

*Raymond Roseliep: Man of Art Who Loves the Rose*, by Donna Bauerly (Winchester, Va.: The Haiku Foundation, 2015). 300 pages; 5½" x 8½". Matte red card covers; perfectbound. ISBN 978-0-9826951-1-1. Price: \$50.00 (considered as a donation to THF, with \$40 tax-deductible) from [www.thehaikufoundation.org/haiku-foundation-gift-shop/](http://www.thehaikufoundation.org/haiku-foundation-gift-shop/)

*Reviewed by Michael McClintock*

No other American haiku poet has been accorded a literary biography of comparative scope and achievement. For that matter, few poets of any standing in any tribe of the past century have received this kind of concentrated attention. The mostly self-initiated, self-written biographical blurbs in Wikipedia appear to be the new standard, often with dismal and doubtful results. Good biography about poets is rare, not for lack of poets who are worth biographical examination but for lack of competent, motivated biographers who are close enough to their subject and have access to all the sources (primary, secondary, anecdotal, etc.) from which a biography must be built, documented, organized and designed, to achieve readability and authentic revelation. The biographer's role requires unusual devotion, persistence, and vision enough to see clearly through the murk, detail, turmoil and conflicting forces that shape and define a life while determining, for better or worse, how we perceive its meaning and significance to human experience and to ourselves. In her study of Roseliep, Donna Bauerly is gifted in her ability to see, comprehend, and communicate a wholeness that abides in thousands of parts and pieces.

Bauerly's engaging, intelligent, and sensitive style is exemplified by this opening paragraph from "Chapter One: Son":

The details of ancestry, the 'begat' chapters of most biographies, can be stultifying when they are chronicled in a kind of isolation. We do not know these people. We may not even care. They are usually far removed from the life at the biography's center, and we often skip those chapters. When we have an artist who revels in his past and often writes about that long-ago time, however, we can take a more personal approach.

She sustains this caliber of richness over 271 pages, through the “Epilogue: Sobi-Shi” at the end of the book. The seven hefty chapters are accompanied by a photo gallery and detailed chronology and bibliography. Her text reads well, graciously avoiding jargon and insiders’ vocabulary, thereby making the book accessible to anyone who might be interested. Importantly—and wonderfully—Bauerly closely weaves the content of Roseliep’s poems into her exploration of his life, establishing clear and comprehensive relationships between what he experienced and the poetry he made from it. A generous sampling is provided from dozens of his longer poems and over 300 of his haiku. Using correspondence between Roseliep and dozens of other poets and writers (i.e., Elizabeth Searle Lamb, A. A. Ammons, Mike Doty, Katherine Anne Porter, Robert Spiess, et al), Bauerly reveals memorable and vivid facets of his character, predilections, involvements, and pursuit of poetic expression, truth, and substance.

Twelve years in the writing, this book is an extraordinary achievement, one of accomplished and frequently brilliant writing, scholarship, research, and understanding.

*Past Due*, by Jeff Stillman (Winchester, Va.: Red Moon Press, 2016). 58 pages; 4¼" x 6½". Four-color card covers; perfectbound. ISBN 978-1-936848-49-2. Price: \$12.00 from [www.redmoonpress.com](http://www.redmoonpress.com)

*Reviewed by Julie Warther*

**P***ast Due*, Jeff Stillman’s first full-length collection of haiku, is dedicated to a sense of place, in this case Hobe Sound, Florida where Stillman spends a portion of each year. This is a locale for gardening, fishing, and drifting. Of boardwalks, sun tea, and ocean lulls. Stillman seems to invite the reader to have a seat and look at the world through his eyes.

lazy summer  
the empty beach chair  
retains my shape