

species of fish (pan-fish, pompano, carp, chub, and trout) and plants (wax myrtle, red cedar, fern, coleus, and sassafras).

I find the verses below from *Degrees of Acquaintance* very engaging, nourishing poetic feelings of ecstasy (*amai*) and subtlety (*hosomi*):

on again off again
the tumble of leaves
in a limestone creek

moonlight—
tick of pine needles
on the roof

The following is from *A Synonym for Gone*:

sea turtle
the weight of the moon
on her back

This haiku is photographic, evoking a snapshot of an event, not a selfie with it. We picture the turtle's shell jutting out of water as a waning moon, further invoking the principle of *torihayasi* (harmonizing juxtaposition). Overall, sauntering travelogues and idiosyncratic diaries, these chapbooks take their readers by the hand through riveting escapades and lifelong adventures with Coats's tight grip. □■

REVIEWED BY TOM SACRAMONA

Singing Waters: A Selection of Haiku, Senryu and Haibun by Johnette Downing (buddha baby press, Windsor, CT: 2022). 89 pages, 5.5" x 8". Glossy covers, perfect softbound. ISBN: 978-1-7366037-5-8. \$21 from from <https://www.johnettedowning.com/store/singing-waters-a-selection-of-haiku-senryu-and-haibun>.

Johnette Downing has been writing haiku for a long time, and she even co-founded the former New Orleans Haiku Society, so we are beyond excited about this selection of her poetry, *Singing Waters*. Many haiku cover the complexities of relationships and delight in music and other rhythms that syncopate our lives.

old church bell
flutter of birds
on the hour

long walk
I replay the argument in my mind
until I've won

Darrell Bourque, former Louisiana Poet Laureate, rightly has this to say of *Singing Waters* (from the back cover): "In these poems, Insight is everything." My favorite poems are the extremely perceptive haiku that emphasize just how aware Downing is of the poetry within her surroundings and just how receptive she is to the haiku moment:

hole in the cloud
my nephew calls
for more money

roofers next door
their shadows
work on my house

There are over 100 poems included in the book, which is edited by Stanford Forrester—a few in sequences, plus two special haibun: "New Orleans," celebrating the tradition of jazz funerals, and "Hurricane Katrina," recounting the poet's ordeal and suffering through that natural catastrophe:

flooding neighboring states
hurricane
evacuees

Driven by her musician's ear, it is Downing's sense of hearing that we find most often provides her imaginative leap from thought to poetry in this book:

roller coaster
leaving my voice
at the top

so quiet
I hear his apology
coming

"I have lived my entire life near water, and naturally, as a musician, I hear music in water," Downing says in the introduction. "There is music in haiku as well; therefore, I have divided this book into water chapters to evoke a mood even though few poems are about water. I hope you enjoy the score." The section groupings skillfully add meanings and layers to them. The chapter "Bayou" lovingly contains poems about her family and memories of growing up in

Louisiana while the chapter “Oceans” records traveling experiences farther from home:

dark bayou	family reunion
a fish jumps	I return
through the moon	to the girl I was
magnolia blossom	atop the Mayan temple
I unfold the kimono	tourists
instructions	avoiding the sun

I’ll liken *Singing Waters* to a great record—I found myself returning to it again for certain haiku in the days after finishing it because I either wanted to experience a pleasant phrasing or recognize one of the poem’s insights over again.

Walking Uneven Ground: Selected Haiku of Bill Pauly edited by Randy and Shirley Brooks (Brooks Books, Taylorville, IL: 2021). 172 pages, 6.25" x 9.25". Hardcover clothbound. ISBN: 978-1-929820-22-4. \$30 from www.brooksbookshaiku.com.

Bill Pauly was born in 1942 and passed away on February 15, 2021. Some of his first haiku compositions appeared in the early 1970s in journals such as *Bonsai*, *Cicada*, *High/Coo*, and *Modern Haiku*. Many of his earliest poems were collected in the High/Coo Press chapbook from 1977, *Wind the Clock by Bittersweet*. In *Walking Uneven Ground*—the title comes from one of Pauly’s last haiku published in *Mayfly*—we have a wonderful anthology by editors Randy and Shirley Brooks that is a testament to the poetic power of Pauly’s haiku.

anniversary:	walking uneven ground
her finger tightens	to tend her grave . . .
inside the ring	Remembrance Day

The editors mention their debt to Bill’s wife, Deb Pauly, who “combed through his journals, notecards, post-it notes and workshop records to provide a rich gathering of materials . . . [and]