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**To:** brooksbooks@gmail.com



Volume 38, Number 6 | June 06, 2023

# Haiku Society of America June 2023 Newsletter





## Your monthly news: Everything haiku

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

[Renew Membership](#)

[Visit our Website](#)

Thanks to Marcyn Del Clements for this photo of gazanias!



**Bryan Rickert**  
**President**  
**[bcrickert72@yahoo.com](mailto:bcrickert72@yahoo.com)**

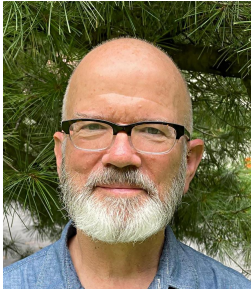
Hello HSA Members,

I wanted to take this opportunity to keep you up to date about all the work that is being put into our efforts to make connections and build bridges between other haiku groups and poets on an international level. Because haiku is already an international writing style, one would assume this to be relatively easy task. If we are talking about haiku as it exists in the English language context, then yes, but the drive of this initiative is to bridge the gaps between people not only geographically but also linguistically.

Michael Dudley, our wonderful International Coordinator, has been putting great effort into compiling lists of contacts from many countries that may not be well-represented in the standard English Language haiku journals that we all know and love. With this in mind, I am sending out a request to our membership body asking for assistance in finding people, both HSA members or non-members, who are multilingual and willing to be a part of this project as translators. If you are interested or have any suggestions, feel free to contact Michael Dudley, International Coordinator, via [mjd.ic.hsa.23@gmail.com](mailto:mjd.ic.hsa.23@gmail.com).

Thank you,

Bryan Rickert



**Chuck Brickley**  
2nd Vice President

[hsa.2vp.chuck@gmail.com](mailto:hsa.2vp.chuck@gmail.com)

### **\*\*\*HSA Summer Contests for 2023\*\*\***

The Haiku Society of America is pleased to announce our summer contests are now open for submissions.

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

**Deadline for haiku, senryu and haibun contests: July 31, 2023**  
For submission guidelines and entry fees, please see the HSA website for each contest:

[Guidelines for HSA Haiku Contest](#)

[Guidelines for HSA Senryu Contest](#)

[Guidelines for HSA 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 for all three contests:** First Prize \$200, Second Prize \$150, Third Prize \$100. Winning poems will be published in Frogpond and on the HSA website.

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### **\*\*\*The HSA Rengay Award Contest\*\*\***

HSA wishes to thank the many poets who entered our fourth HSA Rengay Award in honor of Garry Gay Contest. The results will be announced in the July 5th HSA newsletter.



**Allyson Whipple**  
Newsletter Editor

[allyson@allysonwhipple.com](mailto:allyson@allysonwhipple.com)

## **Seeking Process Essays for the HSA Newsletter**

I am interested in curating essays about the haiku writing process for future HSA newsletters. I want to share all the different approaches people have to their haiku practice.

You can either share your approach generally, or walk us through the writing and revising process of a specific haiku. I think both will yield worthwhile insights to fellow haijin.

I try to keep HSA essays to 250-500 words. If you're concerned that yours is too long or too short, feel free to email me. All essays should be sent to [allyson@allysonwhipple.com](mailto:allyson@allysonwhipple.com). Please follow standard guidelines for HSA newsletter submissions. Email me if you need a refresher.

## **An Update on the 2023 Anthology**

I received roughly 450 submissions for the 2023 HSA Members' Anthology!

I have finished reading all the submissions. If you sent work but have not received a response, double check your inbox, double check your spam folder, and then email me.

Now the real work begins! I'll be spending time over the summer putting the manuscript in order. Once that's done and I've conferred with the printing company, I will post an official announcement regarding the release date.

## **The Restrained Duende of Haiku**

by Allyson Whipple

Duende as a Spanish concept is in many ways as difficult to define in English as the Japanese wabi-sabi. Duende is often lukewarmly defined as spirit, passion, or evocation; it is a characteristic of art across genres leading to a heightened state of expression or emotion. Ultimately, duende might best be understood as a *force*. It's not a literary device you can add, like you might with alliteration or metaphor. It's something your work either does or does not have. In his essay "[Theory and Play of the Duende](#)," Federico García Lorca cites St. Teresa of Avila as being filled with duende; he says that we can find it in the work of Keats, and in certain interpretations of Bach. García Lorca also insists that, "Every art and every country is capable of *duende*."

Last month, I wrote about how haiku tends to have a more restrained approach to emotion. Duende, on the other hand, is often characterized by the keeing of a flamenco singer, or the deadly drama of bullfighting. On the surface, it doesn't seem that the restrained, allusive emotions of haiku could contain the annihilating force of duende. Yet the more I read, the more I believe that haiku *can*, and do, contain duende.

When I consider examples of haiku that are possessed by duende, the first one that comes to mind is from Kobayashi Issa:

This world of dew  
is a world of dew,  
and yet, and yet.  
(Translated by [Pico Ayer](#))

For those haiku beginners who might be seeing this piece for the first time, Issa wrote this after the death of his daughter. His first two sons had each died within a month of being born. His daughter lived just past a year before dying of smallpox. You do not need to have lost a child of your own to be overcome with emotion by this poem. For all of its restraint, the pleading *and yet, and yet* refrain reveals a deep grief beneath the surface.

Drawing from the examples of classical haiku, I've always felt this poem from Matsuo Bashō to be graced with duende:

Even in Kyoto,  
how I long for Kyoto,  
when the cuckoo sings  
(Translated by Sam Hamill)

To long for a place even when you are already in that place is a type of grief. It's a feeling I came to know during my last years in Texas, and it does produce a sense of heightened emotion that is difficult to convey in everyday conversation. I felt the duende of this haiku long before I had those direct experiences, but that's the power of duende: you can connect to the force of it even if you haven't had the same life experience. Duende is a way that poems specific to one's direct experience can become universal; if you can channel that force, the reader can connect in a meaningful way.

I believe that duende does not have to be bombastic. It does not have to be loud. A

great force does not have to be an explosion or a tidal wave. It can be the slow drip of a river that erodes stone, or the hot summer sun that sucks the life out of everything. Lest you think I'm being dramatic, García Lorca argues that, "The *duende* . . . won't appear if he can't see the possibility of death, if he doesn't know he can haunt death's house, if he's not certain to shake those branches we all carry, that do not bring, can never bring, consolation."

Duende is powerful but it's not happy. Yet it invites us into the shared challenges of being human. Duende allows us to connect over the inevitable suffering of life. Through duende, we can feel the heartbreak of poets who lived hundreds of years ago. And to me, the true power is in the fact that the force remains even when filtered through translation.

## NEWS from the Regions



Deborah P Kolodji  
**California**



**Readers for the Haiku Station at the Garden of Verses, California Botanic Garden 4-1-2023**

**Standing:** Denise Dumars, Wakako Rollinger, Jerry Grenard, William Scott Galasso, Vibiana Aparcio-Chamberlin

**Sitting:** Deborah P Kolodji, Jie Tian

**Not shown:** Marcyn Del Clements, Yvette Nicole Kolodji

## California Report

### Southern California Haiku Study Group

After a month with two opportunities for SoCal poets to meet in person, with readings at the California Botanic Garden and Descanso Gardens, in May we were back to a Zoom only gathering.

On Saturday, May 20, twenty poets met on zoom for a presentation by Michael Dylan Welch, "A Dying Art: Death Haiku in Japanese and English." After a read-around of haiku, Michael launched into an informative powerpoint presentation of evocative death haiku by Japanese poets as well as some by English language poets. He also explained the differences between death haiku, haiku about death, and the last haiku a poet may happen to write when they are not anticipating their death.

The meeting also included a read-around of haiku by SoCal poets before the presentation, and poets put death-themed haiku they had written in the chat after the presentation.

The next zoom meeting will be on Saturday, June 17th at 2 pm. Guest presenter is Chrissi Villa who will be presenting her new anthology of collaborative split-sequences, *How the Wind Moves*. For zoom information, email [SoCalHaikuStudyGroup@gmail.com](mailto:SoCalHaikuStudyGroup@gmail.com).

### Yuki Teikei Haiku Society – Annual Spring Reading - May 2023

This year's reading featured the society's dōjin. Dōjin are recognized for their haiku writing, as well as for their efforts in support of the society. The late Jerry Ball liked to say, "We do it in the name of haiku." The readers included the society's lead dōjin, Patricia J. Machmiller, two dōjin from Japan, Emiko Miyashita and Hiroyuki Murakami, Phillip Kennedy, and the seven recently appointed dōjin, Roger Abe, Mimi Ahern, Johnnie J. Hafernik, Linda Papanicolaou, Neal Whitman, Alison Woolpert, and J. Zimmerman. It included a reading of the 2nd Place Winner in the 2023 HSA Renku Contest; *Bay Nuts* was written by Roger Abe, Linda Papanicolaou, Carol Steele and J. Zimmerman.

Correction: last month an incorrect link was listed for Dana Grover's short online video of the wildflower ginko at Henry Coe State Park. Here's the correct link: <https://youtu.be/lnHGW7Vj85o>

Submitted by: Alison Woolpert



Shelley Baker-Gard  
**Oregon**

## HSA Oregon News

### In-Person and Zoom Meeting Notes:

The Portland Haiku Group and Oregon HSA members met on May 13th, at the Sellwood Community House. We had both new and regular attendees except for the house cat who was busy getting way more attention in the lobby. We started the meeting with a kukai: the 1<sup>st</sup> place was tied between Jim Rodriguez for his senryu “in the end . . .”, and Jacob Salzer for his haiku “ a long journey...”; 2<sup>nd</sup> place went to Carolyn Winkler for her senryu “somedays...”. John Budan took 1<sup>st</sup> place for his tanka, “...wedge of snow geese...”; Shelley Baker-Gard took 1<sup>st</sup> place for her haibun “time-out” (which prompted great feedback on future modifications to it).

After the kukai, Phillip Kenny read from his recently published collection *Only This Step*. The rest of the meeting was devoted to the first of a two-part workshop on writing haiku led by Jim Rodriguez. The second part will be occurring at the July meeting. Jim also conducted a workshop for the Elizabeth Condominium residents on May 20<sup>th</sup>. This was very well received by those attending and a few pledged to attend the next Portland Haiku Group meeting in July.

### Oregon HSA Members and friends meeting and mini-conference:

Shelley Baker-Gard is organizing a state meeting and mini conference to be held June 10<sup>th</sup> 2023, 10-4:30p . The formal meeting will be a one day meeting and will be held at the Visual Art Center in Newport Oregon. An informal gathering –will be held June 9<sup>th</sup> at 4:30 in the Mark Twain room at the Sylvia Beach Hotel. Anyone interested in attending is welcome to come. if you have questions, please contact Shelley at [sbakergard@msn.com](mailto:sbakergard@msn.com)

### Next meetings:

**July 8th:** The next meeting will be at the Sellwood Community House on 16<sup>th</sup> and SE Spokane St. ,Portland, OR, from 12 noon to 2 pm. The first part of the meeting will be the monoku kukai and the second half of the meeting will be the 2<sup>nd</sup> part of the haiku workshop led by Jim Rodrigez.

**The next Bi-monthly ZOOM only meeting is Sunday 7/30/23, from 2pm – 4 pm.** Email Shelley [sbakergard@msn.com](mailto:sbakergard@msn.com). if you want to receive the invitation



– it is open to anyone. Nothing is planned for it, so if you have something you would like to present or do a workshop on, please volunteer.



Richard Tice  
**Northwest**

### **Haiku Northwest**

Twenty-three haiku poets attended Haiku Northwest's Saturday, May 13, Zoom members' meeting, hosted by Michael Dylan Welch. Two featured readers delighted us with their marvelously creative haiku: Genevieve Wynand read her haibun and found haiku and senryū, and Agnes Eva Savich presented a video of her haiku linked to state parks, which can be viewed on <https://youtube.com/watch?v=wzrF6TizZz0>. Our featured presentation was *The Life of Kenneth Yasuda: Kibeï Poet, Haiku Translator, and Literary Critic*, delivered by Jonathan Van Harmelen. We ended with most attendees sharing one haiku each for critique.

Our next meeting will be Thursday, June 8, via Zoom and will be hosted by John Green.

Submitted by Dianne Garcia

### **Haiga Adventure Group, Puget Sound Sumi Artists**

Haiga Adventure of Puget Sound Sumi Artists (PSSA) met May 16, 2023, on Zoom. In attendance were Suzan Harper, Kristie Langlow, Judy Kalin, Dorothy Matthews, Selinda Sheridan, Cathy Tashiro, Muriel Taylor, and Emily Kane, moderator, who led a discussion of members' recent work and a vote to eliminate regular summer meetings in July and August. Also discussed were the Fumiko Kimura Memorial Exhibit; an exhibition of PSSA sumi art, "Sumi Strokes of Summer, and 37 Years of PSSA," at the Puyallup Premier Gallery; a fundraising chapbook, with a deadline of June 30 for submissions of poems and paintings; and an exhibit for the Haiku Northwest Getaway, Seabeck, October 26-29.

Submitted by Dorothy Avery Matthews



our old shadows  
overlapping  
in the ferry wake

**Haiga by Emily Kane**

### **Commencement Bay Haiku**

CBH poets and artists David Berger, Adan Castle, Emily Kane, Burk Ketcham, Bob Matthews, Dorothy Matthews, Susan Roberts, Judith Schallberger, Kathleen Tice, and Richard Tice shared haibun, haiku, haiga, renga, and senryū in the May 22 meeting. The variety of genres extended to a critique that offered multiple interpretations and suggestions. As we did last month, we discussed the distance between fragment and phrase, particularly in Aidan's poem:

empty silo  
the scent of him  
still on my pillow

On June 17 Poetry in the Park will host a Reflection Walk at 10 am in Wright Park, Tacoma. There will be eight stations, each featuring two haiku and a spiritual quote, including haiku by Alan Harvey and Kathleen Tice. Commencement Bay Haiku meets the 4<sup>th</sup> Monday of each month at 5 pm on Zoom. Contact Richard Tice. [retice1950@hotmail.com](mailto:retice1950@hotmail.com).

Submitted by Dorothy Avery Matthews



Allyson Whipple  
**Midwest**

## Haiku Film Production

Charlotte Digregorio was invited to participate in Teacher/Haiku Author & Poet John O'Connor's 9<sup>th</sup> Grade haiku project at New Trier High School, a public school in Winnetka, IL. O'Connor asked his English students to collaborate with individual haiku poets to create a film production (imagery/sound/spoken word) of each poet's selection of haiku. It was a challenging and fun project for his 9<sup>th</sup> graders. A creative project such as this one, increases the visibility/education of the art of haiku for young people.

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

**The Illinois State Poetry Society-Haiku Society of America Haiku Chapter invites you to its regularly scheduled Zoom meeting on Sunday, June 11, 2023 from 1:00 to 3:00 p.m.**

If you would like to attend, please RSVP to Tom Chockley ([tomzhaiku@outlook.com](mailto:tomzhaiku@outlook.com)) with "**Haiku Chapter**" in the subject line by **Tuesday, June 6.**

For those RSVPing, Tom will send out the meeting agenda and further information when he receives your reservation.

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

### The Ohaio-ku Study Group

The Ohaio-ku Study Group met Saturday, May 20th from 10am to noon via Zoom, facilitated by Nicky Gutierrez. The following Ohio poets were in attendance: Elliot Nicely, Skaidrite Stelzer, Nancy Brady, Valentina Ranaldi Adams, and Nicky Gutierrez. The following visiting poets were in attendance: Wilda Morris, Ruth Holzer, and Janice Doppler.

We started our meeting with a haiku read around. We workshopped a few

we started our meeting with a haiku read around. we workshopped a few haiku poems and had announcements.

We then did our kukai. Our kukai theme was "MA." Top poets were Janice Doppler third, Nancy Brady in second, and in first, Nicky Gutierrez. In lieu of book awards, they received a rousing round of applause! Congratulations!

Our next meeting will be in July. No meeting in June due to Haiku North America.

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

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



June Rose Dowis  
**South**

### **HSA South Region International Haiku Day Celebration**

The Haiku Group of North Arkansas shares 3-5 haiku for critique each month. Members are, Anette Chaney, Jackye Swyers, Lisa Gordon, and group organizer, Barbara Robinette.

May's discussion was in response to Robert Spiess , May 1, A Year's Speculations on Haiku. *Haiku artisans illustrate or depict phenomena, but haiku artists intimate the deeper reality on which phenomena are based.*

#### **Thoughts:**

*"Reality: rainbow is basic science, deeper reality: rainbow is a beautiful reminder how much God loves us."*

*"Don't write from your head — write from your soul."*

*"Newcomers learning to be a true artist, give us the image but with time and practice include feelings of that "aha" moment with the careful use of words."*

*"Perhaps an artisan is caught up showing off skill whereas an artist focuses on the poem becoming what it is meant to become."*

The LaMis and NWLA groups also met via email to critique haiku.

## Haiku email groups in the South Region:

To join a group, email [junerosedowis@gmail.com](mailto:junerosedowis@gmail.com) for information.

HGNA – North Arkansas

LaMis – South Region



### Sentinel Article on International Haiku Poetry Day Event



Scott Turner  
Mid-Atlantic

## North Carolina Haiku Society

The North Carolina Haiku Society (NCHS) held its 43rd annual Haiku Holiday on Saturday, April 29, 2023, at Bolin Brook Farm, in Chapel Hill, North Carolina. Long-time hostess, Jean Earnhardt welcomed 13 attendees to her home, where the aroma of her freshly brewed coffee and warm coffee cake filled the air.

This occasion marked NCHS's first in-person full conference since 2019. As in years past, the event included time for socializing, walking the grounds at Bolin Brook Farm, writing and sharing haiku, and sharing news about new books and literary/art projects.

Gideon W. Young led a special writing project during the morning session. Crystal Simone Smith and Lenard D. Moore, featured presenters for the afternoon session, discussed their forthcoming books and ongoing projects.

The 43rd Haiku Holiday was all the more significant because it served as a reunion for conference attendees, both newcomers and attendees who had not gathered in four years. During the height of the pandemic, Dave Russo organized several virtual workshops/meetings for NCHS members.

## Towpath Haiku – Poets of the Chesapeake Watershed

Meetings

On Saturday, May 13th, 9 poets met via Zoom to share news, poems, and workshop together. The next meeting will be held in July.

### *Publications and Announcements*

Towpath member Julie Bloss Kelsey released her book titled *Grasping the Fading Light: A Journey Through PTSD*, winner of the 2021 Women's International Haiku Contest from Sable Books. The final judge wrote, "The poems are strong and forceful and at the same time gentle and honest. The interleaving of haiku and tanka effectively help in the arc of its narrative."

*Bonsai Home*, a collaborative haiku sequence by several Towpath members, won the White Enso award for Japanese-style poetry. The published work can be viewed here. Contributors included Roberta Beary, Elizabeth Black, Lee Giesecke, Ryland Shengzhi Li, Bill Sette, Matt Snyder, and Linda Weir.

For more about our group, please check out <https://www.towpathhaiku.com/> or find us on Twitter @towpathku.

## Broader Haiku NEWS



### **Register for Haiku North America!**

Haiku North America is fast approaching. June 28-July 2, 2023 in Cincinnati.

Ohio. Please check our website for updates.

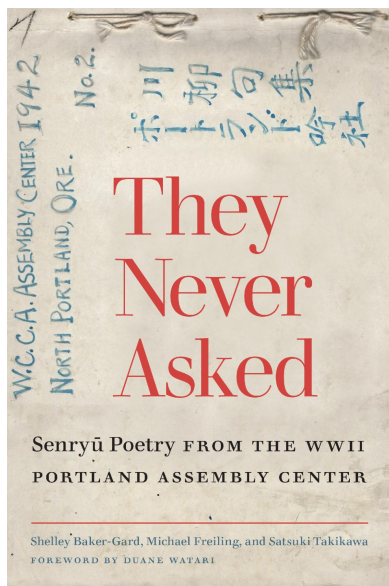
Program – The complete program is now downloadable at <http://www.haikunorthamerica.com/program3.html>

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

Registration: <http://www.haikunorthamerica.com/registration.html>

Hotel Information: <http://www.haikunorthamerica.com/conference-hotel1.html>  
Please note that our discounted hotel room block is officially sold out. If you still need a place to stay, visit <https://www.visitcincy.com/places-to-stay/hotels/>

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



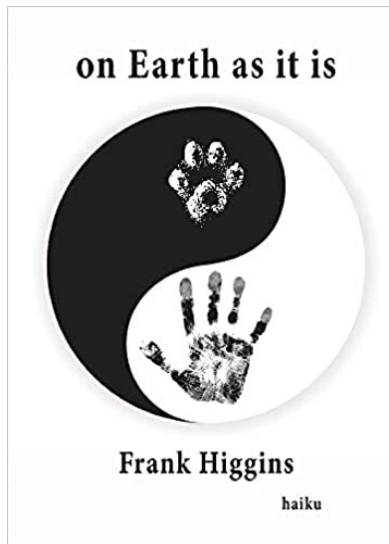
### ***They Never Asked by Shelley Baker-Gard, Michael Freiling, and Satsuki Takikawa***

In 1942, after Executive Order 9066 was issued, Japanese families were removed from their homes in Oregon and the Yakima Valley and sent to the Portland International Livestock Exposition Center, where they were housed in converted animal stalls. The Wartime Civil Control Administration forcibly held these Japanese Americans at the Portland Assembly Center until September 1942, when they were transferred to newly built permanent incarceration camps at Minidoka, Heart Mountain, and Tule Lake.

The Japanese American communities in Oregon and southern Washington were relatively small and many of the detainees knew each other; they drew on existing family and community networks to help each other through the long summer, living in inhumane conditions under the constant threat of violence. Several members of Bara Ginsha, a Portland poetry group, decided to continue their work while imprisoned at the center, primarily by writing senryū, a type of Japanese poetry related to haiku.

They Never Asked is a collection of work produced by Bara Ginsha members in the WCCA camp, based on a journal kept by Masaki Kinoshita. The senryū collected here were written by a group of twenty-two poets, who produced hundreds of poems. Individually, the poems reflect the thoughts and feelings the authors experienced while being detained in the center; collectively, they reflect the resilience and resistance of a community denied freedom. Editors Shelley Baker-Gard, Michael Freiling, and Satsuki Takikawa present translations of the poems alongside the originals, supplemented by historical and literary context and a foreword by Duane Watari, Masaki Kinoshita's grandson.

*\$29.95 through Oregon State University Press*



***on Earth as it is* by Frank Higgins**

on fire  
the monk remains  
in lotus position

Frank Higgins is a playwright and poet. His plays *Black Pearl Sings!*, *The Sweet By'n'By* and *Gunplay: A Play About America*, which had scenes read on Capitol Hill, have been produced around the country. His plays for young audiences include *The Country of the Blind*, an adaptation of the story by H.G. Wells. As a poet he has published the books *Starting From Ellis Island* and *American Haiku* and *Eating Blow sh*. He taught for many years in the Young Audiences' program Artists-in-the-Schools in Missouri and Kansas. He teaches playwriting at the University of Missouri-Kansas City, and is a member of the Dramatists Guild, and the Haiku Society of America.

*\$13.00 through Amazon.com, Spartan Press, or direct from the author by emailing [Fhwriter@aol.com](mailto:Fhwriter@aol.com)*







## Trailblazer Contest

The Trailblazer Contest is a search for haiku (including multi-ku) and tanka poetry that better their genres by pushing boundaries through the use of innovation, honing, and truth-seeking.

Send us the poems that reflect the direction of movement you would like to see in the haiku and tanka worlds. Don't just send us a poem from your pile. Accept this as a challenge to the way you approach your work and take it another step beyond! And challenge us as well!

The key is to write poems that only you can write. Show us how you experience the world.

<https://trailblazercontest.weebly.com/submissions.html>



## Haiku Girl Summer Submissions Open

*Haiku Girl Summer* is a limited-run online journal, posting daily until August 31st, 2023. Submissions of 3-5 summer haiku are accepted until August 30th. Poets can submit up to three times (limit once per month).

Please read all guidelines **carefully**. Submissions that do not follow the guidelines will be rejected. View guidelines here:

<https://haikugirlsummer.substack.com/p/submission-information>

Use the online form to submit your work:

<https://forms.gle/248UWoENQ8zUaYfN6>



Haiku Zoo Journal  
Issue 2  
Submission  
now open!

Till 30 June 2023



haikuzoojournal@gmail.com

www.haikuzoojournal.wordpress.com



The Haiku Zoo Journal has been established in May 2022 to not only encourage young poets aged 20 and younger to write poetry in the Japanese and related short forms, but also to connect the experienced poets with new poets through an international mentorship programme.

Please send up to 3 short form poems (up to 16 lines, including collaborative poems) to HZJ email [haikuzoojournal@gmail.com](mailto:haikuzoojournal@gmail.com).

Visit <https://haikuzoojournal.wordpress.com/> for more information.



Raining Rengay  
Issue 2  
Submission  
now open!

Till 30 June 2023



rainingrengay@gmail.com

[www.rainingrengay.wordpress.com](http://www.rainingrengay.wordpress.com)



Raining Rengay is an international rengay journal edited by Zoe and Sherry Grant from Auckland, New Zealand.

Poets can send up to three rengay during each submission period. We welcome solo, 2-person, 3-person and 6-person rengay. Submit your rengay to [rainingrengay@gmail.com](mailto:rainingrengay@gmail.com) with you full name, country and submission date in the subject, and please only submit your poems as text in the email, no email attachments please, except if you are submitting “rengayga”.

For more information visit <https://rainingrengay.wordpress.com/>



Nonaku Poetry  
Issue 1  
Submission  
now open!



Till 30 June 2023



[nonakupoetry@gmail.com](mailto:nonakupoetry@gmail.com)

Nonaku Poetry is a journal dedicated to the 9-lined poetry form called nonaku. It was first invented in September 2020 by Sherry Grant (New Zealand).

Please send no more than 3 nonaku to the submission email address, with a short bio (50 words or under), your full name, city and country of residence, clearly in the email SUBJECT state: Nonaku Poetry Submission – [insert full name here] ([insert country]) [insert submission date].  
[nonakupoetry@gmail.com](mailto:nonakupoetry@gmail.com)

Rules for writing nonaku are available in the submission guidelines:  
<https://nonakupoetry.wordpress.com/submission-guidelines/>

For more information visit <https://nonakupoetry.wordpress.com/>

### **All Ears haiku anthology submissions open**

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

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

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

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





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HSA NEWS Editor  
Haiku Society of America  
[allyson@allysonwhipple.com](mailto:allyson@allysonwhipple.com)



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