

figs oozing nectar: edible sunshine
Linda Dalal Sawaya

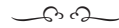
family gathering fog between mountains
Jacob Salzer

The tanka section brings the anthology to a beautiful conclusion. Here the poets spread out a bit to build more bridges between the reader and the poet. The poems have emotional range and a strong sense of place as these tanka illustrate:

the surf
drowned out by softness
of his words
tearful expression talking
about his father
Jim Rodriquez

what is truth
to a butterfly
sipping
the sweet honey centers
of white clover
Margaret Chula

The talent and dedication of the Portland Haiku Group is on display in this book. It documents the way haiku causes us to capture the juxtaposition of images, and discover connections. You will surely find something to treasure on each page as you enjoy this vibrant collection.



Long Winter Sunset by Doris Heitmeyer, Edited by vincent tripi. Illustrations by Hyde Meissner, (Swamp Press, 2019)
Volume was typeset in Centaur and printed on Classic Crest
For price information contact Swamp Press, Northfield, MA

Reviewed by Jeannie Martin

Long Winter Sunset is a beautiful book, long overdue, by a gifted haiku poet. Doris Heitmeyer was one of the “grandmothers” of haiku in the United States, making sure it gained ground and took hold as this small poetry form arrived from Japan. Born in 1929, Ms. Heitmeyer lived through many changes, among them the evolution of haiku as we know it today. She was a strong and dedicated supporter of The Haiku Society of America but yet, as far as we know, never published a book of her own haiku.

Until now. *Long Winter Sunset* is, in Ms. Heitmeyer’s words, “the way I see my old age—/ a statement of muted splendors, and yet...”

In the forward to this book Vincent Tripi refers to her as “a poet of rare & generous receptivity.” And that, she is, as she shares her clear, vivid and often wry observations:

first snow
brought in from the suburbs
on the neighbors’ car

Central Park sunset
a man with a briefcase
crosses the frozen lake

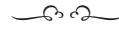
to a more gentle experience

hot afternoon
the baby in the stroller
discards a shoe

in a small puddle
one sparrow bathing
another drinking

Together, the 24 poems in this book convey the heart-felt experience of Ms. Heitmeyer’s life in New York City:

Broadway
at the end of each cross street
a sunset



Briefly Reviewed

by Randy Brooks

Wind Flowers: The Red Moon Anthology of English-language Haiku 2019 edited by Jim Kacian and the Red Moon Editorial Staff (2020, Red Moon Press, Winchester, VA) 190 pages, 5.5" x 8.25". Four-color card covers, perfectbound. ISBN 978-1-947271-49-4. \$17 from redmoonpress.com.

Wind Flowers is Red Moon Press' 24th annual anthology of English-language haiku. In this collection the editorial board has nominated their favorites from a wide range of journals, then voted on haiku, linked forms and select essays to be included. The result is 151 haiku, 20 linked forms and 4 essays. The haiku are fresh and represent a wide range of approaches to current English-language haiku. For example, here is a minimalist haiku by Christopher Patchel: *snow / be / it* (57). And a self-referential language haiku by Polona Oblak: *where to place the comma first crocuses* (56). One of my favorites is by Julie Warther: *only one side / of the conversation / cemetery walk* (76). Here is one of the best senryu included: *history class / my girlfriend whispers / forget what happened* (65) by Srinivasa Rao Sambingi. LeRoy Gorman contributes an enjambed haiku: *w a r g r a v e s n o n e b r e a k s r a n k* (30). And finally, a playful haiku from Lee Gurga: *when yes / means yes / spring peepers* (31). The essays include a short biography of Tomita Moppos with translations; an essay on haiku in Edo from Tosei to Basho; a Field Guide essay on Mendicants by Charles Trumbull; and a short reconsideration of Shiki's manifesto by Michael Dylan Welch. This is another outstanding anthology from Red Moon Press!

