

London, and again on Sōseki's haiku in response to plays by Shakespeare, interleaved with quotations from them.

There is much else besides, on the wandering poet Santōka, and his place in the tradition, on two popular younger women poets, and on the presence of haiku in manga, and hence in ordinary life. LaCure does not appear to have updated the material much, since Cid Corman, described as having “lived in Japan for many years” (45) died in 2004. W.G. Aston is referred to with the initials “W.H.” throughout, and the poet Sam Hamill as “Mark Hamill” in the essay that deals with him. There are numerous misprints, and some errors. Shiki did not spend “the last decade of his life” in Matsuyama (135), but in Tokyo, and nor did Sōseki stay there until he went to London (105), but moved to Kumamoto instead. The newest thing to me was a fascinating chapter on a disciple of Bashō called Rōka, with engaging descriptions of Inami in Tōyama, where he lived.

Four Seasons, by Satoru Kanematsu (Japan: Gakhōsha, 2017). 73 pages; 5¾" × 8¼". Glossy black and white card covers; perfectbound. ISBN 978-4-990732-01-4. Price: inquire of the author

Reviewed by Paul Miller

A third collection, the second in English (*Hazy Moon*, 2013), from the author. Kanematsu is an editorial assistant at *Ko* haiku journal whose work will be well-known to readers of David McMurray's Asahi Haikuist Network where he is published often. The collection is organized by season and Kanematsu almost always includes a strong kigo in each haiku. These are traditional haiku, and at three per page, there are a good number of poems to enjoy.

Many of the haiku are cinematic, starting with a larger subject, often a time of year, such as Children's Day, Hiroshima, Culture Day, or autumn wind, which is then paired with a telling detail. In the case of items specific to Japanese culture, he gives a short note. These are solid haiku with strong associations or juxtapositions.

A long day —
 standing on one leg
 flamingos

Early dusk —
 the alley women's
 endless chat

Some poets write poems that give a glimpse of their everyday life. In such work, even the simplest action shows significance. Kanematsu is such a writer—and importantly, his work on the whole lets the reader into his thinking.

Passing spring —
 my passport not used
 since issued

Acorns fall —
 the grave of a bird
 kids buried

He writes mostly in a 3-5-3 pattern (although sometimes in a previous 5-7-5 style) which usually serves him well. On a few occasions he is forced to add or delete words. As a retired English teacher, these probably aren't errors of language, but rather from a devotion to a fixed form. An example:

Pretending
 to believe son's fib —
 all Fool's Day

The missing modifier doesn't negate the reader's understanding of the poem, but it distracts from entering the moment, what Paul O. Williams would call a "tontoism."

As in any collection there are a few weak ho-hum poems that tell too much without leaving any room for the reader's engagement.

Hiroshima —
 from the summer sky
 death came down

On the whole, however, the poems are strong and the collection enjoyable. Too often, available books of translated Japanese haiku are either

on poets centuries old (Bashō et al), reformers (Kaneko Tohta), or poets with a tragic life-story (Santoka). *Four Seasons* is a collection by an ordinary Japanese man living an ordinary Japanese life—in haiku. Check it out.

BRIEFLY NOTED

Blood Portraits, by Joseph B. Raimond (Germany: Mirran Thought, 2014). *Life Café*, by Joseph B. Raimond (Germany: Mirran Thought, 2015). Both 120 pages; 4¾" × 7½". Matte four-color card covers; perfectbound. No ISBN. Price: inquire of author

Two more collections from Raimond whose understanding of haiku is limited to any thought, no matter how mundane or clichéd, displayed in three lines. *Just what am I doing? / These secret plans and hopes for / Something probably out of reach*

Dust Devils: The Red Moon Anthology of English-Language Haiku, ed. By Jim Kacian and the Red Moon Editorial Staff (Winchester, Va.: Red Moon Press, 2017). 182 pages; 5½" × 8¼". Glossy four-color card covers; perfectbound. ISBN 978-1-936848-85-0. Price: \$17.00 from www.redmoonpress.com

The twenty-first version of the annual “best of” haiku, senryu, linked forms, and essays that appeared last year in a variety of haiku sources. If you cannot subscribe to all the haiku journals or keep track of all the websites, this is the place to read their best work. Of course, the idea of “finest haiku and related forms” as their editors put it will depend upon the editors. This reader found a strong diversity of voices in the current volume. Of the five essays three have appeared in *Modern Haiku*. Always recommended for the haiku library.