

In 2012, the collection *Nick Virgilio: A Life in Haiku* was published. It contains many stirring haiku, but it's often the simplest of moments that inspire readers. By washing her hair in the rain barrel after a spring storm, the girl is perhaps imbued with the powers of the sky, and ultimately, the flow of our natural existence.

Nick Virgilio: Collected Haiku ends with the sections: *Editorial Notes*, *Sources/Further Reading*, and *Index of First Lines*.

If you are a student of haiku history and want to witness the evolution of one of the pioneers of American haiku, this collection is well worth the price tag. Though some critics might note that several of Virgilio's poems now seem padded and/or imitative of early Japanese translations, the sharpness of Virgilio's imagery coupled with his talent for understated poignancy in much of his work vastly outweighs these critiques. ◻■

REVIEWED BY KRISTEN LINDQUIST

deepening leaves: 2022 Seabeck Haiku Getaway Anthology, ed. by Lisa Gerlits and Antoinette Cheung. (Haiku Northwest Press, Bellevue, WA: 2023). 74 pages. 5.5"x 5". Hand-stitched softbound. ISBN 978-1-953092-05-2. Price: \$25.00 includes shipping in U.S.; mail check to Haiku Northwest, 3213 W Wheeler St. #4, Seattle WA 98199.

The production value of this small, limited edition (of 100) anthology is very high: the front cover is beautiful handmade paper from the Philippines, with a hand-stitched binding. Inside, fine monochromatic artwork precedes each of the book's five sections. The final section, of haiku with personal dedications, is further set apart by a square of what feels like handmade tissue paper. A lot of care went into designing this book; it feels like something special before one even gets to its content!

And the poems within sustain that feeling. The anthology features (mostly) haiku by more than 50 poets who attended Haiku

Northwest's 15th annual Seabeck Haiku Getaway in Seabeck, Washington in late October 2022. One nice touch, fitting for that year's theme of "crossing borders": the top-placing kukai winners have been translated into Spanish by the event's featured speaker, Cristina Rascón. The results of the kukai make up the first section of the anthology, followed by "the light within," "fog lifting," "turning the corner," and the aforementioned section of dedication poems, "endless circle." As with previous Seabeck anthologies, the nature of the place itself—its fog, fall foliage, woods, and waters—is captured well by the attendees' haiku, in addition to the act of writing itself: *final day / of the haiku getaway / rain-soaked leaves* (Margaret Chula); *woody path – / a young buck bounds / into my haiku* (Carole MacRury); *autumn leaves the hues of haiku* (Victor Ortiz).

Some personal favorites, one from each section: *rolling mist / a dash of cinnamon / in my hot chocolate* (Antoinette Cheung, tied for third place in the kukai); *chosen family – / the oak tree / woven with crows* (Aidan Castle); *glassy lagoon – / a dogfish glides / among the cedars* (Tanya McDonald); *melting borders / the way everything reaches / for the sun* (John S. Green); and *at the ofrenda / I leave a Milky Way / for a departed poet* (rich schnell, for vince tripi). A lovely little book that makes me wish I had been there. □■

BRIEFLY REVIEWED BY RANDY BROOKS

One Day: Thirty Years of Little Poems by Tom Clausen (Stark Mountain Press, Ithaca, NY: 2023). 82 pages. 5" x 8". Four-color card covers, perfectbound. ISBN: 978-8-8537798-5-3. \$6 from amazon.com.

Drawing on haiku written over the last 30 years, Tom Clausen has gathered some of his best work arranged within the familiar passing of one day. As he explains in the introduction, the collection "begins in pre-dawn dark and moves through daybreak and morning and continues on through the afternoon and into the evening and night." The day opens with a senryū: *waking me / to let*