

strikingly enjambed “wave bigger / than my fear.” But both poems describe an encounter between the human and non-human—ocean and thought, wave and fear—reminding us again of how “nature” always exceeds our conception of it (is “bigger than” we “remember” it). The palimpsest heightens the effectiveness of the poems’ juxtaposition, folding the second back on the first, triggering, as it were, a backwash.

This is an adventurous book, one which explores possibilities for haiku beyond those we have come to expect, and rewards close reading. New strategies bring new risks, but it is well worth grappling with these; the poet knows what he’s doing. Indeed, few do as much with so few words, and to intertwine their poems—making *after/image* a remarkable discovery.

BRIEFLY NOTED

Three Blue Beans in a Blue Bladder, by Hamish Ironside (United Kingdom: Iron Press, 2018). 152 pages; 4¼" x 5¼". Glossy four-color card covers; perfectbound. ISBN 978-0-995457-93-5. Price: £6.00 from www.ironpress.co.uk

Ironside wrote a haiku a day for a year, collecting the best into *Three Blue Beans*. The poems appear in a variety of styles, from haiku, senryu, witty aphorisms, to poignant statements. It is a joy to get to know a poet across a full year, through various seasons and familial settings, and especially through his poetry. This is a book best read slowly. The poems are separated into monthly sections by Mungo McCosh’s linocuts. Two poems:

Good Friday —	my joke is taken
A man mimes a cricket stroke	through to the bedroom
With an umbrella	for its autopsy

Up the Mtn, by Bukusai Ashagawa (No place: Privately printed, 2016). 160 pages; 5¼" x 8¼". Matte four-color cover; hardcover. No ISBN. Price: inquire of the author.

Bukusai Ashagawa, pen name of Byron L. Dudley, has assembled a large collection of haiku, tanka, and haiga from his time in Oregon's Cascade Range. He clearly takes joy in his engagement with this wild setting. The poems are detailed musings, often philosophical, sometimes political, yet we are not convinced they are haiku or tanka other than through their form. Many are simple sketches that show the beauty of his surroundings.

ah! blue moon / woodstove heat / ... last autumn nite

American Haiku: New Readings, ed. Toru Kiuchi (New York: Lexington Books, 2018). 337 pages; 6¼" x 9¼". Matte four-color cover; Hardcover. ISBN 978-1-4985-2717-0. Price: \$110.00 from online booksellers

A collection of essays on haiku's introduction and development in America. The book is divided into two sections: history, and criticism. The first section explores the influence of Noguchi on Pound (Toru Kiuchi) and Pound's Imagism (Yoshinobu Hakutani). Jim Kacian takes the reader through a detailed history of the genre, including much of what has become known as the haiku community, as well as where it has diverged with the larger poetic community. And Randy Brooks offers a wonderfully categorized bibliography of articles on haiku; this particular essay will send the reader off on many an exciting search. The second part of the book looks at the work of individual poets, emphasizing the work of African-Americans, broadly, and particularly through poets such as Wright, Sanchez, and Moore. This emphasis, in articles by Toru Kiuchi, John Zheng, Yoshinobu Hakutani, Heejung Kim, and Virginia Watley Smith, has become something of a cottage industry. While there are interesting ideas to be found in the essays, we were more drawn to the later essays on Cid Corman, and Burnell Lippy. Ce Rosenow's look at Corman's idea of 'livingdying' fits nicely with haiku's aesthetic. And Bruce Ross makes good observations on the haiku of Lippy. Overall, the volume has much to offer.

Somewhere Inside Yesterday, by Gregory Longenecker (Winchester, Va.: Red Moon Press, 2017). 70 pages; 4¼" x 6½". Glossy four-color card covers; perfectbound. ISBN 978-1-947271-10-4. Price \$15.00 from www.redmoonpress.com

Both the collection's title and cover photograph of the revealed chambers of a shell indicate the revealing nature of his poetry. Like the best haiku, his poems note small details or encounters, and discover the larger significance behind them. These are poems of opening consciousness and awareness. Longenecker takes nothing for granted and it is a pleasure to accompany him. A small, but well-crafted collection. The delightful:
what / did they use before / chimney swifts

Les Saisons du Parc / The Seasons in the Park, by David Ball (France: L'Atelier de Grand Tétrás, 2017). 45 pages; 5½" x 8½". White card covers with black and blue; perfectbound. ISBN 978-2-375310-14-4. Price: €12.00 from www.latelierdugrandtetras.fr

A book of haiku in English, translated into French and Spanish, and illustrated with line drawings. The presentation is lovely. The haiku are mainly seasonal sketches on the subject of a park in Eastern France. *the leaves / motionless as the stream / below flashes*

Pilgrimage, by Michael Dudley (Winchester, Va.: Red Moon Press, 2017). 149 pages; 6" x 9". Glossy black, white, and red card covers; perfectbound. ISBN 978-1-947271-05-0. Price \$20.00 from www.redmoonpress.com

We have long been a fan of Dudley's poetry, so we are delighted to see this reissued and expanded version of his 2005 selected works, reissued in honor of Haiku Canada's 40th anniversary. Dudley's poems are both dynamic and thoughtful; he explores the possibilities of form, spacing, and typography in haiku, yet at their heart they retain the haiku spirit.

And some are just downright beautiful. If you want to see the breadth of English-language haiku, check this volume out. Beautifully presented with wood engravings by Wesley W. Bates. Recommended. *in my daughter's garden / I water the impressions / her hands have made*

Inhaling: 2016 Seabeck Haiku Getaway Anthology, ed. Barbara Snow and Ce Rosenow (No place: Haiku Northwest, 2017). 61 pages; 5½" x 8½". Matte blue and tan card covers; hand-sewn. No ISBN. Price: \$15.00 from "Haiku Northwest" c/o Dianne Garcia, 3213 W Wheeler #4, Seattle, WA 98199

A bit late, but well worth the wait. Each year Haiku Northwest holds their annual Seabeck Haiku Getaway; this volume commemorates the 2016 meeting. The volume itself is a joy to hold: beautifully produced on heavy, quality paper, and hand-sewn. Most poets have their poem on their own page, although for no discernable reason it switches to two poets per page midway through. The volume also includes the results of a kukai, and some art. The title poem: *inhaling thunder / the weight / of heavy ozone* – Jay Friedenber

Moment, by Vincent Tripi (No place [Northfield, Mass.]: privately printed, 2017). 3" x 3" x 1½" tan cardboard box, with 1" x 3½" slips inside. No ISBN. Price: \$15.00 from the author at 91 Smith Street, Greenfield, MA 01301

Tripi is one of English-language haiku's best poets, and his work—along the lines of Thoreau—has always had a philosophical bend to it. *Moment* is a small cardboard gift box, upon whose slips are printed musings on the nature of haiku and its relationship to the moment. Some, like "Lower the head. The grateful moment," are gentle reminders, while others, like "Mist. The moment in it," are koan-like. Too often, as haiku poets, in our pursuit of moments, we neglect thinking about the moment itself. Tripi steps back from his own work to do this and invites us to as well.

Sanguinella, by Helen Buckingham (Winchester, Va.: Red Moon Press, 2017). 76 pages; 6" x 9". Glossy four-color card covers; perfectbound. ISBN 978-1-947271-11-1. Price \$15.00 from www.redmoonpress.com

Latest collection from Buckingham. Her poetry inhabits the modern world and we often feel like we are riding at her shoulder, as it often links in surprising yet interesting ways. Some of the poems seem very personal and keep the reader a bit at bay, but they feel very much of herself. An enjoyable outing. *office smokers / share the one / umbrella*

Motorcycle Haiku Déjà Vu, by Mark Fargo (No place; privately printed, 2018). 48 pages; 6" x 9". Glossy four-color card covers; perfectbound. ISBN 978-1-641332-1-12. Price: \$9.99 from online booksellers

Fargo adds to his motorcycle lifestyle through photographs and haiku of places he has visited. Unfortunately the haiku are rather choppy and narrative, all in 5-7-5. *Ten minute drenching / Somewhere over the rainbow / Blue skies await me*

Through the Silence, by David Elliott (La Plume, Penn.: Nightshade Press, 2017). 133 pages; 5½" x 8½". Matte four-color card covers; perfectbound. ISBN 978-1-64042-000-7. Price: \$16.95 from online booksellers

A collection of both free verse and haiku—the haiku in thematic, titled sections. The haiku occasionally revisit the themes of the longer poems, but they never feel derivative. We are glad to see this mixing of genres which illustrates a universality of concerns. Elliott's haiku allow his emotions to surface, the right details serving as catalysts, and they feel natural when they do; sometimes with humor. An enjoyable outing. A haiku from a section on his father's passing. *The shine of the ink / before it dries ... / where is my father now?*

The Weight of Snowflakes, by Mel Goldberg (Winchester, Va.: Red Moon Press, 2017). 74 pages; 4¼" x 6½". Glossy four-color card covers; perfectbound. ISBN 978-1-947271-07-4. Price \$15.00 from www.redmoonpress.com

The latest collection for Goldberg. He looks for relevance in his daily routines, detailing those searches in haiku. Many of the poems are sketches, and others tell too much—although they still have importance—and some hit nicely. Most of the haiku are previously unpublished. *as I enter winter / my journey / still incomplete*

Echoes of Flight, by Jane Williams (South Australia: Ginninderra Press, 2018). 66 pages; 5" x 8". Glossy four-color card covers; perfectbound. ISBN 978-1-76041-509-9. Price: A\$18.00 from www.ginninderrapress.com.au

Williams' first collection of haiku covers a lot of ground, giving the impression of a well-noticed life. The haiku's presentations appear effortless, she is truly using the right words at the right times, and the details hide meaning that she nicely coaxes out. In a few cases the parts of the poem are a bit too close and some of the one-liners don't live up to the form, but this is a good introduction to her work. *a shiver / across water's skin / where platypus was*

Pagan Rites, by John J. Dunphy (Windsor, Conn.: Bottle Rockets Press, 2018). 12 pages; 2¾" x 4". Black and white card covers; saddle-stapled. No ISBN. Price: \$4.00 from the poet at The Second Reading Book Shop, 16 East Broadway, Alton, IL 62002.

Third in a series of mini-chapbooks from the press. An enjoyable collection that leaves the reader wanting more. Dunphy playfully substitutes nature for organized religion. Not a weak poem in the dozen. *Easter / a dead leaf / raised by a crocus*

Elsewhere, by Maeve O’Sullivan (United Kingdom: Alba Publishing, 2017). 110 pages; 6" x 8¼". Glossy four-color card covers; perfectbound. ISBN 978-1-910185-77-3. Price: \$15.00 from www.albapublishing.com

The latest collection from O’Sullivan includes haiku, senryu, haibun, and free verse in the form of a world tour. The poems and her style settle nicely in the various foreign locales, and her decision to include longer-verse poetry—although nothing longer than a page—gives a wonderful life to the collection, and allows the reader to encounter longer ideas, ruminations, among the majority haiku moments. O’Sullivan is a good practitioner of the form. The haiku and haibun are made of wonderful moments. If there is a flaw to the collection it is the risk taken by including place names, which don’t always do more than act as signposts. But worth checking out. One from her swing through the U.S. *San Diego Bay— / its deep blue darkened / by an aircraft carrier*

Poetry that Heals, by Naomi Beth Wakan (Brunswick, Maine: Shanti Arts Publishing, 2018). 80 pages; 5½" x 8½". Glossy four-color card covers; perfectbound. ISBN 978-1-947067-28-8. Price: \$18.95 from www.shantiarts.co

Wakan, longtime Western Canada regional coordinator of Haiku Canada, has written somewhat of a Japanese-form memoir. She came to haiku nearly thirty years ago, and through *Poetry that Heals* explains what she finds powerful about the form, as well as gives slight introduction to the “rules,” although the idea that there are rules is something she strains against. Wakan recounts poems she loves and explains why. This is a personal journey, not a how-to book, so the book might be more appropriate for someone who knows little of the forms—although it is enjoyable to read about her journey; and her enthusiasm is infectious. She also discusses tanka, response tanka, and other linked forms—at an equally high, but appreciative level. The book is sprinkled with strong poems by primarily Northwest poets that nicely illustrate her points.

First Flutter, by Kevin Goldstein-Jackson (Winchester, Va.: Red Moon Press, 2017). 72 pages; 4¼" x 6½". Glossy four-color card covers; perfectbound. ISBN 978-1-947271-07-4. Price \$15.00 from www.redmoonpress.com

A quick look among the back pages of this first collection by Goldstein-Jackson reveals several placings in international contests. This is consistent with our reading of his work, as European haikuists are more comfortable with personification and a fuller narrative. Goldstein-Jackson has a good eye and his poems detail the essentialness of nature and his/our interaction with it. The poems are often witty. *autumn / the angriness / of leaf blowers*

Svileni Slap / A Silken Cascade, by Durdica Zrinščak-Družinec (Croatia: Udruga Umjetnika, 2017). 96 pages; 6" x 8½". Matte four-color card covers; Hardback. ISBN 978-953-275-023-2. Price: inquire from the author.

A first haiku collection from Zrinščak-Družinec. In keeping with Eastern European haiku tradition the poems contain personifications and metaphors, and some tell more than we are comfortable with. The poems reveal how much the poet loves her countryside, and how fleeting it is in the face of modern development, and to the reader, this telling is often all they get. It would have benefited from a culling of similar poems. *on the beach / the seagulls patrol / among the bathers*

World Haiku 2018, No. 14, ed. by Ban'ya Natsuishi (Japan: World Haiku Association, 2018). 240 pages; 6" x 8¼". Glossy four-color card covers; perfectbound. ISBN 978-4-879944-316-8. Price: \$15.00 from www.worldhaiku.net

The latest anthology from the international group contains 478 haiku from 166 poets from 48 countries. The quality of the haiku varies as

would be expected. The volume also contains essays on the theme of landscape, the winners of the association's contests, and minutes from their annual meeting and conference.

Getaway Car (Windsor, Conn.: Bottle Rockets Press, 2018). 12 pages; 2¾" x 4". Matte black type on green card covers; saddle-stapled. No ISBN. *Orphan Poems* (Windsor, Conn.: Bottle Rockets Press, 2018). 12 pages; 2¾" x 4". Matte black type on tan card covers; saddle-stapled. No ISBN. Both by Stanford M. Forrester. Price: \$3.00 for each from the author at P.O. Box 189, Windsor, CT 06095

Two mini-chapbooks, each with ten haiku. *Getaway Car* focuses on, unsurprisingly, a car. The poems are humorous, but at the same time shift nicely to other modes as Forrester looks at the car from a variety of perspectives. The haiku in *Orphan Poems* don't tie together thematically, but each works well. *haiku meeting— / the poets' names longer / than their poems*

Latitudes, by Paul Chambers (United Kingdom: Alba Publishing, 2017). 85 pages; 6" x 1¼". Glossy four-color card covers; perfectbound. ISBN 978-1-910185-74-2. Price: \$15.00 from www.albapublishing.com

A second collection of haiku from the editor of the new *Wales Haiku Journal*. The poems are seasonally sequenced, one to a page. Chambers' haiku are unassuming, quiet, their language tight, as if he spent hours choosing just the right word; but upon reading they open in unexpected ways. The images he picks are both every day and what we should see every day, if we only looked. These are haiku to be read slowly, to let their images linger, to let ourselves sink into them. I am reminded of Martin Lucas' call for "poetic spells." These are them. Heartily recommended. *headland mist / a curlew at the tip / of a cry*

Still the Dead Trees, by Robert Piotrowski (Winchester, Va.: Red Moon Press, 2017). 60 pages; 4¼" x 6½". Glossy four-color card covers; perfectbound. ISBN 978-1-947271-08-1. Price \$15.00 from www.redmoonpress.com

An enjoyable, mixed bag of haiku, senryu, and tanka. Some of the haiku are strong, with interesting images and good distance between the parts. The senryu are the more enjoyable, but even in these he sometimes delivers clever statements with little room for the reader. An enjoyable first collection. The title haiku: *spring blossoms / still the dead trees / follow me home*



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