

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]

helped transcribe some of the more inscrutable rough drafts and helped fill in some of the missing unpublished high-quality haiku that were never before published.” Bill Pauly was a former student of Raymond Roseliep at Loras College in the 1960s, where he was introduced to haiku and where he later returned to teach in the English department. The introduction, “Writer, Teacher, Mentor: Bill Pauly’s Haiku Walk,” and the various linked verse collaborations included in *Walking Uneven Ground* evidence many individuals that Pauly influenced while walking his long haiku path, as well as those who contributed to the selection of poetry that became this manuscript, including Mike Pauly (Bill’s brother), Charles Trumbull, and Aubrie Cox Warner. Francine Banwarth’s intro wonderfully charts Pauly’s development as a student of haiku writing—from his early 5-7-5 efforts to his more effective experiments of concrete poetry and one-line haiku that made up his Midwestern poetic voice.

moon
on
no
one

It includes a renku, “Old Woman’s Banjo,” composed with Marlene Mountain and Elizabeth Searle Lamb in 1978. That same year during *Frogpond’s* first year of publication, Pauly had this poem included:

vine
of your earthy eye
potato

To compare, Pauly published the two haiku below in 1980 and 2015:

as the boat goes	war protester
my eyes anchor	slapped in the face
on waves, on her	by the rainy flag

Starting in 2015, Pauly and Julie Schwerin wrote hundreds of tan-renga. Over 80 of them are presented at the end. The fact that the

list of poets acknowledging their debt to Pauly as a mentor is as long as it speaks to the profound generosity and encouragement that he had for the art of haiku.

on Turtle Island	Foundry Bookstore—
the boy pulls up	all our lives
a stringer of bones	still in print □■

BRIEFLY REVIEWED BY JAMES SCHLETT

my hands full of light haiku by Gideon Young (Backbone Press, Durham, NC: 2021). 20 pages, 7" x 5". Glossy covers, perfect softbound. ISBN 978-1-7363467-1-6. \$10 from backbonepress.org.

This first collection by the North Carolina poet Gideon Young centers on the poetry of fatherhood. The haiku run from the birth of his daughter to the birth of a son. Family is a recurring theme, accounting for nearly a third of the 34 poems, though most of the poems cannot be categorized as senryu. The best come when nature interrupts or accentuates parenting: (1) *low thunder / our newborn asleep / on my chest*; (2) *26 weeks / smooth belly / in the sun*; and (3) *nose tickles / from a sprig of mint / in my daughter's hand*. Social justice is a minor theme: *summer sunset / silent fists / fill the sky*. Several nature-centered haiku are notable: (1) *valley fog / v of geese / gold in last light* and (2) *garden dirt crumbles / between my fingers / the sound of wind*. Congratulations are in order for the poetry and the growing family: *father of two / my hands full / of light*.

NEXUS haiku by Michael Dudley, Tomislav Maretić, and Dejan Pavlinović (Grafomark, Zagreb, Croatia: 2021). 120 pages, 5.5" x 8". Color covers, perfect softbound. ISBN: 97895359233-1-2. \$17 CAD + tax & \$6 shipping (approx.) from Michael Dudley to North America at <https://michaeldudley.com> or from Dejan Pavlinović to other continents at <https://www.facebook.com/NEXUShaiku/>

NEXUS haiku is a collection of cross-cultural, bilingual haiku and senryu by three poets—one Canadian (Michael Dudley in