

This is a joyous collection that deals with everything from life to death and all that is to be experienced between. There is a sense that the poems collected in *Broken Starfish* have been written by a man who is drawing together the threads of his life in the most superb way to recognize and reflect the beauty and wonder of being alive right here, right now.

BRIEFLY NOTED

Between Two Dates, by Kwaku Feni Adow (Ghana: Mamba Africa Press). 37 pages; ebook (pdf). ISBN 978-9988-53-429-5. Available as free download from Africa Haiku Network @ <https://africahaikunetwork.wordpress.com/downloads/>

Kwaku Feni Adow took up haiku in 2014 and won Africa's first haiku contest in 2016. Now he offers us his first e-chapbook. Thirty-six haiku revolve around funerals, cemeteries, and moments of remembrance with grim humor and poignant insight. Translations into Twi (by Adjei Agyei-Baah) and French (by Keith A. Simmonds) also grace the page. Worth a read in any language. *funeral— / his sleep empty / of snore; after the funeral— / slipping into / father's shoes; funeral wreath / a life / gone full circle*
– mrb

One Branch, by Stuart Bartow (Winchester, Va.: Red Moon Press, 2019). 120 pages; 4¼" × 6½". Glossy four-colored card covers; perfectbound. ISBN 978-1-947271-47-0. Price: \$15.00 from www.redmoonpress.com

Stuart Bartow, professor of writing and literature, comes to haiku through “long” poetry—and it shows in the best way. This, his second collection of haiku, takes us on a fascinating journey through the fallow lands separating genres, wherein Bartow gleans hybrid poems of subtle artistry and haiku of graceful resonance and ambiguity. Nature, western literature, and the conundrums of cosmological physics are all grist for his mill,

often in combination. Only consider “the bear in my window winter stars”. After a moment’s reflection the bear becomes one of the Ursa constellations, of course. But in the context of the collection as a whole, this reviewer also remembers the passage from *Madame Bovary* that ends, “... human speech is like cracked kettle on which we beat out lines for bears to dance to, when we long to move the stars to pity” (Part II, chapter 12). *One Branch*, with near a hundred ku and nine haibun, comes close—not to moving the stars, but to moving us to new insight. Recommended. *last week’s haircut / is that me / in the phoebe’s nest; half-buried bottle / ants’ palace / through a glass darkly; night fishing / my lure lost / in the stars* – mrb

A Turn in the River, by Brad Bennett (Winchester, Va.: Red Moon Press, 2019). 102 pages; 4¼" × 6½". Glossy four-colored card covers; perfectbound. ISBN 978-1-947271-44-9. Price: \$15.00 from www.redmoonpress.com

Go to elementary school teacher Brad Bennet when you need reminding that good old-fashioned contemporary haiku is still worth reading and writing. His sensitivity to the essences of experience and the nuances of language are such that, in his hands, as the writer Octavio Paz once put it, “poet and reader are two moments of a single reality.” Recommended. *first snow... / half the class drifts / to the window; the moment / the fog disappears / passes; the bed I’m not sleeping in moonlight* – mrb

The Golem & the Nazi, by Anna Cates (Winchester, Va.: Red Moon Press, 2019). 118 pages; 6" × 9". Glossy four-colored card covers; perfectbound. ISBN 978-1-947271-48-7. Price: \$15.00 from www.redmoonpress.com

As the title of Anna Cates’s first book of haibun (though not of mainstream poetry or fiction) might suggest, this collection passes for a weighty affair. Eighty-nine pieces fall into four sections, one of which—the last—presents the more-or-less autobiographical fare that many readers will recognize as common to the genre. The first three sections,

however, confound expectations by exploring the nature of good and evil, conjuring mythological beasts past and present (the “drows” and “mountain dwarfs” of modern fantasy get their shout out), and inquiring into divinations both mystical and religious. Cates explores her novel subject matter with a fictional imagination drawn to the edge: “There is nothing new to say, and yet, my thirst remains. I still want to hear the tale of misfits who fell in love, the underdog who beat the odds, murderers who almost got away...” Like a witch stirring her cauldron, she casts spells with a litany of potent words, “words comprising a vast sea where sail the golden gods on glistening ships — Plunders, pillages, and rapes, songs sung to cinch the irony as bull whips crack with time across backs or boards, creaking with sea-sickness, decks slippery with vomited run.” Yet for all the experimental verve of the prose, the haiku are mostly serviceable and conservative affairs, without recourse to avant-garde technique. That said, many do hit the mark and hit it well. In “The Golem and the Nazi,” the eponymous, opening haibun, a soldier in jackboots attempts to kill the Golem, that magical being of inanimate mud and clay, only to turn himself to “ash in the synagogue’s burning”: *blood moon / what a single spark / will do* – mrb

Moon Music, by Bill Cooper (Winchester, Va.: Red Moon Press, 2019). 114 pages; 4¼" × 6½". Glossy four-colored card covers; perfectbound. ISBN 978-1-947271-45-6. Price: \$15.00 from www.redmoonpress.com

Reading Bill Cooper’s new collection of haiku is, to paraphrase the poet and novelist Ocean Vuong, like watching yourself watch the writer watch himself from behind, as he goes further and deeper into a landscape colored in with birds, music, children, campus classrooms, and other mindful concerns. The parallel worlds of percept and concept bleed into one another as Cooper journeys from egrets “unruffled by my shadow” to all-nighters “exploring syntactic inclusions.” In between we are treated to a wealth of sensory moments that portray the poet’s given world. Recommended. *the yellow crown / of a heron at dawn / whispering reeds; after neurology / comparing thin slices / of strawberry; how to shape the next breath molten glass* – mrb

Side by Side, poems by Sylvia Forges-Ryan; prints by Sandra Olenik (India: Cyberwit, 2019). 69 pages; 5½" × 8½". Glossy four-color card covers; perfectbound. ISBN 978-93-89074-60-4. Price: \$15.00 from online booksellers.

From a seasoned haiku poet less active in recent years, a return to an old collaboration: from 1991 to 1993 Forges-Ryan and Olenik worked together as editor and artist, respectively, on the haiku journal *Frogpond*. In this new chapbook, they match some thirty unambiguous yet sensitive haiku by Forges-Ryan with an intriguing set of abstract prints by Olenik. The pairings seem inspired, so much so that one wonders about the collaborators' creative process. Which came first, the verbal or the visual art? Given the abstract nature of Olenik's work, one assumes the former. Here printed in grayscale but originally in color (as the front and back covers attest), the art echoes without illustrating the insights of the ku. Side by side with *Day's end / how peacefully darkness / slips into the river*, to give one example, Olenik envisions a rectangle patterned in light gray, a small corner of which awaits the insertion of a darker piece to complete the whole. The effect is stunning—insofar as the poor quality of the printing allows; too many of the prints seem washed out, thus dulled in impact. Nonetheless, the book remains an exercise in collaborative juxtaposition across art forms that is not to be missed. *Heat wave / the trees thicken / with the call of cicadas; Losing my self / within a dark wood I find / a place of rest; Daybreak / a fawn's shadow slips back / among the pines* – mrb

The Slant of April Snow, by Laurie D. Morrissey, with illustrations by Laurette Carroll and David M. Carroll (Winchester, Va.: Red Moon Press, 2019). 78 pages; 4¼" × 6½". Glossy four-colored card covers; perfectbound. ISBN 978-1-947271-45-6. Price: \$20.00 from www.redmoonpress.com

On the back cover of what looks to be Morrissey's first chapbook, the late Paul MacNeil praises her as "a top class nature poet." That she is. Sixty-two poems, gathered in three seasonal sections beginning with the tran-

sition from winter to spring, explore a bucolic New England landscape with fresh imagery, gentle humor, and the sensitive handling of haiku technique. The poet excels at creating a sense of intimacy—with the things of her world, with the reader, and thus between reader and world as well. Always soft-spoken and understated, often deeply intuitive and insightful, Morrissey offers up a collection of common moments for all to savor. Recommended. *winter dusk / snow falling steadily / through the owl; alpine bog / cotton flowers / do the wave; red-tipped maples / the slant / of april snow* – mrb

Umbrellas Rising, by William McCrea Ramsey (Winchester, Va.: Red Moon Press, 2019). 62 pages; 4¼" × 6½". Glossy four-colored card covers; perfectbound. ISBN 978-1-947271-49-4. Price: \$15.00 from www.redmoonpress.com

In the foreword to this heart-twisting chapbook, Ramsey writes that in a “postmodern age of unease,” of shifting truths both personal and societal, he turns to haiku as a means of re-establishing “equipoise.” How navigate the death of a son, a friend, a people, a planet? How reconcile one’s own bearing on the life cycles of other beings? Only connect, as the poet does, with the squashed worm, the trout on the hook, “girls raped in Sudan,” or the “width of the sky”—and the mind shifts in spite of all reason, intuitively, “to receive” the rain. *tsunami / unexpectedly / my tongue falls out; a driftwood limb / snagging my trouser cuff— / death day of our boy; a firefly’s gleam / plumbing the cosmos / just that much* – mrb

Sunshine Blooms & Haiku, by Sneha Sundaram (Jersey City, N.J.: Privately printed, 2019). 142 pages; 5¼" × 8". Matte four-color card covers; perfectbound. ISBN 978-0-578-60174-8. Price: \$14.99 from online booksellers.

In this first collection of some 125 haiku, Sneha Sundaram, a native of Mumbai now living in the United States, explores the bittersweetness of

life in its seasonal rounds. The repeated use of what look to be clipart images (at least a dozen of them several times over) sentimentalizes the poems unnecessarily. Most of the haiku—sunshiny or not—capably earn their own emotional impact. Sundaram is, indeed, particularly eloquent on the longings of love: *waiting for you / to make the first move / cherry blossoms; stolen kisses / the moon trapped / in thin ice; waiting / to be kissed again / sea pebbles* – mrb

Haiku Guy Omnibus, by David G. Lanoue (New Orleans, La.: Haikuguy.com, 2020). 583 pages; 5¼" × 8". Matt four-color card covers; perfectbound. ISBN 978-1-7333016-2-6. Price: \$19.99 from online booksellers.

On the twentieth anniversary of *Haiku Guy*—Lanoue's first haiku novel—he has gathered all five books in the sequence (*Haiku Guy*, *Laughing Buddha*, *Haiku Wars*, *Frog Poet*, and *Dewdrop World*) into one doorstopper of a volume. Originally written as part novel, part haiku primer, Lanoue imagines what it would be like to be haiku master Issa's student; and if anyone knows Issa, it is Lanoue. Yet the books quickly move beyond that premise into a playful, yet educational romp through time and space. Quirky and loads of fun. – pm

Ostrich Stride, by Kurt Westley (Winchester, Va.: Red Moon Press, 2019). 64 pages; 6½" × 4¼". Glossy four-colored card covers; perfectbound. ISBN 978-1-947271-47-0. Price: \$15.00 from www.redmoonpress.com

On the Red Moon Press website this chapbook is described as “not for everyone.” How true. Though this is his third selection of poems to be published and Westley has been writing haiku for the over forty years, he largely avoids haiku journals. Such isolation allows for idiosyncratic developments that may lead to breath-taking vistas. They may also lead to dead-ends, unlikely to inspire fellow poets. *Ostrich Stride* arguably contains both. In fifty one-line haiku the poet leads his reader deep into a

backwoods mountain landscape graced with abundant flora and fauna, marred by human indifference and violence. Much of the imagery is raw, unusual, bluntly stirring. Much of the craft lacks the concision or the tension that revs up so small a poem. And yet, not altogether unaccountably, many of these haiku work marvelously well. *whereabouts? fog-grounded redwing perched on mile marker 56.4; squinting at remote mountain through wash-line shirt's stray bullet hole...; rust-blistered coal cars rumbling right through hamlet's darker secret...* – mrb

The Strangest Conversation, by Joshua Eric Williams (Winchester, Va.: Red Moon Press, 2019). 82 pages; 4¼" × 6½". Glossy four-colored card covers; perfectbound. ISBN 978-1-947271-44-9. Price: \$15.00 from www.redmoonpress.com

Williams may consider his collection of haiku “the strangest conversation” but it’s a compelling one at that. He “speaks” all kinds of haiku, from shasei-like verse to contemporary craft to the gendai wedge of meaning in the impossible or surreal. And the polyglotism works. As in the spirograph art piece the poet made for the cover, lines of thought and imagery weave in and out of the emotional core of the chapbook with sustained purpose. Rain, scarecrows, words (to name but a few recurrent “things” of Williams’s world), along with regrets, loss, and memory, limn the central premise of our lives: the rising and falling awareness of death—and of life: *deep breaths the distance of a falling star; starless night— / the first katydid / I sing back to; moonlit tracks / stars walked / out of the snow* – mrb

Sitting Upright: Therapy Haiku & Senryu, by Robert Epstein (West Union, W.V.: Middle Island Press, 2019). 128 pages; 5" × 8". Glossy four-color card covers; perfectbound. ISBN 978-1-7341254-3-6. Price: \$13.00 from online booksellers.

Robert Epstein is a licensed psychotherapist and anthologist who has spent years and several volumes detailing the ways humans interact emo-

tionally with the world. The current volume focuses on his experiences as a therapist, and he seeks to uncover little truths in each moment of the therapist / client relationship. Sometimes, not-surprisingly, considering his years in the field, that leads to reportage, as in a poem such as “*procrastination— / why can’t we call it / slow cooking.*” Yet other times, he finds true haiku and senryu in his meetings. One might expect a certain jadedness in tone, and it can be found if looked for, but Epstein seems to be more concerned with finding genuine moments of connection; and he is sometimes surprised with what he finds. An enjoyable collection. *final meeting / shaking hands / for the first time; pain is just pain the waterfall calendar* – pm

Postcard Days, by Jennifer Soule (Cincinnati, Ohio: Cherry Groove Collections, 2019). 36 pages; 6" × 9". Glossy four-color card covers; perfectbound. ISBN 978-1-625493-29-3. Price: \$16.00 from online booksellers.

A collection of haiku, haibun, and other short poems that detail aspects of the poet’s transient life. The title refers to the smaller moments of life, the ones often overlooked. The haiku are quiet poems that don’t seek to alienate the reader, or abruptly shift direction, but instead, shasei-like, color in the small blank spots of larger stories. Some are too narrative to be fully satisfying, but many hit the mark. One from the haibun “Winter Woman.” *Sunday snow / white on ponderosa pines— / quiet woman’s day;* a solo haiku: *fish market — / gulls and shoppers / snap up catch-of-the-day* – pm

Scattered Leaves, by Kanchan Chatterjee (India: Authors Press, 2020). 68 pages; 5½" × 8½". Matte four-color card covers; perfectbound. ISBN 978-93-89615-53-1. Price: inquire of author

We are familiar with Chatterjee’s haiku from recent issues of this journal, so we were delighted to see this collection’s fuller representation. Haiku

has been exploding in India for the last decade and Chatterjee is one of its best practitioners. His poems are firmly rooted in a strong haiku tradition of seasonal images, and they wouldn't be out of place among Blyth's translations, using as they do some well-trod kigo. Yet Chatterjee transcends cliché by exploring the contrasts of modern India's agrarian and urban societies. This tug between the modern man—he is a government employee working in finance—and the multi-faceted nature of his country makes for satisfactory reading. The moments he describes are easily relatable—and he isn't afraid to look at himself, in what is likely a commentary on all people, self-deprecatingly, as in the haiku: *moon viewing... / we compare the price / of our cameras*. We are glad to see his work reach a larger audience. *monsoon drizzle— / the billboard model sips / Darjeeling tea* – pm

On the Fly, by Andrea Eldridge (Windsor, Conn.: buddha baby press, 2020). 72 pages; 4¼" × 5". Glossy four-color card covers; perfectbound. ISBN 978-1-7327746-6-7. Price: \$12.00 from the author at 1210 Yale Avenue, Claremont, CA 91711.

Eldridge is a pilot, so she and editor Stanford Forrester have structured the book in what feels like a series of air journeys, complete with stops in foreign locales. Some of the haiku are large, things seen from an aircraft at 35,000 feet, while others are small and intimate. This gives the collection a breadth that is satisfyingly varied; and ultimately, we feel like we have accompanied the poet on her journey. Eldridge's strength as a poet lies in these variations of perspective and from them she creates interesting juxtapositions. An enjoyable outing. *an ember swirls / along the highway— / loose horses; not attached / to anything / butterfly wing* – pm

Moment, by Ian Turner (France: Les Presses Littéraires, 2020). 142 pages; 5" × 6½". Matte beige card covers; perfectbound. ISBN 979-1-069937-25-3. Price: \$10.00 plus \$10.00 postage from the author at turnerian14@gmail.com

A retrospective of Turner's haiku and senryu (with a few tanka) from 1997 – 2020. He is better known on the other side of the pond, his work well-represented in *Blithe Spirit* and *Presence*. He is a keen wordsmith, and his poems ask to be read aloud, often using alliteration to good effect; this can at times give his poems a nostalgic tinge. But his poems feel very much of a moment and place. And at three-to-a-page there is much to enjoy. *a keen moon / the old cat's belly / hangs flaccidly; sarcophagus / her hand in his / always* – pm

Dewdrops, by Roger Watson and Su Wai Hlaing (United Kingdom: Yould Publishing, 2019). 66 pages; 4" × 5½". Glossy black and white card covers; perfectbound. ISBN 978-164516442-5. Price: £7.00 from the author at rwatson1955@gmail.com

A collection of haiku and senryu from two poets arranged into a kind of narrative. At times, because of the arrangement, one poet seems to be responding to the other, so you get a nice change of viewpoint. Watson is the better of the two poets, and his senryu are superior to his haiku. In them, we find relatable, everyday images and ideas. Many are humorously ironic; and even when they veer into unfinished ideas or statements he has something to say. Hlaing's poems are a bit too cause and effect, although she hits on occasion. One from each: *peeing in the snow / not quite / my full name* (RW); *small talk / my patient forgets about / the needle* (SWH) – pm

Haiku Enlightenment, by Gabriel Rosenstock (No place: Poetry Chai-khana, 2019). 255 pages; 6" × 9". Glossy four-color card covers; perfectbound. ISBN 978-0-9854679-8-2. Price: \$16.95 from online booksellers.

The current volume is a welcome repackaging (at a dramatically lower price point!) of 2009's *Haiku Enlightenment* and *Haiku: The Gentle Art of Disappearing*, plus a few other later writings. As mentioned in our

review in *Modern Haiku* 41:2 we enjoyed the tour de force that is Rosenstock's writing, but lamented a cohesiveness to the whole. He is an enjoyable writer, and the book is full of numerous haiku examples from both Japanese- and English-language haiku; and Rosenstock does a fine job of walking the reader through his interpretations of them—or perhaps, how they relate to the nebulous idea of enlightenment. His greatest strength is the cast of characters, other writers, stories, and anecdotes he brings to bear on individual haiku. In our previous review we were put off by the high price tag; that's not a reason anymore. An enjoyable volume worth checking out. – pm

A Bird Who Seems to Know Me: Poems and Haiku about Birds and Nature, by Wally Swist (Bainbridge Island, Wash.: Ex Ophidia Press, 2019). 96 pages; 6" × 9¼". Matte four-color card covers; perfectbound. ISBN 978-0-578-52156-5. Price: \$21.50 from online booksellers.

Winner of the Ex Ophidia Press Prize for 2018, the current volume is a pleasing mix of Swist's longer verse and his haiku. The collection revolves around the theme of birds, which works well with Swist's reverence of nature. It contains fifty longer poems and fifty-six haiku. While readers will be familiar with his haiku from the pages of this magazine, the current volume will serve as a good introduction to his other verse; of which he is a multi-award winner and National Book Award nominee. For Swist, the two forms are a good join. He excels in descriptions of the natural world (his careful use of language is enjoyable), and where his haiku stop short of a fuller narrative, his longer verse allows him to explore how these interactions with nature relate to him. In Swist's universe, nature and mankind are interconnected. A tug in one is a tug in the other, as if all were connected by a string—a string Swist has his perceptive ear to. Swist is the rare poet to sit in both haiku and verse camps; the current volume is the perfect place to view both. Recommended. *thinking no one knows / the song in my heart— / a warbler eyeing me; a goldfinch alights / the patch of rabbit's foot clover — / dusk deepening* – pm

Furrows of Snow, by Glenn G. Coats (Arlington, Va.: Turtle Light Press, 2019). 40 pages; 5¼" × 8". Glossy four-color card covers; perfectbound. ISBN 978-0-9748147-6-6. Price: \$12.50 from online booksellers.

Winner of the 2019 Turtle Light Press Haiku Chapbook Contest. That Coats has lived much of his life near or in water is apparent upon delving into this, his second collection of haiku. Yet, despite water's way of slipping away (whether through rivers, tides, rain, etc..), for Coats it is the living anchor for many poignant, familial moments. This impermanence of water, and it is never stagnant in his work, juxtaposes nicely with memories of his mother and other family members. He values them all the more for this briefness. A good collection that made us want more. *summer currents / I speak more slowly / to my mother; melting snow / songs that are gone / by morning* – pm

Danish Haiku Today 2109, ed. Thorvald Berthelsen (No place: The Haiku Group of the Danish Author's Society, 2019). 47 pages; ebook. ISBN 978-87-93272-72-9. Available for free download in the digital library at www.thehaikufoundations.org

Forty-three Danish poets are represented in this ebook anthology, each poet presenting usually two poems on their page, in English and Danish. As the Foreword explains: “[The Danish] do not have a standard norm for the haiku. Therefor[e] the anthology is a wide range of different responses to what Danish haiku is.” This is certainly true, and variations range from statements, to imaginative bits of thought, to what we would consider haiku. Some examples: *The broken, old tree / A mossy, magic dragon / Come-on, let us fly* (Birgit Bach); *Above the blue spring / white moon over oak and stream / a cosmic cyclops* (Erik Trigger Olesen); “Behind the looking glass” *In a place for / nobody grass is meeting / butterfly scales* (Thorvald Berthelsen); *Stranger / I open my arms / and become larger* (Heidie Clemens); *a word that takes time defoliation* (Johannes S. H. Bjerg). – pm

Four Moons, by Lee Enslow (Beaver, Ia.: Treedom Press, 2017). 19 pages; 5¾" × 6¾". Matte green card covers; staple-bound. No ISBN. Price: \$10.00 from the author at PO Box 54, Beaver, IA 50031.

Enslow set himself the challenge of writing a four-haiku sequence for each phase of the moon for one moon in each season, resulting in sixteen short sequences in a hand-made chapbook. The results are mixed. While some of the poems are striking in their imagery, too often he sums them up in the last half, making them more statement than haiku (i.e. *Receded flood finds / the creek bank sand eroded— / so I sit downstream*). Add to this the occasional personification and we begin to suspect that this is a deviation from his normal poetic practice, probably in other forms. One of the better efforts: *Blue enamel plate / with white stars scattered across— / waiting for my squash* – pm

Stumbling Toward Happiness: haibun and hybrid poems, by Kat Lehmann (No place: 29 Trees Press, 2019). 92 pages; 6" × 9". Matte four-color card covers; perfectbound. ISBN 978-1-096125-37-2. Price: \$9.84 from online booksellers.

A collection of 109 haibun and haibun-like poems; in the haibun-like poems, the capping verse is either a tanka or what she calls “small stones” — verses with four to six lines. All the poems address philosophical questions, in which Lehmann sifts experience or dilemma for meaning, often coming to a stoic-like “conclusion,” although she is the first to admit: “We will never be finished or fully arrive, nor is this necessary.” The individual pieces are enjoyable reads, and if one ever needed a daily pick-me-up this is a book to reach for. It is enjoyable to follow her paths, to listen to her metaphors, and see how she then returns to herself. If there is a flaw with the model, it is that she doesn’t always let the reader into the discussion enough; we have to be contented with unnamed “troubles” or “loss.” That said, a lovely capping haiku from the haibun “Gratitude:” *the simple beauty / in second hand things / moonlight* – pm

Because of this Light: Evergreen Haiku Study Group, eds. Jennifer Burd and Michele Root-Bernstein (East Lansing, Mich.: Evergreen Haiku Press, 2020). 44 pages; 6" × 6." Glossy four-color card covers; saddle-stapled. No ISBN. Price: \$6.00 from evergreenhaiku@gmail.com

Since 2016 the Evergreen Haiku Study Group has been meeting on the East Lansing campus of Michigan State University to share and explore haiku. The group is composed of “students and community members, of novice poets and old hands at haiku, of casual and dedicated participants...” yet all are seeking to share their experiences through the haiku form. Each poet gets two pages in the anthology, one for a brief bio or statement describing their engagement with haiku, the other for up to three poems. As would be expected in an anthology, the voices and styles vary widely. *Because of this Light* is an enjoyable introduction to the group and a calling card each member can proudly present to interested parties. *twilight mist... / the albino buck almost / seems to be* (Bruce Curtis); *morning fog / its own / pajamas* (Harold Cowherd); *rain soaked, slowly / he spreads his great coat / blue heron* (Margo Smith); *tugging on its rope / the rowboat docked / in my dreams* (Michele Root-Bernstein) – pm