

Wright, Etheridge Knight, Sonia Sanchez, and Kalamu ya Salaam. Moore was also significantly influenced and inspired by the poetry of Langston Hughes, A. R. Ammons, Gwendolyn Brooks, Sharon Olds, Miller Williams, Raymond Roseliep, Rita Dove, Michael S. Harper, Maya Angelou, Margaret Walker, Zora Neale Hurston, and James Baldwin. This recognition stems from his deep appreciation, and creates strong bonds and a greater context for his work.

Readers will also discover Lenard D. Moore's perseverance and dedication in these interviews. As two examples, his work "The Geography of Jazz" took over 20 years to write, and he's been writing haiku for over 40 years.

In summary, this excellent book reveals deep insights into Lenard D. Moore's heart and mind, and his impressive body of work. Scholars will be well-informed, and poets and writers will feel both encouraged and inspired by this remarkable man. I highly recommend this book. □■

Origami Butterflies: The Yuki Teikei Haiku Society Members' Anthology 2024, edited by Gregory Longenecker (Independently published: 2024). 126 pages, 6" x 9". ISBN: 978-1-7357235-6-3. \$15. Send a check or money order payable to "YTHS" for the price of the book(s) plus shipping [\$4.95 (US); \$11.95 (CAN, MEX); \$13.95 (all other countries)]. Mail to: Jeannie Rueter, Publications, P.O. Box 412, Monterey, CA 93942. Please see: <https://yths.org/publications/> for details.

Origami Butterflies: The Yuki Teikei Haiku Society Members' Anthology 2024 celebrates the Society's 49th anniversary and includes quality haiku by members of this thriving haiku group, and much more. The contents, in order of appearance, are: [Notes] From the Editor, Members' Haiku, Members' Challenge Haiku, the 2023 Tokutomi Contest Results, a report on the 2023 Asilomar Retreat, 2024 Haiku in the Park, two essays titled "The Yuki Teikei Haiku Society Season Word Handbooks," and "Bashō and the Poetry of His Pen Names," Rememberance, and a list of contributors.

The haiku in this anthology often include vivid imagery that exemplify the "show not tell" principle, and often contain a two-part juxtaposition. Here are a few examples: *snow on snow / we unfold mother's quilt / across the bed* (Randy Brooks), *third marriage . . . / the burnt sienna / of her lipstick* (Elinor Pihl Huggett), *summer porch / an ice cube cracks / our silence* (Richard L. Matta), *tidal flood / her diary / after passing* (Naia), and *red dawn sky / smoke sidles around / the shelter* (J. Zimmerman).

The Members' Challenge Haiku features haiku in a traditional (syllabic) 5-7-5 format and a modified traditional syllabic format of 4-6-4 or 3-5-3. A few examples: *at the waterfall / cascading in silver song / grandchildren's laughter* (Kris Kondo), *the long pauses / in our conversations / autumn deepens* (Barbara Moore), and *a cancer patient / sketches the last persimmon — / both still hanging on* (Neal Whitman).

We then proceed to "The Annual Tokutomi Haiku Contest of the Yuki Teikei Haiku Society (YTHS)," which "is named for Mr. Kiyoshi and Mrs. Kiyoko Tokutomi...They founded the Society in 1975 to foster writing haiku in English along traditional Japanese guidelines...The Tokutomi Haiku Contest is the longest-lived contest in the West that requires contest entries to follow the traditional form of three lines of five / seven / five syllables... Each poem was required to contain one (and only one) season word (kigo) from the following list..." The winning haiku is: *first birdsong at dawn / umami percolates through / my mother's kitchen* by Wakako Rollinger.

The 2023 Yuki Teikei Retreat at the Asilomer Conference Grounds is then described, which included a picnic, a *ginkō* walk, presentations, a *kukai*, a silent auction, and readings, among other activities. This is followed by brief bios and haiku in "2024 Haiku in The Park," featuring Randy Brooks, Kathy Goldbach, Lorraine A Padden, and Stephanie Baker.

The first essay by Phillip Kennedy describes the long process of developing an English-language *saijiki*, which has cumulated into four volumes of the Yuki Teikei Haiku Society Season Word Handbooks, organized by the four main seasons. These handbooks will become available in 2025. "The geographical focus for the Season Word Handbooks is roughly the San Francisco Bay Area and Monterey Bay / Central Coast, although most entries will be applicable to other parts of California and to other regions as well." These handbooks are based on the Society's published work vs. rule books or translations of Japanese *saijiki*.

The second essay, "Bashō and the Poetry of His Pen Names," by Yukio Kachi, states: "Kon Eizō, a Bashō scholar, counts fifty-one different names under which the poet wrote." This essay begins to explore the significance of pen names in Bashō's life, which were influenced by Nature, history, and social circumstances. Bashō is a banana or plantain that can grow up to 15 feet, but it's actually a perennial grass whose stalk is a bundle of leaves yet to be unfurled and originates in China. In both Chinese and Japanese literature, Bashō symbolizes "fragility, vulnerability, and transitoriness since its leaves are easily torn and tattered in storms." *Nowaki* (Japanese for a violent storm) often leads Bashō to be an autumn *kigo* because there were frequent storms in Japan during mid-autumn. This instills in Bashō the poet a *wabi* aesthetic. The Bashō plant was also written about by ancient poets, including Norinaga and Saigyō. Bashō's surname, Matsuo, is also described as being absent from his signatures to transcend the conventional bureaucracy. This essay also mentions that social status was not an overt obstacle in the *haikai* community, which often involved writing collaborative linked-verse: *haikai no renga* (now known as *renku*).

The Remembrance pages are for Linda Burman-Hall (1945-2023), written by Johnnie Johnson Hafernik. This remembrance also includes haiku by Linda Burman-Hall.

This is an excellent anthology that summarizes the Society and the activities of their members over the last year. I recommend it.

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On Time: A Haiku Book in Color by Robert Epstein (Independently published: 2024). 5" x 8". 126 pages. Paperback. ISBN: 979-8323762217. \$13 from amazon.com.

Robert Epstein is a psychotherapist who lives and works in the San Francisco Bay Area. His latest collection, *On Time: A Haiku Book in Color*, focuses on time and timelessness or eternity. In the book, Epstein writes, "Through haiku poetry, a form of brief, wordless poetry grounded in Nature, the timeless reveals itself to the close observer. If time is a construction of the thinking mind—in other words, an illusion—following the haiku path beyond thought will take one straight away to the Eternal Now, where all living takes place."

As with Epstein's previous solo collections and anthologies, he begins the book with quotes about time from well-known people, including this quote by Albert Einstein: "Time is an illusion." Epstein proceeds with a page of acknowledgments, followed by a preface, which discusses the concept of time with supporting passages from the Zen Buddhist teacher, Shunryu Suzuki and two philosophers: Ken Wilber and Jacob Needleman.

Epstein's haiku are organized in four main sections: (1) Past Time, (2) In Time, (3) On Time, and (4) Out of Time. There are also several color photographs that accompany many of his haiku. He finishes the book with a recommended reading list.

Throughout the collection, Epstein's best work tends to have concrete imagery in his juxtapositions vs. words or phrases that appear to be more broad. Some of the poems in this book seem to have roots in the concept of time itself. In that regard, it seems some poems have room for improvement. From one editor's view, Epstein's strongest poems show more than tell, resulting in two-part juxtapositions that are not too close together by association.

Here are a few favorites from *On Time*:

used bookstore—
in the yellowed pages
my younger self

all night rain —
the clocks remind me
I am not alone

in the tiniest house of time my long lost home

defying the clock corn in the night

It could be argued that the mechanical sense of time in modern society has contributed to a significant amount of stress for many people, with rigid work schedules and deadlines. While time has its place in society, it seems the ability to step outside the sense of time is beneficial for our overall psychological health. This message comes through strongly in Epstein's collection. Similarly, the message in this book reminds me of *The Power of Now* by Eckhart Tolle, which focuses on truly living "in the moment" vs. in the past or the imagined future. Perhaps the eternal now could be likened to a river that is timeless because it's always moving. This book also brings to mind a favorite quote by Estonian composer, Arvo Pärt: "Time and timelessness are connected. This moment and eternity are struggling within us." I think the theme of this book will inspire haiku poets to live in the continuous "now" and also perhaps think about time from different perspectives when writing haiku. ◻■

BRIEFLY REVIEWED BY JACOB D. SALZER

And Everything In Between, edited by Michele Root-Bernstein, Jennifer Burd, and Laszlo Slomovits (Evergreen Haiku Press, East Lansing, MI: 2024). 64 pages. 5" x 5". Saddle-stapled. No ISBN. \$10. Contact evergreenhaiku@gmail.com to order.

This is an anthology of haiku from members of the Evergreen Haiku Study Group, which started in 2016 and ended in June 2024. This anthology is modest in size and includes one page from each poet that summarizes how they started their haiku journey and/or their approach to writing haiku and/or the importance of haiku in their daily lives. This is followed by two haiku by each poet. The poets included are: Brad Bennett, Bruce Curtis, Carrie McClintock, Christine Lamb Stern, Danita Brandt, Deda Kavanagh, Fran Lewis, Haeja K. Chung, Harold Cowherd, Jacob Blunner, Jay Friedenber, Jennifer Burd, Jennifer Corpe, Jessica McLarty, Laszlo Slomovits, Lenora Corday, Lew Watts, Margo Kauahine Smith, Marilyn Ashbaugh, Michel Root-Bernstein, Mike Rehling, Patricia J. Machmiller, Peg Cherrin-Myers, Randy Brooks, Sangita Kalarickal, Scott Mason, and Terri L. French. The concise descriptions from each poet are a breath of fresh air. Some poets talk about the importance of Japanese aesthetics in their haiku, such as *ma*, *yugen*, *wabi sabi*, and *zoka*, while others acknowledge an influential haiku poet who inspired them on their journey. The calming quality of haiku and the dissolution of the subject/object/subject relationship is also mentioned. Imagination is also noted to be an important aspect of writing haiku for some poets. An appreciation for how haiku say so much using very few words is also discussed. This is echoed in a quote by William Blake, "To see a world in a grain of sand" Another haiku poet learned about haiku when she studied *ikebana* (flower arrangement) and *chado* (tea ceremony) in Japan. Memory, euphony, *kigo* (seasonal references), observations, the *kireji* (cut), and wonder are all mentioned as important aspects of writing haiku. Writing haiku for mental health is also noted, in terms of overcoming chaos and anxiety. Some poets in this book reveal how writing haiku

keeps them grounded, centered, and connected with nature. Furthermore, some poets find that haiku helps them let go of the past and live in the present moment in daily life. The end result is a series of small windows in each poet's haiku journey and their work. The larger font size also makes this book easy to read.

In the afterword, even though the Evergreen Haiku Study Group has ended, Jennifer Burd and Laszlo Slomovits make it clear that each poet's haiku journey is far from over. They essentially see the ending of this group as a new beginning and emphasize the generosity of the English-language haiku community as a whole. I recommend this anthology. □■

Tangled Thicket: Seasons of Haiku by Deborah Bowman and Melinda Canino (Samadhi Publications, Boulder, CO: 2024). 108 pages, 5" x 7". ISBN: 978-1-947635-71-5. For ordering information, please visit: <https://www.seasonsofhaiku.com/>

This book is a unique collaboration between a haiku poet, Deborah Bowman, Ph.D., and an artist, Melinda Canino. The book begins with a haiku by Chiyo-ni: *anyway — / leave it to the wind / dry pampas grass*. Deborah Bowman reflects on this haiku, "She describes nature as nothing separate from human nature, and invites us to let go. Let go of the illusion of control and leave it to the wind." She continues, "Reading haiku insists we step into the shoes of a stranger and someone so close they could whisper in our ear. We are nature listening to nature. Both poet and reader are on a quest to connect to our world and its mystery. Understanding implies that we stand *under*, close enough to the ground to inhale the scent of humus. The words — human, humility, and humor — arise from the same root...Collaboration is at the core of haiku."

The haiku in this book by Deborah Bowman are organized by the four seasons. After the printed haiku, on the corresponding page there is an artistic rendition of each haiku by Melinda Canino, which often involves bold font, different font types, and sometimes

different colors and formats. This allows the haiku to appear even more vibrant. Here are four sample haiku: (1) *makeshift memorial / lily anthers tremble / in the wind* (Spring), (2) *moonless night / the exhalations of orcas / on the sound* (Summer), (3) *vanishing point / on the horizon / fresh cut hay* (Autumn), and (4) *bougainvillea / where the gutter bends / echos of rain* (Winter). The book finishes with a New Year haiku: *the new year / windblown meadowlark / grips a wire*.

In a Western culture that often over-emphasizes the individual, this book embodies, encourages, and exemplifies community and collaboration in haiku and thereby lessens the sense of ego and the illusion of separation and isolation. I recommend it. ◻■

Woods Hole Senryu by Jon Hare (*Buddha Baby Press/Bottle Rockets Press, Windsor, CT: 2024*). 62 pages, 5.5" x 8". Gloss four-color, perfectbound. ISBN: 979-8-9892491-9-0. \$20 (free postage within the U.S.; add \$5 outside the U.S.). To order, contact the poet at: jhare.magnolia@gmail.com

This book begins with an epigraph, which, in this case, is a photograph of a quote on a rock by Rachel Carson: "I had my first prolonged contact with the sea at Woods Hole. I never tired of watching the tidal currents pouring through the hole — that wonderful place of whirlpools and eddies and swiftly racing water." This collection of senryu focuses on Woods Hole: a small seaside village, a summer destination for tourists, and a world-renowned science community. The poet, Jon Hare, is also a scientist who works at Woods Hole in Cape Cod in Massachusetts. Interestingly, the poet states, "Woods Hole is also the birthplace of marine science in the United States. A plaque on a big rock in Waterfront Park commemorates Spencer Baird, who started science in Woods Hole in 1871."

In addition to the senryu, there are colored photographs spread throughout this book that gives us a real glimpse of what it's like to live near Woods Hole. Some senryu have a sense of humor, such as: *dog walkers / a village tour marked / by biscuits*, or *lighthouse catwalk / the best and worst / of bridal fashion*. Other

senryu are explanatory yet informative, such as: *lobster tacos / Woods Hole / street food*. The final senryu focuses on a statue of Rachel Carson: *forever watching / the sea around us / she sits silently*.

14 out of the 68 senryu in this book have been previously published in a journal, which is just over 20% of the poems. While it seems some poems have room for improvement, readers will be inspired by the poet's strong sense of place in this book. Some readers will also likely be inspired to write haiku and senryu at the various intersections between science and humanity, even as the poet psychologically copes with the flood of tourists and the various challenges of modern life. □■