English-language Haibun and Tanka Prose Poetry

Evanston, Illinois: drifting-sands-haibun announces the launch of a new online journal for promoting English-language haibun and tanka prose poetry. drifting-sands-haibun is a volunteer project designed to bring poets together with readers.

"Haibun and its cousin, Tanka Prose, contemplate the gamut of human experience. They are rich with observations and have the potential to impact lives. drifting-sands-haibun's goal is to propagate these important literary forms by providing a platform for publishing poet's works and expanding readership," says Richard Grahn, founder at drifting-sands-haibun. "The journal is a new grain of sand on an old beach ready for a child to pick it up and pack it into a sand-castle. "

Features and benefits of drifting-sands-haibun include.

- Open to all English-language haibun and tanka prose poets.
- Simultaneous submissions and previously-published poems welcome.
- No-fee submissions.

<https://drifting-sands-haibun.org> is online now and accepting submissions for the first issue. For more information, visit our [submissions page](#).

About drifting-sands-haibun:

The journal is the brainchild of writer/sculptor/photographer/musician/web developer Richard Grahn. His enthusiasm for haibun and tanka prose has led to many publications of his work. The site is his way of giving back to a community that has embraced him so warmly.

Richard Grahn
drifting-sands-haibun
(847)563-8602
oasis@drifting-sands-haibun.org

Announcing

The Haiku Hecameron

A new print publication to be edited by Scott Mason

See 'Call for Submissions' below.

Good News from Debbie Strange

I hope you and yours are keeping safe and well as we write our way through this unfolding global crisis.

I'm thrilled to share the news that my tanka received 1st place honours in the 2019 British Haiku Society Awards. I'm also happy to report that my forthcoming manuscript, "The Language of Loss: Haiku & Tanka Conversations" received the [2019 Sable Book Award for Women](#).



Results of the 9th Genjuan Haibun Contest

Here are the results of the 9th Genjuan Haibun Contest. It was a good year for Indian writers and also for writers based in Japan! We received 97 entries from 18 countries. Our gratitude goes to all entrants. We also wish to thank our new judges, Akiko Takazawa & Sean O'Connor, for their hard work and insightful remarks. The three prize-winning 2019 entries should be posted to the [Icebox](#) on a separate page in a week or so (find orange link 'Genjuan Winning Pieces 2020' at top right). The report on this year's Contest is there now! Hopefully you will enjoy reading them as much as the judges did.

Grand Prix

Snow in Advent David Cobb (UK)

An (Cottage) Prizes

Whispers David McCullough (Japan/UK)

Key West Cat Joan Prefontaine (USA)

Honourable Mentions

Jamshedpur Kanchan Chatterjee (India)

Visiting John Paul Bregazzi (Ireland)

Fifteen Minute Limit Naomi Beth Wakan (Canada)

The Penultimate Mile Geethanjali Rajan (India)

Nagaranishi Sydney Solis (Japan/USA)

The Easter of the Blajin Cezar-Florin Ciobica (Romania)

Sunday Stopping Train to Salzburg Dick Pettit (Denmark)

Judges & Officer

Akiko Takazawa, Stephen Henry Gill, Sean O'Connor (judges), Yaeno Azuchi (officer)

Stephen Gill (Tito)

2020 AHA Haiku/Senryu Contest

Judge's selections and comments

First off, I'd like to thank Sonam Chhoki and Marianna Monaco for placing faith in me to judge this important contest.

Confronted with almost 1,000 verses, a judge has to make some decisions about how best to reduce the selection to a manageable number. My process was to go slowly through the collection and mark each poem as either one that I could eliminate right away or one that I wanted to look at again—i.e., a short list. Then, with about fifty of the ones I liked the best, comb through them repeatedly again pushing some to the top and some toward the bottom of my shortlist. That was difficult enough, but the real problem came when I had to choose three winners and a small handful of Honorable Mentions. I can truthfully say that my nine choices below are virtually equal in merit. On another day, the list of winning ku and honorable mentions might be turned completely upside down.

At the outset I decided that I would eliminate any submission that contained a typo or a grammatical or syntactical error or otherwise was not presented in correct English. I realize that this may be prejudicial to submissions from non-English speakers, which is regrettable, but I reason that haiku is an art that puts great store in words and meanings, and any textual aberration that hinders the smooth transition of meaning from the page to my brain must be avoided. Also, this is an English-language haiku contest, although poets were invited to include a version in their native languages as well. I was instructed to judge the submissions only on the basis of the English, however, so I did not consider the original versions to divine what the poet really wanted to say.

I was dismayed at the large number submissions that I could eliminate on the basis of these criteria—perhaps as many as 25% of the total. I suggest that it is essential for poets sending their work into an important international contest to check their poems over and over again, and if there is any doubt about a word or a construction, look it up. Nonnative speakers should ask an English-speaking friend to check grammar, syntax, and meanings of words before pushing the SEND button.

Still, there were a number of standout haiku and senryu among the entries, and I can wholeheartedly commend the following:

First Place – John Hawkhead, UK

biology class
the children dissect
creationism

To my mind, this is a model senryu. It takes a wry view of human nature (almost literally!) and provides a trenchant view of one of the most controversial topics in American education. The misdirection of the word "dissect" and the surprising third line are a truly classic "AHA" moment.

Second Place – Ignatius Fay, Canada

drifting snow
as if the mailman
had not come

Just like the First Place senryu, this is a model haiku. It has clear seasonality, good structure and rhythm, and straightforward diction. The key is the puzzling phrase “as if the mailman had not come.” Well, the mailman did come, but the snow is drifting at such a rate that his footprints or tire tracks are quickly effaced. We receive a strong sense that even though the mailman came, he didn’t deliver anything that we were waiting for. This haiku has a high quotient of the Japanese aesthetics of *yūgen* and *sabi*.

Third Place – dl mattila, USA

candy sticks
to its wrapper
first day of school

Haiku or senryu? It could be either one, though if it’s a haiku the exact season of the year might be difficult to determine: school starts in August or September in the U.S. and most of Europe, but April in Japan. I confess to a personal attraction to this verse because my children started school in Germany. There, each beginning first-grader receives a *Schultüte*, a large paper cone filled with sweets and other treats, which makes for a sweet and sticky occasion!

Honorable Mentions (unranked)

even on a bad day Picasso
– Angela Terry, USA

I enjoyed two ways of reading this senryu. The idea could be completed as “even on a bad day Picasso could paint rings around other artists” or else “even on a bad day, I’d love Picasso.”

height marks
peel off with the paint -
childhood home
– Arvinder Kaur, India

It’s sad to imagine the poet visiting a childhood home after many years but now barely being able to make out the marks on the wall where the children’s heights were recorded.

hot as hell
in the holy water font
floats a fly
– Sanela Pliško, Croatia

I have seen several dead-fly-in-the-font haiku, but the impact and irony of the first line—in a church no less—sets this one apart.

pouring coffee
into a cracked cup
evening rain
– Pamela Babusci, USA

There's something ineffably sad about "evening rain, and the sabi of that image is a perfect match for the wabi of the cracked cup.

third winter alone
the dog still sleeps
between us

– Carol Raisfeld, USA

I literally did a double-take with this haiku during my initial read-through of submissions. I passed right over it, and only two or three haiku later did the meaning hit me. I have rarely seen such impact packed into the word "between."

underneath
the sound of the waterfall
the sound of the rocks

– Marie Derley, Belgium

I love how the repetition of "the sound of" in this haiku emphasizes the yin/yang contrast or comparison between the two qualities of sound. Full disclosure: I peeked at the original French version and was surprised to see that instead of repeating the phrase, line three begins "celui, or "the same." This is a case where a translation packs more haiku punch than the original.

Charles Trumbull, Judge

Commended (shortlist)

a winter day
trembling more than me
my shadow

– Bakhtiyar Amini, Germany

carrying out
my new year's resolution
with the trash

– Robert B McNeill, USA

childhood village
the puddles deeper
than I thought

– Rajandeep Garg, India

Christmas cookies—
she just wants
to be friends

– Joshua Gage, USA

coffee shop
she draws a heart
on the next guy's cup too

– Greg Schwartz, USA

cold cappuccino
she insists

nothing happened
– Joshua Gage, USA

deep winter
the bed piled heavy
with cats
– Kat Lehmann, USA

deepening snowdrifts
now it seems there is nothing
left to say
– John Hawkhead, UK

falling leaves
other tissue sample
sent to the lab
– Cezar-Florin Ciobîcă, Romania

ghost story a bonfire in every eye
– Alan S. Bridges, USA

glacier ice
floating in the water...
disillusions
– Hifsa Ashraf, Pakistan

how we felt before emoji spring breeze
– Scott Mason, USA

in the quiet church
just the way
people walk
– Roger Watson, UK

intermittent rain
the small talk
of sparrows
– Jenny Fraser, New Zealand

leaning into
the intersection
day lilies at dusk
– Brad Bennett, USA

loitering under a street lamp hooded crows
– Marion Clarke, Northern Ireland

long summer night
the way she absently
twirls her hair
– Jay Friedenber, USA

low evening sun...
an other world light
on the fallen leaf
– Frank Williams, England

— Frank Williams, England

mattress turned
I settle into
your shape

— Brad Bennett, USA

melting snow
all the leaves
I didn't rake

— Gary Hittmeyer, USA

mottled
with coughs
Tchaikovsky

— Jonathan Humphrey

my life rewinding dad's watch

— Scott Mason, USA

old letters
the paper still
cuts

- Ngo Binh Anh Khoa, Vietnam

packing the house
the heaviness
of old memories

— Kat Lehmann, USA

poets graveyard
stone carved inscriptions
in dead languages

— John Hawkhead, UK

reunion
our missing classmates
still young

— Robert B McNeill, USA

sunbeam
my breaths make whirlpools
of dust motes

— Seren Fargo, USA

Separating egg
yolks, thinking of the children
we'll never have

— Allyson Whipple, USA

shooting star...
all the things
I might've been

— Mark Miller, Australia

storm damage
the lighter hue
of heartwood
– Brad Bennett, USA

storm front
the neighbors move their argument
indoors
– Greg Schwartz, USA

the sky
as big as it gets
winter maples
– Kat Lehmann, USA

vacation over
two other foreigners
sleep in our beds
– Marie Derley, Belgium

vinyasa flow
the Milky Way's stretch
across the sky
– dl mattila, USA

visitation dispute
I wander the corn maze
alone
– Joshua Gage, USA

winter stars
a pile of pillows
where he would be
– Tia Haynes, USA

winter twilight
enters the subway station
street violinist
– Wiesław Karliński, Poland

Charlie Trumbull
Judge, Aha Contest 2020

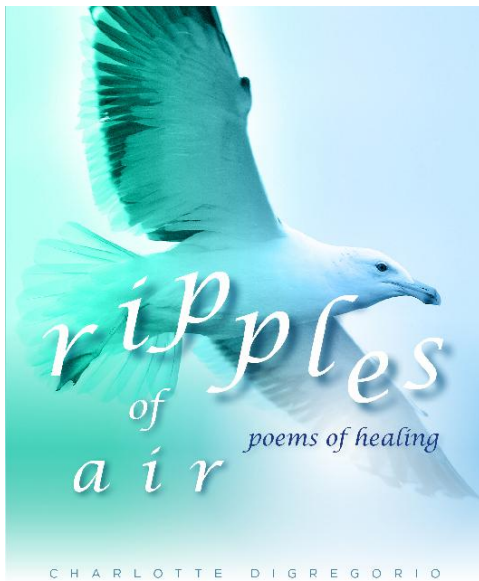


Print Publications



A New Book For Our Times

Charlotte Digregorio has just published an especially timely book *Ripples of Air: Poems of*



especially timely book, *Ripples of Air: Poems of Healing*. Artistically-designed and adhesive bound, it has 236 pages with poems of fourteen forms including hundreds of haiku/other Japanese forms.

This isn't just a collection of her award-winning poems, but a reference book with essays, prose passages, and exhaustive Appendices, inspiring poets to write and publicize their work/events. The book is divided into 12 themed sections including: Nostalgia, Peace, Solitude, Creatures, People, and Seasons' Potpourri that inspire the writing of several forms.

The comprehensive bibliography of healing poetry collections includes many haiku books; multiple lists of publications that publish poetry; ideas for general print/broadcast media that feature poets; and ideas on

associations/organizations/businesses that promote poets through awards, interviews, readings, speaking/workshop engagements, and exhibits of their work.

Contents/Index pages are also included.

Questions: c-books@hotmail.com.

three lines at a time



Vera Constantineau

three lines at a time by Vera Constantineau

Published by Buddha Baby Press, ISBN 978-1-7327746-7-4, 60pp., 4 1/4 " x 5"

\$12.00 CAD postage paid.

Vera Constantineau has been writing haiku & senryu for over ten years. Her poetry has been accepted for publication in such respected journals as *Acorn*, *Modern Haiku* and *bottle rockets*. In 2014 she won first place in the Bangor Haiku Society's Autumn Moon Viewing Contest.

Vera was recently chosen as sixth Poet Laureate for the City of Greater Sudbury. She will serve a two-year term beginning March 2020. She lives in Copper Cliff, Ontario.

For book purchases,, please contact Vera Constantineau



Call for Submissions

The Haiku Hecameron

A new print publication to be edited by Scott Mason

Many if not most of us have had to modify or curtail our out-of-home activities in order to reduce the spread of the coronavirus. One consequence of our self-imposed or required isolation and “downtime” is that this time can indeed get us down—especially if we spend too much of it listening to all the news of the day. While we need useful tips and reliable information to keep physically safe, we would also do well to care for our *emotional* health.

Fortunately, haiku is a practice that helps us to recognize, appreciate and share the often-overlooked wonders that may be found at any time and in any place. In the current circumstances especially, haiku can offer us some measure of balance and allow us to connect with what remains *right* in the world. In this spirit, you are invited to help create and share some new work composed in just this haikai spirit of *gratitude*. The propose title is *The Haiku Hecameron*, modeled loosely on Boccaccio's mid-fourteenth century '*The Decameron*.'

Submission Guidelines for *The Haiku Hecameron*

What

The Haiku Hecameron will be a volume featuring the haiku-related work of 100 haiku poets worldwide with each piece created in the spirit of gratitude for something that remains right (possibly even wondrous) in the world of the poet's present-day experience.

A submission consists of up to a total of three of the following, in any combination:

- haiku
- haiku sequence (up to 100 words including title)
- haibun (up to 100 words including title)
- haiga (minimum resolution 300 dpi)

One submission, as defined above, per person. Work must be the author's own and not previously published (in print or online) or under consideration anywhere else (e.g., for publication or a contest).

Who

Anyone whose work has appeared in an edited haiku journal (print or online) in the last three years may make a submission.

Where and How

With "The Haiku Hecameron" as the subject line, all submissions should be sent to SCMviaNet@aol.com

Haiga should be provided in jpg format as an attachment. All other work (individual haiku, haiku sequence[s] and/or haibun) should be provided in the body of the submission email.

Within the body of your submission provide your name, your name (if different) as you'd like it to appear in *The Haiku Hecameron* if any of your work is selected for inclusion, and your location (town or city; state, province or region; country)

When

The deadline for submissions is end-of-day (EST) on International Haiku Poetry Day: April 17, 2020

Submitting poets will be notified as to whether any of their work has been accepted for *The Haiku Hecameron* by May 17, 2020.

The goal is to have *The Haiku Hecameron* available for purchase in late July 2020, approximately one hundred days after International Haiku Poetry Day. Contributors and submitting poets will qualify for discounts.

Call for Submissions for a New Print Anthology edited by Robert Epstein

This new print anthology will focus on giving/receiving help, care, or kindness to/from humans and non-humans alike.

Send up to 10 unpublished or previously published haiku, senryu, tanka or monochrome haiga. Full publication data are necessary for previously published poems and art.

Submit by email to [Robert Epstein](mailto:Robert.Epstein@haiku.com)

or by regular mail by sending an SASE to 1343 Navellier Street, El Cerrito, CA.

Unfortunately, we cannot offer compensation to contributors.

Deadline: 7/31/20.

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