

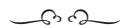
to North American Haiku titled, *Naked Haiku*, Terry Ann Carter's informative article on, 'Female Pioneer Haiku Poets in Canada,' and several other articles as well. The largest section of the book is dedicated to haiku and senryu and with so many good haiku to choose from it's hard to pick, but to give you a bit of sense what is included I offer these examples:

evolution—  
my son draws a dinosaur  
for a girl  
*Julie Bloss Kelsey*

north star  
she says we'll find  
a way  
*Joe McKeon*

the door  
locks behind me...  
autumn chill  
*Dave Read*

midwinter  
the tethered mare  
paws the ground  
*Jennifer Sutherland*



*postmark* by John Martone , Tufo, 2019, 4" x 6" , 117 pages , white cover with black type title and author.

*Reviewed by Tom Clausen*

John Martone is one of the most prolific writers of English language haiku and the author of a succession of unassuming chapbooks in which he presents indelible details and intimate portraits from his life. The poems in *postmark* appear in one, two and three lines with a variety of spacing and formats.

Italics are utilized throughout this collection to ‘offset’ or indicate some nuance and reflection within his poems.

a thousand pages  
*John of the Cross*  
suddenly weightless

*the fullness of time*  
mother appears for a moment

*like anyone else*  
I make a home where I don’t belong

In reading *postmark*, there is a sense of being in the great labyrinth that a life of poetry is inevitably about. John Martone writes from his heart and out to the far edges of himself. To spend time with his poems is akin to sitting with the poet and hearing whispers from the depth works of his mind. Few if any relations are unnoticed or unworthy.

*bottle*  
of pills  
the table top’s grain

*Giacomo Gaglione*  
fifty years paralyzed  
and I get up to make coffee

*honeycomb*  
the gaps in  
his journal

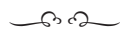
There are ten poems in Italian and the presence in many poems of Italian place/ names that arises from John’s long-standing connection to Italy and Italian poetic literature.

This collection, and truly any of his collections, provides a communion with what he has found spiritual, meaningful and precious in his life. In reading these poems I felt a subtle yet sure sense of the world-my world slowing down. In some of his previous collections Martone has presented his poems in a vertical stretched out fashion where words would be 'broken' in pieces as you read down. The effect was a wonderful 'taking time' to savor each poem. Although *postmark* does not present poems in a vertical format the 'taking your time' is still in place! It is a gift to spend time with poems that so deftly convey the gentleness and refined wonder of John Martone.

I take off my glasses  
*in morning mist*  
it's perfect

*life-vest*  
in a closet's depths

*sits outside in his chair*  
remember him that way



*Half in Light, Half in the Shade: Haiku and Senryu* by Olivier Schopfer, 2019, \$15 , Cyberwit.net, ISBN: 978-93-89074-01-7

*Reviewed by Tom Clausen*

Swiss poet, Olivier Schopfer's third collection, *Half in Light, Half in the Shade: Haiku and Senryu*, is a polished and eclectic collection of poems that displays Schopfer's keen eye for detail and humility to how life is a mix of light and shade.

the doctor's  
illegible prescription  
winter rain