

But as Issa might say: And yet... and yet... The point of life, to Day, seems to be to see as much of it as possible with as much clarity and insight as possible, and to describe it so that others can see what you saw. The extraordinary haiku of this scientist challenge us to think about the world both more analytically and more creatively.

BRIEFLY NOTED

Fear of Dancing: The Red Moon Anthology of English-language Haiku 2013, edited by Jim Kacian and the Red Moon Staff (Winchester, Va.: Red Moon Press, 2014). 194 pages; 5½" x 8½". Glossy four-color card covers; perfectbound. ISBN 978-1-946848-24-9. Price: \$17.00 from www.redmoonpress.com

The eighteenth annual "best of" anthology from Red Moon Press. Seventy pages of haiku, thirty pages of haibun and linked forms, and seventy pages of essays. While the structure hasn't changed over the years there is always something new to be found. An important annual that gauges the health (very healthy if this year is any indication) of haiku in English.

We Are Not to Sing in the Car: Haibun 2005 – 2013, by Carol Pearce-Worthington (No place: CreateSpace Independent Publishing Platform, 2014). 107 pages; 5½" x 8½". Glossy four-color card covers; perfectbound. ISBN 978-1-492873-83-9. Price: \$11.99 from online booksellers

An accomplished haibun writer, Pearce-Worthington's work has always consisted of interesting intersections. Yet behind the quiet Americana lie hard truths. A satisfying read.

Anchorage: Selected Haiku 1991 – 2013, by David Cobb (Winchester, Va.: Red Moon Press, 2014). 100 pages; 5¼"x7¾". Glossy four-color card covers; perfectbound. ISBN 978-1-936848-26-3. \$17.00 from www.redmoonpress.com

As co-founder and past president of the British Haiku Society, Cobb is a well-known and celebrated practitioner of the form. Since taking up haiku in 1990 he has published eight collections of haiku and haibun from which most of *Anchorage* has been assembled. Years ago in these pages Michael McClintock, who wrote an introduction to the present volume, referred to Cobb's haiku as "excursionary." This is an apt description since a reader of Cobb's haiku never feels like an observer, but rather as a participant as Cobb—who is often the actor in his described moments—goes about his grounded, daily observances and humors. Those whose first exposure to Cobb is through the present volume will want more.

at the quick-serve till / checked out with each item / her engagement ring

Symbiotic Poetry, by Jane and Werner Reichhold (Gualala, Calif.: AHA Books, 2014). 281 pages; 7½"x9¼". Glossy four-color card covers; perfectbound. ISBN 978-1494422776. Price: \$14.00 from online booksellers

For a number of years *Lynx* editor Reichhold has used the term "Symbiotic Poetry" to refer to haiku, tanka, haibun, ghazals, etc. written by non-Japanese. Her justification, and a fair one, is that genres written outside their original culture differ enough from the originals that a new term is needed. The current volume contains a large number of such writings in a rather hodge-podge fashion, including plays with embedded haiku and tanka. Some poems question the need for a new terminology, seemingly fitting into the Japanese literary tradition, while others are something entirely different. It is interesting to see how far they stretch the genres.

Wanderlost, by Paul M., illustrations by Merrill Ann Gonzales (No place: 2014). 36 pages; 4¼" x 5½". Forest-green card covers; hand-sewn. No ISBN. Price: \$8.00 from Paul Miller at Modern Haiku, PO Box 930, Portsmouth, RI 02871

A small book of haiku influenced by a series of comets the poet was unable to see in 2013 due to weather; yet they influenced the way he looked at other orbits, returns, and near misses. *low winter sun / my fingers probe / the empty birdhouse*

Tigers, Temples and Marigolds, by Caroline Giles Banks (Minneapolis, Minn.: Wellington-Giles Press, 2013). 24 pages; 5½" x 7¾". Burgundy card covers; hand-sewn. 978-0-9645254-5-0. Price: \$17.00 from the author at wellingtongilespress@gmail.com

A collection of twelve haibun on the author's 2013 trip to India. Each haibun details a place (Chennai, Ponticherry, Auroville, etc.) and the poet's reaction. It is a joy to follow along with the author on her discoveries, yet the poems link a bit too closely to the prose.

Thinking Once a Week, by Colin Stewart Jones (United Kingdom: Iron Press, 2014). 62 pages; 10.5cm; 2¾" x 4". Glossy four-color card covers; perfectbound. ISBN 978-0-9575032-2-9. Price: £5.00 from www.ironpress.co.uk

There is much to like about a book that can be tucked into a pocket. *Thinking Once a Week* takes its title from a George Bernard Shaw quote that is apt for haiku writers. The volume contains a year's worth of haiku and senryu (one per week) from the author's interaction with the world. The variety of the poems is pleasing and Jones has a light style that nearly deflects the tragedy and comedy of his worldview. *sandcastles... / her youngest daughter / calls me daddy*

Micro Haiku, by George Swede (Canada: Inspress, 2014). 108 pages; 5¼" x 8¼". Glossy four-color card covers; perfectbound. ISBN 978-0-9881179-0-7. Price: \$15.00 from www.inspress-net.webs.com

An interesting volume that isolates Swede's "shorter" (three to nine syllable) haiku, and while the point to this shortness isn't always evident, it does allow him to showcase some styles we haven't seen in a while. Swede is one of the best poets and this volume shows him in fine form. Haiku from 1977 to the present. *the stars holes in my cage*

A White Tea Bowl, by Mitsu Suzuki (Calif.: Rodmell Press, 2014). 165 pages; 5½" x 8¼". Matte four-color card covers; perfectbound. ISBN 978-1-930485-35-8. Price: \$14.95 from www.rodrellpress.com

The second collection of haiku from the widow of Shunryu Suzuki includes reminiscences of the author by well-known San Francisco Zen Center students. Yet it is the haiku themselves, composed after her return to Japan, which gives the volume its charm. She uses haiku to describe her ordinary life, yet through them she finds hidden significances. *I bow to my ballpoint pen / and throw it out— / year's end*

Apple Blossoms, by Franco Debono (Malta: Privately Printed, 2012). 75 pages; 17cm; 4¼" x 7¾". Matte four-color card covers; perfectbound. ISBN 978-99957-0-307-3. Price: Inquire of the author at f.debono@gmail.com

109 haiku by a member of Malta's House of Representatives. While many haiku are shasei and others exclude reader participation, some contain interesting ideas—although better translation would help. The book also includes three essays that seek to tie metaphysics, mathematics, and haiku. *clown's hat / full moon emerges / from behind the circus tent*

Summer Evening, by kjmunro (Canada: Leaf Press, 2013). 2 pages; 14" x 4¼". Forest green card covers; accordion folded. No ISBN. Inquire of www.leafpress.ca

An intimate five-haiku chapbook in which each haiku has the same first line : *summer evening / the house / with the birdcage / door open*

A Kiss, Outlined: Western Haiku Vol. 4, by Joseph B. Raimond (Germany: Mirran Thought, 2014). 148 pages; 19cm; 4¾" x 7½". Matte four-color card covers; perfectbound. No ISBN. Price: Inquire of publisher at www.dwmirran.de

The latest volume of "haiku" from an American expatriate living in Germany, a poet who believes that any thought expressed in a 5-7-5 format is a haiku. The author is a musician and has compiled his "haiku" from his travels. *Sand, in my shoes / Between my toes, in my eyes / But not in my soul*

What My Niece Said in My Head, by Robert Epstein (West Union, W.V.: Middle Island Press, 2014). 50 pages; 5" x 8". Matte four-color card covers; saddle-stapled. No ISBN. Price: \$7.00 from www.middleislandpress.com

Due to distance and health Epstein hasn't been able to watch his young niece grow up except through his imagination. The book is introduced by a photograph of her dressed as Dorothy from the *Wizard of Oz* and contains haiku that Epstein hopes capture the "revelations" of youth—before the norms of adulthood wipe them away. The picture nicely represents the divide between Epstein the adult and his imaginary persona, which are the two voices in the volume. One often feels like a child's, but another the projection of an adult. An interesting dynamic. *lingering fog / my young niece asks / if the stuffed cat's spayed*

Nebo U Rukavcima / Sky in the Creeks, by Tomislav Maretić (Croatia: Naklada Duretić, 2014). 138 pages; 20cm; 5"×7¾". Glossy four-color card covers; perfectbound. ISBN 978-953-7911-13-3. Price: Inquire of the author at tmaretic8@gmail.com

Unlike much of Eastern European haiku that leans into the overtly poetic, and often gives away their moments, Maretić's haiku are quietly wide open; yet they resonate long after reading. A fulfilling collection. *night blizzard— / the bus full of light opens / all its doors!*

Moondance, by Marian Olson (Santa Fe, N.M.: Deep North Press, 2013). 52 pages; 5½"×7". Glossy deep blue card covers; perfectbound. ISBN 978-1-929116-19-5. Price: Inquire of the author at santafemo@aol.com

In the corner of each spread of this wonderfully designed book is the moon working its way through its phases. In a brief introduction Olson describes the book as being "an account of the moon's influence in a life-long relationship with a loving mate." The poems pair nicely with the simple moon illustrations, and every reader will recognize something of their own relationships in the poems. *harvest moon / the cricket throb / in me too*

Singing in the Silo, by Philomene Kocher (Ontario, Canada: Catkin Press, 2014). 74 pages; 5"×8" Glossy four-color card covers; perfectbound. ISBN 978-0-9880784-9-9. Price: \$15CAD from the author at pkocher24@gmail.com

A very personal collection of haiku, haibun, and tanka. The more subjective tanka can't help but rub off on the haiku, yet in this case the overall effect is pleasing since many of the subjects are the same. Kocher takes a risk by ordering the poems by creation date, yet their personal nature, and the openness of the poet, is welcoming. *spring wind / my face colder / where the tears are*

After Vincent and Theo, by Steven Carter (Winchester, Va.: Red Moon Press, 2014). 178 pages; 5"x7½". Glossy four-color card covers; perfectbound. ISBN 978-1-936848-28-7. Price: \$12.00 from www.redmoonpress.com

For readers interested in the haibun of Steven Carter, an extremely prolific writer, this is not the place to start. Made up of three sections: a collection of unrelated haibun (as far as I can tell), a musing on the journey of Meriwether Lewis, and the imagined response of Theo Van Gogh to his brother's letters, *After Vincent* is a bit of a jumble. Haibun rely strongly on the imbedded haiku, and with nearly one hundred haiku in the latest volume, it is questionable if any one writer is up to the consistency required. In many cases the haiku or haiku-like poems feel added on.

Heat Haze, by Ikuyo Yoshimura (Japan: Rainbow Press, 2014). 86 pages; 8¼"x4". Yellow paper covers; perfectbound.. ISBN 978-4-947716-04-4. Price: Inquire of the author at ikuyo.yoshimura@nifty.com

Haiku collected since her last volume, *Paper Plane* (2012). Yoshimura's haiku move from the traditional to imaginative, which is understandable since she studied under Kaneko Tohta, yet they are always accessible and charming. *bright autumn day / a meteor burrows / in the quarry*

Dream Haiku: Poems from Nights and Naps, by Jon Petruschke (No place: CreateSpace Independent Publishing Platform, 2013). 200 pages; 5"x6". Glossy four-color card covers; perfectbound. ISBN 978-0-615916-51-4. Price: \$9.50 from online booksellers

An interesting book in which the author details images from his dreams. Whether true or not, the images can be fascinating, although the author's often adherence to the 5-7-5 form adds little, and many of the poems are not haiku. Still... *High up in the tree / One of three left in the world— / They throw rocks at it.*

Meltdown, edited by Stephen Henry Gill (Japan: Hailstone Haiku Circle, 2013). 226 pages; 5¼" x 7½". Matte paper covers; perfectbound. ISBN 978-4-9900822-5-3. Price: \$15.00 from Hisashi Miyazaki, 54-16 Hamuro-cho, Takatsuki-shi, Osaka 569-1147, Japan

The latest anthology from the Hailstone Haiku Circle. Editor Gill has put together a wonderful anthology, organized into a large number of thematic sections such as: taste, seed, illness, etc. The poems have been taken from the group's original blog (www.hailhaiku.blogspot.jp), current blog (www.hailhaiku.wordpress.com), and from the group's outings. However, all the editing in the world wouldn't mean a thing without strong haiku—and they are indeed top notch! The book begins with a rather grim introduction that describes the "upside-down" world many of the poets reside in since the earthquake of 2011 and radiation leaks at Fukushima, and readers will find haiku on both those subjects. Yet the volume also contains haiku on many other subjects, both great and small, including a large number of humorous haiku. Ultimately, it is this diversity of subject matter, style, and voice that makes this a strong volume. Recommended.

The Window that Closes, by Graham High (Arlington, Va.: Turtle Light Press, 2013). 31 pages; 5¼" x 8". Glossy four-color card covers; perfectbound. ISBN 978-0-974814-7-42. Price: \$11.95 from www.turtlelightpress.com

Winner of the 2013 Turtle Light Press Chapbook Contest. Graham High, current president of the British Haiku Society, offers a glimpse of his mother's final days in haiku. The poems are carefully crafted and despite the obvious closeness between mother and son never reach into sentimentality, but instead allow the reader to observe the quiet wait for the inevitable without interpretation. A slim, but very satisfying read. The details are perfect. Recommended. *dusty rectangles / where her paintings used to hang / I close the door slowly*

Children's Book (No place [Charleston, Il.]: Samuddo / Ocean, 2014). 95 pages; 6"x8¼". Glossy four-color card covers; perfectbound. ISBN 978-1-304-74129-5. *Cardiidea* (No place [Charleston, Il.]: Samuddo / Ocean, 2014). 69 pages; 6"x8¼". Glossy black and white card covers; perfectbound. ISBN 978-1-304-83696-0. *Swept* (No place [Charleston, Il.]: Samuddo / Ocean, 2014). 20 pages; 4.25"x2.75". Green paper covers; saddle-stapled. No ISBN. *A Good Rebirth* (No place [Charleston, Il.]: Samuddo / Ocean, 2014). 12 pages; 4¼"x2¾". Light green paper covers; saddle-stapled. No ISBN. *Drifters* (A Good Rebirth (No place [Charleston, Il.]: Samuddo / Ocean, 2014). 16 pages; 4¼"x5½". Red paper covers; saddle-stapled. No ISBN. All by John Martone. All available free online at www.scribd.com/john-martone-2968

One would be suspicious of a writer who put out five, admittedly three are small, collections of haiku or short poems in the first four months of the year—especially after his output of last year—if he wasn't so darn interesting! Martone's small books usually focus on one object or idea, but from a number of perspectives or imaginings. His ability to see the variety of sides (including inside) of a thing is admirable. As would be expected, some poems are stronger than others, but I am always surprised by his findings.

Haikool: 108 Haijins, by Rob Flipse and Eric Hellal (France: Éditions L'iroli, 2013). 127+14 pages; 17 cm; 7"x6¾". Semigloss orange card covers with French flaps, perfectbound. ISBN 978-2-916616-19-3. Price: €15.00 from the publisher at editionsliroli@yahoo.fr.

One haiku by each of 108 poets in the original language translated in to each of five other languages: altogether French, Dutch, German, Spanish, English, and, interesting to note, Picard (which we always thought was a dialect of French) and each accompanied by a splendid sketch—artist isabel Asúnsolo calls them “carinatures.” Of the 108, none are from the United States, only 13 live outside Europe (and only two of these—George Swede and Barbara Taylor—write in English), so most of the

poets are not known on these shores. We always wonder if translations of haiku into multiple languages achieves anything by way of communication, or if it is simply a kind of linguistic gymnastics. In any event, this is a fun book made that way by the caricatures. A sample haiku by Nathalie Dhénin in its Picard and English translations: *mojoe 'ch pourtape / 'j él-l àrloche du dhiape / in 'm d'zieute! // mobile gone dead / I shake it violently — / and get such looks!*

Sloboda u izmaglici / Freedom in the Mist (2011–2012), by Damir Damir. English translations by Saša Važić, edited by Robert D. Wilson, and with an afterword by Dimitar Anakiev (Belgrade: Alta Nova: Odličan Hrčak, 2013). 65 unnumbered pages; 10 cm; 5½"4". Matte laid lavender card covers; saddle-stapled. ISBN 978-86-86451-38-5. No price given; inquire from the publisher at <http://www.odlicanhrcak.com/>

The second small book from Montenegrin poet Damir Janjalija, who is being marketed as something of a romantic figure: he apparently has no fixed address, uses the mysterious haigo Damir Damir, and is described in the biosketch as “a sailor, a wanderer and a poet who wakes up every morning to a different now.” His haiku, given here in Serbian and English and frequently with an explanatory note, tend toward the topical, lyric, and poetic: *phantom / bombers besiege the sky ... / a snowdrop.*

Welcome to the Joy Ride, by Peter Newton (Winchendon, Mass: Imaginary Press, 2013. 60 pages; 6"×9". Glossy black and white card covers; perfectbound. ISBN 978-1-628906-30-1. Price: \$15.00 from online booksellers

A collection of forty-eight haibun from a talented and versatile poet. Newton's world has bumped edges, edges that catch the light or the eye of a perceptive writer—someone open enough to see. Wonder is always around the corner, which often leads to greater wonder. These are stories that are a delight to overhear. Well worth the listen.