

particularly when multiple haiku are addressed across several pages. Her perceptive criticism of Roseliep's poetry and haiku add another ring of insight into the elusive persona that Bauerly is attempting to capture. Her chapter on Roseliep as sensei is especially effective in that it provides an in-depth exploration of the changing landscape of haiku as written in English by American poets during Roseliep's lifetime. Roseliep—shown throughout the biography to be a man of exact ideas unafraid to contest others' authority—had revolutionary thoughts about haiku in subject, form, and style. Bauerly presents the inner workings of this haiku master's mind as an essential guidebook to writers and readers of haiku, though one senses Roseliep himself might argue that such a guide needs to exist, or that haiku needs definition.

Equal parts anthology, biography, and record of close reading, *Raymond Roseliep: Man of Art Who Loves the Rose* provides essential information about a major American *haijin* who challenged tradition and defied definitions—for the poetry he wrote and for his own person. Bauerly's book offers readers no conclusions on this inscrutable man, who by the end is both more and less an enigma. One longs for a treasure chest brimming with answers: reflections on a decision to enter the priesthood; medical records to better diagnose his breakdown, his loss of speaking voice. A string of misplaced love letters to give body and face to Roseliep's erotic poetry. Something, anything personal that would provide "Roseliep's own stance about his passion and the real life struggles it cost him, internally and externally." Without these materials, we must return to the work so replete in this book, which seems to have been Roseliep's intent all along.

*Postscript: I would be remiss in failing to note my own relation to Loras College, where Roseliep long taught, and with two of Roseliep's students, Donna Bauerly and Bill Pauly, my own poetry mentors, with whom I took undergraduate courses in the mid-1990s.*

Bruce Ross et al, eds. *A Vast Sky: An Anthology of Contemporary World Haiku*, Bangor, ME: Tancho Press, 2015, 198 pp., perfect bound. ISBN 978-0-9837141-2-5. US\$15.95 plus postage (\$3 for US, \$15 for other countries) from Bruce Ross (dr\_bruce\_ross@hotmail.com).

*Reviewed by Klaus-Dieter Wirth*

It was surely high time for the publication of another international haiku anthology after Canadian André Duhaime's daring attempt in 1998 *Haïku sans frontières—une anthologie mondiale* (Les Éditions David), and Greek Zoe Savina's *International Haiku: "the leaves are back on the tree"—International Anthology* in 2002. At last a fresh attempt was made by Bruce Ross, who succeeded in bringing Kōko Katō from Japan, Dietmar Tauchner from Austria, and Patricia Prime from New Zealand on board as coeditors. A much smaller and more modest book was produced in comparison to Duhaime's anthology of 441 pages and Savina's of 468 pages. Size is not everything, of course, and we have to thank the chief editor for his creative audacity.

Certain readers will be in luck: United States, Australia, New Zealand, and partly as well from Japan. I can only support the idea of granting the motherland of haiku an extensive extra section, but all examples, as might have been expected of its subeditor Kōko Katō, follow in form and content the parameters of the traditional style (*dentō* haiku). Thus we as readers are given insight into the diversity within this frame, but do not get a chance to discover what modern (*gendai*) haiku is like. No "enfant terrible" or "flying pope" by Ban'ya Natsuishi. One-sidedness doesn't match the requirements of a comprehensive compendium.

Regrettably imbalance prevails throughout the book in its lack of equal distribution of haiku per country, or consideration of the importance of a country's haiku activities. It is a compilation with a strong Anglophile orientation, with the rest of the world mainly serving as backup.

Nothing is said about the selection procedure: was it made by the authors themselves, by a country coordinator, by the section manager? Hardly anything is mentioned as to how the translations came about. Acknowledgments are very general. There are no explicit directives guiding the five introductions, and since there is no real coordination, one fails to see stringent historical overviews and detailed analytical approaches. Kōko Katō's introduction most likely still meets the expectations of her limited selection; however Bruce Ross's presentation of the "Contemporary New World Haiku" seems to be rather arbitrary and incoherent. For instance, labelling an author in some keyword-style on the basis of just one example runs the risk of a one-sided characterization. Ross is hardly doing his job when he expands on the remaining haiku of the New World. Mostly focusing, quite understandably, on his home country Canada, he largely ignores its French-speaking sector, presenting twenty-two English-language poets compared to only two French-speaking ones. Thus well known authors such as Janick Belleau, Micheline Beaudry, Diane Descôteaux, Liette Janelle, Jessica Tremblay, and Jocelyne Villeneuve are simply disregarded. As to Central and South America the harvest is all the more poor: only 6 countries (Argentina, Colombia, Dominican Republic, Mexico, Peru, Trinidad and Tobago) with a total of only fourteen haiku in contrast to 101 American English texts! Brazil, which is such a haiku creative country, zero. Cuba (e.g. Jorge Braulio Rodríguez Quintana, Lester Flóres López), zero. Uruguay (Carlos Fleitas), zero. Mexico, one—a joke! Patricia Prime, on the other hand, presents "The Rest of the Haiku World" with a better touch. Her introduction is far more comprehensive and the range of her examples more proportional. Though just one example for China composed by an author named Olga Skvortsova seems pretty feeble and strange.

Dietmar Tauchner's overview is far from convincing; however, he must be considered a victim of the deficient planning. Once more there is a vexing inequality between countries and authors. It remains a mystery as to why there are only eleven British

authors included. Furthermore with today's detailed possibilities to find information through the Internet, one should have found that there are also French-speaking authors in Belgium (e.g. Serge Tomé) and Switzerland (e.g. Josette Pellet). I simply can't imagine that it was Geert Verbeke (from Belgium) himself who chose just this example that is not remotely representative of his enormous stock of haiku:

*rode bessen  
vermengt met bruin en groen  
grootvader's tuin*

red berries  
mixed with brown and green  
grandpa's garden

Far too often I get the impression that the selections were made at random without paying attention to what is characteristic of the author. Therefore it is not surprising that certain countries are markedly underrepresented, particularly The Netherlands, Germany, France, Bulgaria, and Romania. Both *Knots—The Anthology of Southeastern European Haiku Poetry* edited by Dimitar Anakiev and Jim Kacian (Prijetelj 1999) and *An Anthology of Croatian Haiku Poetry 1996-2007* edited by Đurđa Vukelić-Rozić (Ivanić Grad 2011) show the potential that was neglected.

It is almost impossible to completely avoid errors despite all efforts. Call me a pedant, but I do not tolerate results of mere negligence when errors are found in the second edition of a book. There is a second title page included as page vii of the "General Introduction," and there is no word spacing in the Cyrillic and Spanish quotations on the back cover. Kōko Katō announces 150 haiku, but there are 157; Dietmar Tauchner speaks of 120, but there are 126, then exactly of 36 countries, but there are only 34; even Patricia Prime takes a rather casual approach offering 120 haiku, yet presents only 100.

Surely native speakers of English will get the absolute most out of this publication. Yet they will get a rather modest impression of what is really going on beyond their horizon in the haiku world that is thriving and developing in a similarly dynamic way. And for all those haiku lovers who have not had the chance to look beyond their national borders this new anthology may well offer “an enjoyable read,” according to Bruce Ross himself as one of his two main objectives. Though his other objective “a democratic reception” remains rather vague.

Nonetheless the great amount of examples—a good deal of them of high quality—offer a broader perspective. Buy the book and come to your own verdict. As was emphasized at the beginning, this anthology was an overdue deed of daring.

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## contests

### 2016 NICHOLAS A. VIRGILIO MEMORIAL HAIKU COMPETITION

*For Haiku Written by Students in Grades 7-12*

#### Judges

*Alison Woolpert, Santa Cruz, California*

*Joan Iversen Goswell, Valencia, Pennsylvania*

We were honored to be selected as the judges for the Nicholas A. Virgilio Memorial Haiku Contest. The criteria that we felt was most important was the haiku’s expression, how the words worked together to form a feeling, an insight and most importantly, thoughts it evoked. We did not look for the 5-7-5 syllable form, which can make a haiku written in English seem overly dense, but since a seasonal reference adds depth to a haiku, that was a consideration.

As judges, this was our communication challenge. Alison lives in California and Joan lives in Pennsylvania. In order to judge the many entries we had to choose from, the use of e-mail was obvious. We managed to pick our tentative favorites, discuss them, narrow them down and finally decide on the winners.

Congratulations to not only the winners, but to everyone who participated in the 2016 Nicholas A. Virgilio Memorial Haiku Competition. Picking the winners was difficult; we were impressed by the talent, creativity and insights of many of the haiku. We hope all of the young people who entered continue in their creative endeavors. They are off to a good start.