

Co-author of *The Healing Spirit of Haiku* as well as *The Tao of Elvis*, Rosen's view is wide, very wide. Indeed, his vision is nearly as wide as the world because he has allowed his own heart to grow that big. He experiences healing as well as new and lasting love, prompting him to beckon the reader to join him in that most precious of journeys, too. His haiku are not only haiku; they are a sacred offering, a homeopathic remedy for one and all.

Beads
of dewy friendship,
flowing forever

Briefly Reviewed by Randy Brooks

Haiku Poems and Short-short Stories by Yasuomi Koganei (2015, Tokyo, Japan) 108 pages, 5³/₄" by 6¹/₄". Black and white card covers, perfectbound. ISBN 978-4903944180. From Yix04102@nifty.com

Yasuomi Koganei is a member of the Meguro International Haiku Circle workshop where he has shared and revised this collection of 47 short-short stories and English haiku. In the introduction he states that he has been writing haiku in English for more than 20 years, and in this collection, he includes "stories" in a bilingual format. Yasuomi does not discuss his conception of a short-short story nor does he refer to these as haibun. The short prose sections vary from interesting facts, points of history and personal memories to a few that appear to take a fictional narrative perspective. The haiku nicely pop out of the larger context for moments of crystalized perception. One story is about the haiku circle's workshop on "Four Dimensional Haiku (4-D Haiku)" which the author explains are "haiku poems that tell a long story or large space as Masaoka Shiki said they were like novels" (16). He cites an example by Buson: *couple sentenced / to capital punishment / changing into spring clothes* (16). The author shared some of his attempts to write 4-D haiku including, *shadow of a plum tree / on the newborn's robe / — daughter in the old album* (16). In some ways, the short prose sections of this collection function as a means to add more dimensions to each haiku through time, space, literature or politics. Here is an example of one with three haiku: 44. Noh Actress. "There was a Noh actress among my friends. She was one of the top two Noh actresses in Japan. In other words, she was a pioneer of the Noh actresses (92)." That's it for the story, and here are the three haiku: (1) *the greeting card — /*

watermarked with / “cancer of the breast.” (2) Noh actress / one beautiful step at a time / back to the cancer ward and (3) one the white wall / the coffin’s shadow is / creeping (92).

Night Ferry by Kim Richardson (2018, Alba Publishing, Uxbridge, UK) 90 pages, 5¾” by 8¼”. Four-color card covers, perfectbound. ISBN 978-1-910185-96-4.

Kim Richardson is a member of the Red Thread Haiku Sangha. He has been writing haiku for over 13 years as a type of meditation or “inner pilgrimage”. *Night Ferry* collects many of his haiku previously published in journals. One of the best is the title poem: *carrying the city’s lights / into the darkness / night ferry* (13). The ferry is well-lit and busy with people from the city, but it is going into the quiet and darkness of homes. Many of the haiku feature common seasonal haiku phrases such as autumn sunlight and summer solstice. Richardson’s best haiku display fresh images and phrases such as: *carefully unfolding a scrap of paper / nothing / between the lines* (52). I also liked several of his meditation haiku: *sunrise meditation / our shadow / also leaving* (41) and *meditation hall / on the tree outside / ripe peaches* (57).

Sour Pickle: One-line Haiku by Stuart Quine (2018, Alba Publishing, Uxbridge, UK) 108 pages, 8¼” by 5¾”. Four-color card covers, perfectbound. ISBN 978-1-910185-95-7.

This is the first collection of haiku by Stuart Quine, the former co-editor of *Presence* magazine. As noted on the back cover, he is a practitioner of Soto Zen Buddhism and considers haiku as a dao within the Zen tradition. All of the haiku are presented in one-line without indicated pauses or visual breaks. However, when we read the haiku each contains a haiku cut... evident through the usual syntax of conversational English phrasing. Here is the opening poem: *a morning for meandering foam flecked the running brook* (no page numbers). This haiku serves as the author’s invitation to join the poet on his wanderings. I enjoyed this fresh collection of observations and the author’s intuited connections with the living earth and its creatures as evident in this example: *defiant in thin rain the toad on the garden path*. Quine is likewise comfortable exploring his inner self and more urbane environment as in: *dull morning at the launderette watching my thoughts tumble over*. In one haiku Quine empathizes with a last noodle: *an udon noodle at*

the bottom of the bowl cold and forlorn. This is an excellent collection of haiku vibrant with perception and awareness. One last favorite: *distant thunder the old mouser raises an ear.*

Tales from the Leaking Boot by Matt Black (2018, Iron Press, North Shields, Northumberland, UK) 68 pages, 4" by 5³/₄". Four-color card covers, saddle stitched. ISBN 978-0-9954579-2-8.

Tales from the Leaking Boot is a playful book of travel poems. Matt Black is new to haiku and he brings along a playful spirit as a poet while touring new locations. In his introduction he explains that "I also soon discovered that the principle of a meditative or reflective purpose with a haiku could be delightfully (in my view) subverted as part of a transient travel process. 'We're going too fast to make these more reflective' is, I think, part of what I am trying to achieve. And other subversive elements sneaked in quickly — ordinary, colloquial and slang dialogue and how that affects haiku, and the potential for the third line to occasionally be more like a joke's punch-line than the change of angle in the third line that haiku conventionally ask us to work at in order to unlock meaning" (4-5). So essentially, Matt Black is writing jokey "subverted haiku" poems about being a tourist in Texas, Germany, Turkey and finally the beach of Cleethorpes in England. Here's one from day 6 in Texas: *Dairy Queen, Burger King / Minute Maid, Jack in the Box — / your royal family* (19).

Free to Dance Forever: Mourning Haiku for My Mother by Robert Epstein (2018, Middle Island Press, West Union, WV) 180 pages, 6" by 9". Four-color card covers, saddle stitched. ISBN 978-0-9994939-8-4. \$18 from Amazon.com.

As the title indicates, this is an extended sequence of haiku written as a eulogy for Robert Epstein's mother, Evelyn Deutsch. The book is organized featuring haiku based on memories and stories of his mother from her early childhood, later experiences as a mother, and finally her dementia, cancer, and death. The book also includes a section called "beyond" and an appendix including several family member eulogies from the memorial service. The poems about his mother's life are personal and meant to help others remember or see her character. For example, an early one, *"42nd Street"— / her favorite musical then / and always* (10), shows her love of musicals and movies. One from the later section portrays her with

friends: *ah, gal's night / the laughter keeps me up / Mom's mahjong game* (15). I especially liked *New Year's Day / my mother refreshes / her old complaints* (44). In the sections dealing with her illness and death, Epstein's haiku express a significance beyond the personal. He understands the importance of recognizing the universal within our individual perceptions and sharing that through haiku. Here are some examples: *dock of the bay / I hope Mom / remembers me* (48). *November afternoon— / Mom tells me her brain / has floated downriver* (53). *Mom's cancer / red roses won't / cover it up* (59), and *Mom's last breath / now: nothing / nothing nothing* (78). There are several haiku of mourning which extends over several months: *mourning / how soft the ground / above her coffin* (86) and much later: *Independence Day / mourning my mother / doesn't end* (122). And a couple of haiku from beyond: *June gardening — / my mother can't be / too far off* (131) and *blue jean patches / the sky will always belong / to my mother* (133). Robert Epstein's haiku in *Free to Dance Forever: Mourning Haiku for My Mother* help us all to reflect and understand our own losses, our own essential processes of mourning necessary to fully remember AND to heal.

A Thousand Years: The Haiku and Love Letters of Chiyo-ni by Marco Fraticelli (2018, Catkin Press, Carleton Place, Ontario, Canada) 90 pages, 5" by 7". Four-color card covers, saddle stitched. ISBN 978-1-928163-27-5.

At Haiku North America 2015, I was intrigued by a remarkable presentation of the “lost letters” and haiku of Chiyo-ni, a well-known haiku poet from old Japan (1703-1775). This HNA collaboration combined Marco Fraticelli's music and reading of fictive letters of Chiyo-ni with mime interpretations by Terry Ann Carter. In the preface to *A Thousand Years*, Fraticelli explains his creative project: “Imagine for a moment that in Japan, an ancient Buddhist monastery was being renovated and that during these restorations, some documents were uncovered. The documents were haiku and fragments of letters written by the 18th century poet Chiyo-ni. In her fifties, she entered the monastery to become a Buddhist nun. While there, she wrote a series of letters, and produced a small chapbook of her haiku for a former lover. If these documents had actually existed and a copy had been sent to me, this book might have been the result. To be clear, all the haiku in this book were actually written in the 18th century by Chiyo-ni. The letters were not.” Working from each haiku, Fraticelli imagines the back story and significant feelings expressed by Chiyo-ni. Then he tells the story in a letter, giving voice to Chiyo-ni's perspective. This is a very creative approach to re-visioning haiku and bringing them to life for contemporary readers—it is a form of intuitive interpretation through the creative act of telling stories. Here is a favorite example from page 36:

Everything is darker at night.

Somehow, in the night shadows, even the worst things that we do seem much less wrong.

I have reached that place in my life where it appears to others that I am afraid of nothing, and yet, I know this is not so. Too many things still frighten me.

My life is filled with ghosts, and you, you are one of them. Everyone knows that ghosts show themselves most often at night. Like the moon, they are rarely seen in the daylight.

moonflower
a woman's skin
as she disrobes

Fratlicelli acknowledges that he does not read Japanese and that: “The haiku contained in this book are not so much literal translations of the original Japanese haiku as they are my interpretations of them. They are my attempts to capture the spirit of Chiyo-ni’s haiku as I feel she might have written them today” (84). He includes a bibliography sources and notes that he “avoided using their translations verbatim” (85). As someone who has always loved Chiyo-ni’s haiku, I appreciate Fratlicelli’s creative approach to reading, imagining, and sharing his envisioning of her work and life.

Auschwitz: and the Like by Toni Piccini (2018, Red Moon Press, Winchester, VA) 110 pages, 5” by 7½”. Original haiku in Italian with versions in English by Jim Kacian, Hebrew by Zinovy Vayman, and German by Dietmar Tachner. Four-color card covers, perfectbound. ISBN 978-1-947271-21-0. \$20.00 from redmoonpress.com.

Toni Piccini has written haiku about the Nazi stalags and arranged them in chronological order for *Auschwitz: and the Like*. This four-language edition includes the Italian originals translated into English, Hebrew and German. Some of the haiku are historical, such as *Kristallnacht— / in glass fragments / deportation seeds* (13), but most are imagined experiences, such as *freight train — / a mouse in the corner / the only survivor* (14). There are haiku about the reduction of humans to numbers: *beneath the skin — / a tattoo of nothing / but numbers* (18). And images of starvation: *grass stains / on their*

teeth — / unrelenting hunger (28), as well as hopelessness for the future: *eight months pregnant — / neither will / burn alone* (41). Here is one about privilege given to kapos (internees who policed the other internees): *a second bowl / full of soup — / the kapo's supper* (53). The book closes with a few postwar haiku: *"I was only / following orders" / the last refuge* (89) and *a holocaust denier / burns the history books / in his kitchen oven* (91).

Old Song: The Red Moon Anthology of English-Language Haiku 2017 ed. by Jim Kacian and the editorial board (2018, Red Moon Press, Winchester, VA) 170 pages, 5½" by 8¼". Four-color card covers, perfectbound. ISBN 978-1-947271-13-5. \$17.00 from redmoonpress.com.

Old Songs is the 2017 anthology in the Red Moon Anthology series. This collection includes 151 haiku & senryu, 17 linked forms (haibun, renku, sequences), and 5 essays. Red Moon Anthologies are intended to be a "reader's digest" of selected examples of the best English haiku-related work published in journals for the year. Ten editorial board members nominate works that are reviewed and selected for the anthology. Three featured essays include "The Haiku Poetics of Paul O. Williams" by Randy Brooks, "Characteristics of American Haiku" by Jim Kacian, and "Copying to Create: The Role of Imitation and Emulation in Developing Haiku Craft" by Michele Root-Bernstein. A favorite haibun in this collection is "Strike a Pose" by Francine Banwarth in which the narrator shares a mammogram experience, followed by: *hold your breath now and lean back like Cleopatra* (85). Here are some favorite haiku and senryu: *novelty pepper shaker president* (14) by David Boyer and the title poem from Alan S. Bridges: *an old song pours / from a Navajo toehold / canyon wren* (15). And one more favorite: *refugee child — / folding and unfolding / his paper boat* (54) by Stella Perides.

Shades of Absence by Harriot West (2018, Red Moon Press, Winchester, VA) 78 pages, 6" by 9". Four-color card covers, perfectbound. ISBN 978-1-947271-22-7. \$15.00 from redmoonpress.com.

Shades of Absence is Harriot West's second collection of haibun and haiku. The mix of haibun and haiku works well, held together by a cautious story-teller's voice. These are tales of wishes and dreams that end with an angsty acceptance of inevitable reality of things missing or unfulfilled. The title haibun explains: "A friend of mine was camping in the Montana

wilderness. Over the course of a morning, he noticed how empty the sky was. Not a single contrail. Not a single plane. That's the story he tells, his memory of 9/11." Followed by this haiku: *summer's end / all the color bleached / from the yarrow* (13). The prose leads us to believe this is going to be a sentimental memory, then the haiku delivers absence...something expected is missing...in this case the color of the yarrow. The book is organized into three somewhat chronological explorations of absence: "Wishing-Coins", "Planes and Shadows", and "Shrouded Boughs". The first section, "Wishing-Coins" features memories of her mother and childhood. I especially like the playful chant in this haiku: *olly olly oxen free / wanting. not wanting / to go home* (18). In another, West writes: *tarnish / I can't rub out / heirloom silver* (24). "Planes and Shadows" features haibun and haiku about being out of place, an outlander, a traveler, never at home. In one haiku she asserts *flurries / if only I fit in / the snow globe* (41). The narrator is restless, unsettled, in a new relationship with uncertainties: *negative space / he sharpens / my edges* (45). The haibun and haiku in "Shrouded Boughs" are darker yet, haunted by memory losses, disease, death. In the haibun "Good Form" she starts with a haiku: *another year / walking by the flowers / he said were pretty* (60). The prose is about the struggle to respond when "Someone she hasn't seen in ages asks about her husband" (60). One of the haiku near the end of the book is: *memorial service / for a moment I wonder / what to wear* (66). Harriot West is an excellent writer and this book deserves to be read and reread for her honest exploration of Shades of Absence.

Adveniat by John Martone (2018, Red Moon Press, Winchester, VA) 88 pages, 4¼" by 6½". Four-color card covers, perfectbound. ISBN 978-1-947271-21-0. \$15.00 from redmoonpress.com.

This interesting collection of haiku by John Martone is dedicated to his deceased mother, Mildred C. Martone, and his aunt, Sister Ellenita Loehr SCC (Sisters of Christian Charity). His aunt died on Christmas day in 2011 and this book is titled *Adveniat*, which I take as a Latin reference to Advent. Advent is the liturgical calendar season leading up to the coming of Christ at Christmas. Although several of the haiku in this collection explore his family's Christian traditions, most are from a broader range of experiences and memories. Here is a haiku that connects the ordinary with an Advent tradition: *Fine leather gloves / picking out his / Christmas greens* (8). Other haiku, such as this one, *The honeycomb jar — / that ancient city / in his brain* (20), provide a more mysterious leap between the immediate image and memory. Here is one about holding onto traditions despite loss: *Living alone / Dad's Christmas tree / takes the whole table* (35). And this

one perhaps comes out of the author's memory: *A childhood statue / of Our Lady — the warmest / room in their house* (43). Another favorite suggests a statue of Saint Francis: *Bird tracks / in snow — / Dear Francis* (58). The last two words "Dear Francis" are italicized suggesting an image of calligraphy or handwriting. There are several haiku related to death near the end of the book and other kinds of losses: *Tell me how mom's / sketchbook from her twenties / just disappeared* (74). As a literary artist, I can understand Martone's frustration at the loss of a mother's creative works. Near the end of the collection we find: *New Year — / bare wall where / the calendar hung* (77), which expands into an image of an empty house. Returning to the Christian spiritual tradition, the second to the last haiku is: *The book keeps opening / there — on the road / to Emmaus* (85). This refers to scripture about disciples walking with the risen Christ, a fitting tribute for a book dedicated to the author's religious mother and aunt.

Evergreen Moon by Rebecca Lilly (2018, Red Moon Press, Winchester, VA) 126 pages, 4¼" by 6½". Four-color card covers, perfectbound. ISBN 978-1-947271-20-3. \$20.00 from redmoonpress.com.

Evergreen Moon is Rebecca Lilly's sixth book of haiku written over the last 25 years. She dedicates the book to her parents and explains that it was "written in memory of Evergreen, the property where I grew up in Albemarle County, Virginia." About half of the haiku in this collection are published as a full-justified block of italicized text, creating more gaps and spaces between words and short phrases than usual in haiku. The effect is kind of like a visual stutter, with unexpected emphasis on the selection and placement of words. Each haiku also is double-spaced between lines. Here is an example of one on page 11:

once a cloud's breeze it must
be at Evergreen the fields'
memory

This approach breaks up the reading experience and significantly slows the reader down, allowing more time to consider and reunify the parts. I don't know of other haiku poets breaking up the presentation of haiku in this way. I find it interesting. Some of her justified haiku are more esoteric thought-poems or linguistic puzzles, but most are simply very good haiku, like this one on page 119:

me and the frog there's enough
water for us both and
the Doberman

If you tried to arrange these into a more traditionally presented haiku, it might appear like this:

me and the frog
there's enough water for us both
and the Doberman

However, it is clear that Lilly does NOT want to break the haiku in that way, preferring the intuitive justified layout which separates and gives existential space for each semantic piece. The book also includes many haiku presented in the traditional three lines. One of my favorites is the whimsical voice in: *Funny how it all / comes back to you .../ wind in the alfalfa* (71) which vividly conveys the overarching theme of the book, her memories and experiences at Evergreen.

Simple Gifts by Natalia L. Rudychev (2018, Red Moon Press, Winchester, VA) 80 pages, 4¼" by 6½". Four-color card covers, perfectbound. ISBN 978-1-947271-24-1. \$15.00 from redmoonpress.com.

Simple Gifts, Natalia Rudychev's first collection of haiku, gathers previously published work with impressive awards and a wide range of acknowledgements from most contemporary haiku journals. In the preface, Hiroaki Sato explains that the title comes from a hymn written by Joseph Brackett in 1848 for the Shaker community. This song "became widely known after Aaron Copland incorporated its melody into the ballet music for Martha Graham. Graham, the mother of modern dance, named it Appalachian Spring before staging it in October 1944 at the Library of Congress, choreographing it and dancing the lead role. Natalia says Brackett's song embodies all of her artistic endeavors, in dance, photography, and poetry" (6). In keeping with this goal, the haiku in this collection are simple, observant, playful, moving and light. Rudychev starts with spring: *first date / steppingstones / over moonlight* (13), a haiku that shimmers with giddiness as a couple getting to know each other balances across first steps. Consider the slow movement evident in this haiku about something delicate being hurt yet demonstrating the resilience necessary to survive: *nameless / a stepped-on flower / slowly reshapes itself* (16). And one

more of spring romance: *your pulse / through my hand / falling petals* (25). For summer, we find this haiku that contrasts the lightness of a feather to the height of Colorado plateaus: *Monument Valley / a feather / takes its time to land* (31). For autumn here is a haiku of enduring slow time passing: *a long drive / the silence between us / passes from shade to light* (47). And another favorite haiku of romance: *curve of a swan's neck / your question / still haunts me* (48). In winter, Rudychev discovers her own path: *first snow / the gift / of finding my way* (63), but there is also a hint of the dreamer: *valentine / a pair of tracks / is crossed by one* (71). This book is an excellent collection of simple gifts, written with an eye for movement and conveying the inner lightness of playful appreciation, *winter sunset / half finished Bordeaux / on the window sill* (67), and hope, *stone Buddha / a snowflake lands / in time for my wish* (76).

Buzz by David Jacobs (2018, Red Moon Press, Winchester, VA) 72 pages, 4¼" by 6½". Four-color card covers, perfectbound. ISBN 978-1-947271-25-8. \$15.00 from redmoonpress.com.

Buzz is David Jacobs' third collection of haiku. The cover of this collection of 118 haiku features a row of mud-dauber nests. Although I would prefer empty nests near my front door, I would enjoy the comings and goings and the buzzing if they were full of life. David Jacobs' haiku focus on the quiet nests—the silent inner life of people. Here is the title haiku: *therapist's door / I need to work / on my buzz* (12). Our haiku narrator appears to be a quiet, contemplative person who is curious about people: *spring morning / what is the beggar / reading* (10), and *first coffee / the barista's overnight / mascara* (11). You would think children playing “cowboys and Indians” would be rowdy, but instead he observes silent play: *the long evening / two kids mime / the OK Corral* (8). Consider this literary allusion: *half-way / through Hardy's Tess / waning moon* (29), which suggests the quiet darkness yet to come in the night and the novel. In this one our narrator notices *blue summer shorts / the new post girl / delivering* (40). Several of the haiku return to the noisy therapist: *therapist / her wonky / doorbell* (45), and *therapy room / the patient chair / killing me softly* (50). Yes, I believe there is a popular song reference in that last haiku. This is an excellent collection of haiku about the silence inside our heads as we interact with the people around us. The ultimate escape for busy-head silence is a good read: *shortening days / I skip the intro / to War and Peace* (64). I hope you enjoy the quiet buzz and silence of these excellent haiku.

Frozen Earth by Anne Elise Burgevin (2018, Red Moon Press, Winchester,

VA) 68 pages, 4¼" by 6½". Four-color card covers, perfectbound. ISBN 978-1-947271-16-6. \$15.00 from redmoonpress.com.

Anne Burgevin's *Frozen Earth* is a collection of haiku that celebrate connections to the outdoors. As a teacher and environmentalist, it is not surprising that her haiku demonstrate her commitment to celebrating the nurturing gifts of the environment. In the first half of the book, titled "Earth", we find: *low clusters / of black raspberries / her hidden talent* (13) which celebrates both the fruit and the finder. I liked this nostalgic one: *shallow eddies / we came of age / on this river* (15), which shows how specific and local our connections to our past remain. Some of the haiku take an omniscient perspective written in third person: *winter apples / she thinks / he's a keeper* (21). Even political conundrums are expressed through our connections to the earth: *March mud / our slippery race / relations* (26). I like the way "race" shifts from verb in the second line to a noun when paired with "relations". In the second half of the book, "Air", Burgevin turns to birds, the sky, and the wind as in these haiku: *hummingbird nest / I was once / so small* (42) and *first frost / I give everything / to the night sky* (44). This is an outstanding collection of celebratory outdoors haiku. I'll close with this favorite: *laughing gulls / my hair loosens / in the breeze* (48).

Park & Alley by Guy Nesom (2018, Red Moon Press, Winchester, VA) 72 pages, 4¼" by 6½". Four-color card covers, perfectbound. ISBN 978-1-947271-09-8. \$15.00 from redmoonpress.com.

Most of the poems in *Park & Alley* are haiku, but Nesom often employs a twist or impish turn of phrase more common in senryu. The book is organized into six sections: the park, sidewalk & side trips, light through the day, daydreams, the alley, and my old Stetson. "The park" features haiku about nature being constrained by urban development: *the city park's old creek / reborn again... / nowhere else to turn* (11). Sidewalks are, of course, a domesticated form of the outdoors, yet they provide opportunities to interact with others: *a smile from the stroller / touching the mother . . . / speed of light* (19). I especially liked *B&W photo... / my mother with red camellias / when she was happy* (24) in the section "sidewalk & side trips". In "light through the day", Nesom writes haiku about shadows and sunlight: *Orion cloaked in light... / the city afraid / of the dark* (38). In the "daydreams" section he has a wonderful haiku: *stepping stones... / someone else / years ago* (43). "The alley" appears to be a harsh environment: *butterfly / at the basketball rim... wrong place wrong time* (54). The last section, "my old Stetson", features senryu and haiku about growing old. The book ends with: December evening

... / my old Stetson / keeps dust off the shelf (71). As a relatively new writer, I believe Nesom included a few too many beginner's haiku (haiku that say too much or provide unnecessary commentary). Some attempts are too minimal, ending up as a half a haiku like: *never / the sun's shadow* (35). However, Nesom often gives us a real gem from that big Texas sky: *windmills / in a windless night... / still the turning stars* (70).

A Peep Within by Bill Cooper (2018, Red Moon Press, Winchester, VA) 104 pages, 4¼" by 6½". Four-color card covers, perfectbound. ISBN 978-1-947271-25-8. \$15.00 from redmoonpress.com.

A Peep Within is Bill Cooper's sixth collection of haiku. Cooper is a well-known, experienced writer, and the haiku in this collection have been previously published by contemporary haiku journals. There are no page numbers in this edition so the haiku in this review do not cite page numbers. The title haiku is: *preschool / a peep within / the uncracked shell*. I love the excitement of the preschool children watching the chick hatch. Like the soon to be released hatchling, they too will soon be out of the shell of their parents' homes. The haiku in the first section of the book, "Wild Lupine", focus on the spring time of new life. Here is the title poem for this section: *wild lupine / a baby lamb / kicking air*. I like the surprise ending in: *tumbling / from the nest / a fish eye*. The second section is called "The Ceiling Dance" from this haiku: *the ceiling dance / of water-reflected sunwaves / the long journey*. In this haiku I imagine being on an ocean-liner enjoying the reflections in my cabin. This section includes haiku "on the road" and at the beach. I liked this subtle political haiku: *a sip of water / from the plastic bottle / climate talk*. Bill Cooper allows the reader to bring his or her own opinion to this, providing simply the images of recycling, plastic pollution, oil-based packaging and talk about climate change. The third section is "The Owl Unblinking" which comes from the haiku: *flash of orange the owl unblinking*. This section features autumn haiku such as *the bald eagle / gnawing a stick / election night*. The bald eagle, a symbol of America, is not the only being gnawing during our last election night. Okay, here's another political one-line image: *Confederate general surrounded by bubble wrap*. The last section is "Wide Bore Clarinet" which comes from this one-liner: *mellow sunset notes of the wide bore clarinet*. One of the last haiku returns to the preschooler: *Christmas / her wish for a trampoline / bed*. This is another outstanding collection of haiku by Bill Cooper.

Poems from the Front: A Haiku History of the Second World War by Jay Friedenberg (2018, New York NY) 48 pages, 8½" by 11". Four-color card covers, perfectbound. ISBN 978-1-718788756. Available from jay.friedenberg@manhattan.edu.

Poems from the Front is a short history of the second world war, punctuated with haiku that capture a single moment within each major event described. The book includes an appendix of public domain photographs from the war, but the haiku serve as emotional interludes. He invites the reader to "think of these as 'snapshots' or 'freeze frames' that help to convey the significance of a pivotal moment in history" (5). In the introduction Friedenberg also explains: "This book is not for the faint of heart. It describes both the horrors of war and the atrocities humans inflict upon one another" (5). The book starts with accounts of the Atlantic and European events, then shifts to the Pacific theater events. Some of the haiku, such as this one from the evacuation of Dunkirk, position the reader in the middle of an experience: *crowded destroyer / a bonhomme / lights the Tommy's cigarette* (7). Others are short summaries of the campaign, as in this one from the "Siege of Malta": *1,000 Axis raids / the sharp thorn / in Mussolini's side* (10). I prefer the haiku that are given as immediate perception: *moonless night / a periscope rises / from Atlantic swells* (14) and *Paris liberated / girls run to kiss / the marching G.I.s* (17). There are several horrific images of battle and atrocities, such as this one from the Nanking massacre: *a girl's body / lying in the street / bayonet in her vagina* (21). Once in a while a haiku conveys the shared experience of soldiers on both sides of the conflict: *elephant grass / they both reach / for their revolvers* (23). Overall, this is an interesting way to share a synoptic history of World War II.

Books reviewed by Michael Ketchek

The Penguin Book of haiku translated and edited by Adam L. Kern (2018 Penguin Random House UK) 453 pages, 5¼" by 7¾", perfectbound. ISBN 978-0-14042476-8

The Penguin Book of Haiku is an amazing collection of haiku and senryu and related verse. This collection spans the entire range of poetry from the bawdy to the sublime, giving this book more diversity than any other book of haiku I have read. Commentary is included for most of the approximately one thousand haiku in this collection which further enhances one's understanding of these poems. I especially found interesting how many of the poems have a word or words that a have

double meaning in Japanese which can lead to an entirely different meaning to the haiku.

Besides the haiku, this book also offers a chronology of important dates in Japanese poetry and history, an excellent glossary of terms and short bios of all the poets in this collection. There is also a forty-page introduction chronicling the history of haiku, reasons for its international appeal and attempts to correct misconceptions about haiku. When addressing misconceptions about haiku Kern makes persuasive arguments, but sometimes overstates his point of view. For example, while explaining that haiku is not Zen poetry he says that Bashō shaving his head was basically a fashion statement, never mentioning that Bashō, while not a monk, did study with Butcho a Zen master. Still the introduction is very informative and if at times Kern is overly critical of accepted haiku wisdom he does give a comprehensive argument for his ideas.

Also included in this book are twenty-five illustrations ranging from portraits of poets to more than mildly pornographic depictions of some verses. The drawing for the following poem, by an unnamed author, is an uncensored depiction of the verse including an aroused man not mentioned in the poem.

soft douching
with her own fingers
tenderly diddling

I will end with some more examples that display the diversity of poems in this very fine collection:

a butterfly
chasing the sprig of flowers...
on a casket
Meisetu

smiled upon
by the baby about to be ditched,
he breaks into tears!
Shōro

red plum
its fallen petals ablaze
on horse dung
Buson

here and there
upon scorched fields
wild violets
Shokyū

heaven knows! earth knows!
the whole neighborhood knows!
except the parents
Shishōshi

Dad's Accordion by Marcus Larsson (2018, Red Moon Press, Winchester VA) 64 pages, 4½" by 6½", perfectbound ISBN 978-1-947271-17-3

This collection of haiku is presented one to a page. The poems illuminate what makes us human, mostly the small moments but also some of the big ones. An example of one of those small moments that captures the different emotions of different people in only ten words.

in the park
two lovers
and the rest of us

In the following haiku a powerful life changing moment is plainly experienced.

autumn sun
she says no
to further \chemo

heads or tails by Jörgen Johansson (2018, Red Moon Press, Winchester VA) unnumbered pages, 4 ½" by 6 ½", perfectbound ISBN 978-1-947271-23-4

This is a collection of about 50 haiku, one to a page, all in English some also in Swedish. A fine collection of poems, often gently humorous, these haiku and senryu will leave you smiling. A few examples:

expired
the unopened package
of viagra

cranky...
showing a tourist
the wrong direction

Personal Myths 1: Born in Mystery by Thomas Chockley (2018, Red Moon Press, Winchester VA) 72 pages, 4½” by 6½”, perfectbound ISBN 978-1-947271-18-7

These haiku, printed one to a page, are, according to author, “...organized under the three qualities that Campbell describes: Haiku recognizing the wonder the universe is, reflecting the wonder that humans are, and touching human awe in everyday life.”

Several examples:

born in mystery
a hummingbird pauses
at the fuchsia

Lascaux
a boy measures his hand
against the prints

Okinawa by Hasegawa Kai translated by David Burleigh and Tanaka Kimiyu (2018, Red Moon Press, Winchester VA) 104 pages, 5” by 7½”, perfectbound ISBN 978-1-947271-22-7

In his preface Kai explains what him why he wrote a series of haiku about Okinawa, a place he had been visiting for about ten years, “I found myself drawn to the people of Okinawa, to the dead, to the ancient banyan trees, the island lilies and the enormous rocks, and lastly towards the gods of Okinawa...”

The following haiku clearly refer to the war-torn history of the island:

summer grasses—
soil that once was
human beings

a water soaked corpse
turning into water—
the coolness

There are also haiku that reflect on the traditions of the island such as:

the Star Festival night—
from island to island
a path on the sea

To help in the understanding of this and other haiku there are 8 pages of notes. The note for the previous haiku gives the reader information on the Star Festival which adds to one's understanding of this haiku.

There is also an afterward by David Burleigh, one of the translators, which highlights the geography and history of the islands as well as giving us biographical information about the poet. All of these aspects of the book, from preface to afterward, enhance one's enjoyment of the fine haiku about this one specific place, Okinawa.

“From the Cottage of Visions” Genjuan Haibun Contest Decorated Works 2015 – 2017 Compiled by Stephen Henry Gill (2018, Hailstone Haiku Circle Publications, Osaka, Japan) 112 pages, 5⁷/₈ by 8¹/₄ “perfectbound, ISBN 978-4-9900822-9-1

This book includes the winners and honorable mentions of three years of the Genjuan Haibun Contest. It is a truly international collection with haibun from over a dozen countries including Slovenia, Mexico and Bhutan as well as the United States, Canada and Japan. The haibun, presented along with the Judges' comments, move from the Australian outback to the Himalayas to a paleontological conference and every place in between. As the locations vary so does the mood in these fine haibun. For those interested in haibun this is a highly recommended book.

echoes 2 compiled by Jim Kacian and Julie Warther (2018, Red Moon Press, Winchester VA) unnumbered pages, 6" by 9", perfectbound ISBN 978-1-1718615854

The well-known Red Moon series *New Resonance* is twenty years old, with ten volumes featuring 170 poets. *Echoes 2* is a reunion of these poets. The poets are presented alphabetically one to a page with a photo of the poet, the volume number of *New Resonance* in which they appeared, where they live, their profession as well as a paragraph in which they can tell something about themselves. While many list their publications and awards others give more personal information. My favorite of these personal notes is Chris Gordon telling us, "I met Robert Bly once. He was very kind."

Of course, the best part is the haiku. Almost every poet has six of their haiku on their page which is just enough to give you a feel for what they write. With so many poets and so many great haiku I am loath to try and pick out any favorites so I will end by saying get this book or if strapped for cash or space on your bookshelf view it online for free on the Haiku Foundation website

One Window's Light Lenard D. Moore editor (2017 Unicorn Press, Greensboro NC) 72 pages, 5" x 8", perfectbound, ISBN 978-0-97775-006-3

This is the Merit Book Award winner in the Anthology category with haiku by the five members of the Carolina African American Writers' Collective and instead of repeating the praises given by the judges (please read those in the Merit Book Award's Judges' comments, in this issue) I will just give one example by each of the five poets represented in this anthology,

evening sun
in his wrinkled hand
a ripe fig
Lenard D. Moore

another mass shooting
my son practices
his trumpet solo
Crystal Simone Smith

we sprinkle shirts
while the flatirons heat
morning mist
L. Teresa Church

Entebbe airport
small cat rubs against my leg
near the exit doors
Sheila Smith McKoy

abandoned farm house
bare oak trees
thick with vultures
Gideon Young

my pinhole view by Stacy M. Pedergrast (2017 Wood Nickle Press, Windsor Ct) 12 unnumbered pages 3 1/8" by 3 1/8" letterpress, No ISBN

A little gem of a book with a clever cover that reflects the title. Only thirty-five copies were printed so if you have one hang on to it, you have a rare treasure. One haiku:

meteor shower—
with every falling star
my same wish