

of split sequences. The poems are skillfully written and engaging in this new form and arrangement. Each split sequence is titled. Each is only four verses. All the work in this book is captivating—it will lure you in, one sequence after the other. They are on a journey, and you are right there with them. The form makes you take your time to go over the verses, and you will want to slow down and re-read each split sequence. They will entrance you as you re-read the opening verse, reading it as one complete verse and then as a split verse again in the sequence. These poems are well-written and very polished. It is a very enjoyable read. □■

#### REVIEWED BY JAY FRIEDENBERG

*The Feynman Lectures in Haiku: 40 Found Haiku* by Adam T. Bogar (Cyberwit, Allahabad, India: 2019). 47 pages, 5.5" x 8.5". Two-color card covers, side stapled. ISBN 978-93-89074-35-2. \$15 available from <https://www.cyberwit.net/> or online booksellers.

*The Feynman Lectures in Haiku: 40 Found Haiku* by Adam T. Bogar showcases 40 examples of “found” haiku. All of the words, phrases, and symbols used to construct the poems are taken from the new Millennium Edition of *The Feynman Lectures on Physics, Vol. III: Quantum Mechanics* by Richard P. Feynman, Robert B. Leighton, and Matthew Sands. These were a classic set of lectures delivered by Feynman in the 1960s at Caltech. Feynman was considered a genius by many of his colleagues. He won the Nobel Prize in Physics and has been ranked as one of the greatest scientists of all time.

Feynman aimed his lectures for the brightest students in his class and alluded to concepts and ideas beyond even their level of comprehension. In much the same way, Bogar provides us with haiku that challenge us on many levels and leave multiple doorways open to mystery. His methodology is an interesting one. Many of the haiku were generated by reading the lectures, whereupon he would encounter a term or phrase that served as a “verbal trigger.” This trigger guided the collection of succeeding words and the

construction of the complete poem. He himself claims that he is not the sole author of these haiku and that he shares responsibility with the original trio who wrote the lectures. It is perhaps best to think of these poems as the outcome of an emergent creative process derived from a source work.

a standing wave  
no way  
to make up your mind

In this haiku, Bogar introduces the notion of a standing wave, one that effectively “stays in place” and can result from two waves traveling in opposite directions. This is a wonderful way to think of indecision. Each set of waves could correspond to two different perspectives or ways of thinking, but their superposition results in a third stationary wave that prevents the thinker from reaching a conclusion.

tightrope  
the rapid wiggles of the figure

Here, we have a single image of what appears to be a figure walking a tightrope, perhaps an acrobat at a circus. As they traverse the high wire, it moves rapidly up and down. Of course, this brings together a secondary image of an oscillating string. Strings of various lengths vibrate at different frequencies, with shorter ones vibrating faster. This is the basis of generating sounds on musical instruments like a guitar. The metaphor is that human activity too can be characterized in such a way.

wavelengths the distance to each other

Here, we have a monoku again using a frequency analogy. The wavelength (which is the inverse of frequency) is the distance between any two corresponding points on successive waves. In comparing this to the distance between people, the waves become

individuals. Are these waves maintaining a constant distance, separating from each other or getting closer? Two waves that are phase-locked maintain constant separation, but phases can shift all the time. What of the distance between one of these waves and another? Is one wave shifting away from one, but getting closer to another? Perhaps all of society can be modeled as one giant ocean.

Some of the subjects touched upon here include probability theory, the uncertainty principle, and the multiverse. Having knowledge of physics and these topics will make comprehension of these haiku easier, but that is certainly not a prerequisite for enjoying them. Haiku need not be instantly and easily universal. If they were, we would be limited to understanding only what we already know. One is reminded of the drunk man who searches for his keys at night under the illuminated lightposts. If one encounters a new term or concept in poetry, it only takes a few seconds to look it up online. Once understood, this can then add to our understanding of art and the world.

C. P. Snow, in his book *The Two Cultures*, writes that science and the humanities should not be separate divisions of study, but instead collaborative and mutually informative. He was certainly correct, but the problem is in linking two populations that employ different perspectives and methodologies. The use of technical and scientific source material as the basis for poetry goes some distance towards bridging this gap. The poems in this book will be inspiring to readers of any culture. They stretch our imagination, pique our curiosity, and leave us yearning to know more. □■

#### REVIEWED BY JAMES SCHLETT

*Last Train Home* an anthology of contemporary haiku, tanka, and renga edited by Jacqueline Pearce (Pondhawk Press, Vancouver, BC, Canada: 2021). 270 pages, 5.5" x 8.5". ISBN 978-1-9991808-0-5. \$19.95 available from online booksellers.