

later winter sky

a cluster
of dim stars

remapping
her deep-rooted
scars

blind-spot mirror her deep-rooted scars

Profits from the sale of this book will be donated by the publisher to women's rights organizations. □■

REVIEWED BY GARRY GAY

Just Dust and Stone: a split sequence collection by Peter Jastermsky and Bryan Rickert (Privately printed: 2021). 64 pages, 6" x 9". Glossy cover, perfect softbound. ISBN 979-8748272759. \$12 from online booksellers.

In *Just Dust and Stone*, we are introduced to a new poetry form by Peter Jastermsky and Bryan Rickert. It seems Jastermsky was one day writing some new work in haiku and senryu and thought it would be interesting if he were to experiment with the different ways that he could arrange his work instead of the traditional way down the page, as a standard haiku sequence would flow. He broke up the form of the original haiku by placing a haiku between each line of the original poem. So, the line format is 1/3/1/3/1/3. This is a very fascinating concept. There was a flow to the way a haiku sequence might evolve when slowed down by the starting verse split into three parts. Like many sequences, there is a subject that connects all the verses, yet you have to pause to read the broken-up starting verse and see how it relates to the following haiku. Then, as you see the subject emerge, you can't help but look at the playfulness of the way the three lines relate to every following verse. Here's an example from the book:

Legacies

by Peter Jastermsky and *Bryan Rickert*

rusty nail

work shed
father's last project
left half done

a shred of cloth

wiping an eye
his hammer
hits the wrong nail

worn by the wind

smiling through tears
the old band-aid tin
full of screws

When Jastermsky realized he was on to something, he shared it with his Facebook online haiku community. As he says in the introduction, feedback was swift and quite positive. Of course, with something this new and intriguing, there was a lot of interest and conversation about it. One fellow poet suggested it looked like some kind of split sequence. Thus was born its name and description of what this form represents. A double sequence, not side by side, but incorporated within the framework of the overall poem. A new kind of thematic linking form. While this could still be a solo type of sequence form, it clearly lends itself to a two-person collaboration. Enter haiku poet Bryan Rickert. Rickert, having already shown interest in this new form, was invited to collaborate with Jastermsky. The skill and adventurous spirit of these two poets who complement each other in talent and creativity were off and running. Over the next two years, they perfected their work and refined it, bringing us to this beautifully-produced collection

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