

The background of the cover is a white page with abstract, swirling lines in shades of red and orange. The lines are thick and fluid, creating a sense of movement and organic form. They swirl and curve across the page, with some lines being more prominent than others. The colors transition from a deep red at the top to a bright orange and yellow at the bottom.

MILLIKIN UNIVERSITY

Haiku

ANTHOLOGY

EDITED BY
DR. RANDY BROOKS
EMILY EVANS
RICK BEARCE
MELANIE MCLAY

BRONZE MAN BOOKS
DECATUR, ILLINOIS

MILLIKIN UNIVERSITY

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Millikin University Haiku Anthology
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to all who find
their haiku eyes

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Preface: Fresh Haiku by Young Voices

by Emily Evans

It is very early on a cold February morning and I have just settled myself at the table in Dr. Brooks' office. The large south-facing window is sunny and making my eyes squint as he pulls his chair to sit across from me. "What is the news?" he asks. His office walls are lined with back issues of *Modern Haiku*, a complete set of R.H. Blyth's translations, and biographies of Bashô—my eyes skitter across them. I know he's asking about the *Millikin University Haiku Anthology*, about the collection we've been working on for a year, about what it needs to say.

I stumble out, "Well, it's new—young voices talking about modern things in a traditional form." His face lights up, "Yes! That's it! The challenge of writing something fresh." Soon I'm jotting notes and we are going back and forth, excited, almost frenzied: spouting about the eminent move from tradition into the modern and contemporary. The sun moves from behind his shoulder and my eyes adjust and squint again.

A month later, while reading older haiku anthologies, I come across Harold G. Henderson's *An Introduction to Haiku*, published in 1958. Henderson boldly stated that, "What haiku in English will become will depend primarily on the poets who write them." When haiku was beginning to arrive in America through poets like Gary Snyder and R.H. Blyth's translations, Henderson opened the door and challenged all writers to "make this their own." Haiku was so new we hardly knew what it looked like, or even if it should look like something. The voices in this anthology have heard the call to shape the future of English haiku and have bravely emblazoned a trail through the *young experience* while bridging tradition and making it up as they go along.

Curiously enough, most of the authors in this anthology were first introduced to haiku in the fourth grade as a dreadful, boring, 17-syllable poem. This was easy: words just needed to fit in the mold and you had yourself a haiku. Elementary school teachers across the nation had whole classrooms of children clapping and counting and writing haiku on the blackboard. Modern haiku was burgeoning in other communities, while my whole generation was almost lost. We had come to focus only on the syllables of the craft, rather than the moment, or the humanity, or the lightness of the poem.

Something had to change. As part of my honors project on travel writing and haiku, I went to a Gary Snyder poetry reading in Seattle in 2004. After his reading he signed my book politely, but when I mentioned I studied haiku at Millikin University, he looked up into my young face, his blue eyes sunken but still so vibrant, and said to me almost sternly, "Never write 5-7-5." We both smiled, and with my hands shaking, I walked away from his table.

Back home, I dove into research about the “loss of 5-7-5.” I came across Gary’s good friend, Jack Kerouac, and his *Book of Haikus* published by Penguin in 2003. Kerouac invented, what he called, the American Pop, saying, “Above all, a haiku must be very simple and free of all poetic trickery and make a little picture and yet be as airy and graceful as a Vivaldi Pastorella.” I read as much Kerouac haiku as I could get my hands on, and began to un-do everything I had previously thought about haiku.

In a very real sense, all of the haiku in this collection are the editors’ favorites. However, in order to demonstrate the goal of creating and publishing a collection of fresh haiku by young voices, I will point out an example. One that I think displays the prowess of blending tradition and modernism is Beth Stiner’s computer haiku:

computer crashes
again . . .
spring rain

Her subject matter is fresh, yet she ties it with a traditional nature image. The “again . . .” lends the reader a sense of the cycle of the seasons, that this modern object is somehow connected to the Earth. Also embedded in the poem is a young voice, a struggling-with-finals-but-I-want-to-be-outside voice. Like Henderson said, it is poems like this that are defining the English haiku.

Lastly, let me note our editorial process. Slimming down a thick packet of approximately 1,800 haiku into a collection of just under 300 was grueling at times, funny at others, but in the end very rewarding as each haiku fell perfectly into its place. The process began with nominations from each editor based on a careful reading of Dr. Brooks’ online student haiku database. The haiku were compiled and we had marathon editing sessions in the summer of 2007. In a roundtable, each editor would vote Yes, No, or Maybe (with a Pass on their own work). There was much convincing, laughing, and story telling. In the fall and winter we came back together to look at the Maybes and the new submissions.

Each editor brought something to the table, a specialization, if you will. Rick Bearce has a natural penchant for senryu, and was always willing to argue for the more ironic, humorous side of humanity. Melanie McLay was our quality control, nothing too mushy, awkward, or wordy made it past her. In a sense, I was the traditionalist, always seeking a single strong moment that rippled outward, allowing the reader to create inside it a whole world. Dr. Brooks was perhaps the most emotionally connected of the team. He wanted the whole range of human experience to be present and would argue for war, romance, funerals, and weddings. He was also our haiku dictionary, saying, “Let’s look that one up, it reminds me of something.”

Finally, right before school was out for the summer, all the haiku were together, and our work was done. I hope they challenge you to stop clapping syllables, to look at your world in no pre-set form, and to make haiku your own.

Emily Evans
Millikin University, Class of 2005
Chicago, Illinois

March 25, 2008

Teaching the Gift of Haiku

by Dr. Randy Brooks

As a writer, editor, scholar and publisher of haiku since 1976, I have been an active member of the haiku community for over 30 years. Throughout these years, I have never ceased to be amazed by the blessings of this literary tradition.

First, and foremost, there is the gift each haiku offers if you give it a full imagined reading—if you let yourself enter into its space of perceptions—if you are open to its insight and feel the emotional significance of its moment—if you let it touch your own life memories and associations—if you let it come alive and if you let yourself come alive while holding it in your heart and mind for a moment.

Second, as you read more haiku and improve at the art of reading haiku, you become more aware of your surroundings and your own life’s significant feelings or events. You start noticing things that you missed before. You stop to fully feel and perceive the moments you are living. As some of my students say, when you immerse yourself in this tradition, you get your “haiku eyes” and begin seeing and feeling things you missed before. You become more fully aware of the value of being alive, and, being a human, you get the urge to record those moments of perception and insight as new haiku.

Third, the haiku tradition is very social—it is inevitable that when a haiku touches us, we want to share our response with others, and when we write a haiku, a moment of significant perception, we are eager to offer the gift of that haiku to others for their enjoyment and response. When groups of people share their lives and insights through this way, they are drawn together into a community that values the art of reading and writing haiku.

Throughout the 1980s and 1990s, I taught haiku as a unit within courses such as creative writing, modernist poetry, and even freshman composition. We would spend a week or two reading haiku in English and translations of Japanese haiku, and sometimes we would write and edit a few haiku before moving on to other units of study. My students loved reading and responding to haiku, and they immediately saw the value of learning to be more concise, as well as learning about the power of images in their writing. They enjoyed the idea that the reader is a co-creator of the significance when reading a haiku. But they never really understood the transactional blessings of being immersed in the haiku community, nor did they experience enough engagement to fully understand the powerful integration of the art of reading and writing haiku. I realized that I needed to develop a program of haiku studies at Millikin University that would share the full blessings of this literary tradition with students.

In 1997 I received a full-year sabbatical to study the history of haiku in English, which resulted in the publication of the *Global Haiku Anthology: 25 Outstanding Poets* (co-edited with George Swede and published by Iron Press in 2000). In 1998 I was named the Hardy Distinguished Professor of English to continue my English-language haiku scholarship and to develop a curriculum of haiku studies at Millikin University that would more fully engage students in the contemporary art of reading and writing haiku and introduce them to the contemporary haiku community.

As a result, I developed three levels of immersion in haiku studies at Millikin: (1) English 170 - Haiku Writing Roundtable, a haiku writing workshop; (2) English 340 - Global Haiku Traditions, an in-depth course on writing and reading global haiku traditions; and (3) advanced individualized research, editing, or creative writing honors projects. Millikin students often take more than one haiku course, or repeat the courses to continue their development as haiku readers and writers beyond an introductory level. All members of the editorial team have taken multiple haiku classes. Student editor Melanie McLay took both the haiku writing workshop and Global Haiku Traditions courses. Physics major Rick Bearce was in the workshop for three years and took the Global Haiku Traditions course. Emily Evans participated in the workshop and completed a comparative study of travel journals and haiku titled, "*Basho, Issa, Kerouac, & Snyder: On the Road Haiku*" as her senior honors project.

In all of these courses, certain pedagogical goals remain steadfast: (a) students will read and enjoy favorite haiku as gifts of being fully alive, (b) students will experience the co-creative process of integrating the art of reading with the art of writing haiku, (c) students will learn the history of haikai arts and haiku aesthetics, and (d) students will experience the social nature of haiku in collaborative teams as well as through direct contact with contemporary writers who are active in the international haiku community.

English 170 - Haiku Writing Roundtable. This class is a one-credit workshop in which students read and write haiku from a variety of perspectives. The workshop introduces students to contemplation and meditation practices with an emphasis each week on a different principle of Zen aesthetics in Japanese arts. Students read contemporary Japanese and English haiku related to each aesthetic principle. The students also write haiku attempts related to the principle or based on a particular approach to contemplation. Examples of the practices and perspectives explored include: on the spot observations, haiku walks (*ginko*), *zazen* meditation, western visualization, moments of consonance versus dissonance, and people watching (to write *senryu*). Early in the semester, the students work on the art of editing haiku, and each student establishes a haiku partnership to help edit haiku attempts. I emphasize four key editing tasks. Roundtable students learn to: (1) cut unnecessary elements, (2) add more seasonal context or sensory images, (3) rearrange the images to better fit the order of perception, and (4) replace weak, abstract or explanatory words with sensory detail. The course concludes with a class haiku reading from student collections of best haiku. Students may take the Haiku Writing Roundtable more than once.

English 340 - Global Haiku Traditions. This is a three-credit, junior-level course that fulfills a general education requirement at Millikin University in global studies or counts as an advanced studies in poetry class for English majors. In this course, students study the origins and history of haiku and related haikai arts, and they immerse themselves in the art of reading and the art of writing contemporary haiku. The course begins with extensive reading and response to books of selected haiku by contemporary Japanese and

English haiku authors. As homework before most class periods, students write imagined responses to favorite haiku, and they write original haiku attempts based on a variety of perspectives. After getting a strong experiential sense of the art of reading and writing contemporary haiku, students explore the origins of haiku and the history of related Japanese haikai arts, such as *renku*, *haiga*, *senryu*, and *haibun*. Each student completes an individualized project deliberately connecting haiku with another art or area of expertise. It is evident from our study of the Japanese traditions that there is no great divide between the visual arts and literary arts, so students often explore an interesting mix of interests in their individualized projects. Each student writes an in-depth study of a contemporary haiku writer, based on extensive reading of their haiku publications as well as email exchanges or personal interviews. The best reader response essays are published online at the *Millikin University Haiku* web site <www.millikin.edu/haiku>. The traditions course concludes with a public haiku reading by students, celebrating the best haiku from their individual collections. All students also select five to ten of their best haiku to submit to contemporary haiku magazines. Many of these haiku have been published in journals and appear in subsequent haiku anthologies. See the acknowledgments of these previous publications on pages 189-192.

Throughout the haiku courses, students select and respond to favorite haiku submitted to each other through anonymous *kukai* contests. Two approaches to *kukai* are used—traditional and matching contest. In traditional *kukai*, original haiku based on a particular approach or *kigo* (seasonal image) are submitted to the editor (usually the teacher) who selects the best attempts for inclusion in the competition. These are placed on a page with no names; then students read and select a certain number of favorites. I often ask the students to write an imagined response to one or two favorites before the class meets in order to “give birth” to new haiku. During the *kukai* session, the students are directed to a favorite haiku that is read out loud, and then students talk about what they love about that haiku. *Kukai* is not an editing session, so edit suggestions or comments about why someone does not like a haiku are not allowed. The point of *kukai* is to find haiku that are loved. We say that when the haiku finds a reader who loves it, this is the moment that a haiku is born. After everyone has talked about why they like that haiku, a vote is taken to determine how many students chose it as a favorite. After the haiku is born, and only then, do we ask who wrote the haiku. As the newborn haiku is claimed by its author, we applaud (or snap fingers or tap pencils) to thank the writer for this gift. Then we look for another haiku waiting to be born. Authors of favorite haiku with the most votes receive awards of haiku books or recent issues of haiku magazines.

Matching contests work in a similar way—with the selection of matched pairs of anonymous haiku arranged in a tournament format. Each pair of haiku are discussed and fully appreciated, with one being voted on as the favorite between the two. The favorite haiku moves on to the next level of matched pairs in the contest until a grand champion is found. Then haiku authors are revealed so that all newborn haiku may be claimed by their creators. Many of the haiku in this anthology were first born in *kukai* and matching contests. If not, the editorial team declares that we are pleased to give birth to them by including them in this collection.

In addition to establishing a community of haiku readers and writers in my courses, I have sought to build connections between the Millikin University haiku community and the broader contemporary haiku community. In 2000, Millikin University hosted the Global Haiku Festival which brought about 80 leading contemporary haiku scholars, editors and writers to campus for a symposium on haiku as a global literary art.

Lectures and readings on the history of haiku in France, Germany, the United States, Eastern Europe and Japan were presented. Of course, there also were opportunities for collaborative writing during a *ginko* (haiku walk) and sharing haiku through several public readings. Millikin students participated in all of these events and interviewed many of the visiting poets. With growing interest in English-language tanka evident, the Tanka Society of America was established as a new organization during that weekend at Millikin University. Over the years, many haiku poets, editors and scholars have been featured as readers or workshop leaders at Millikin University, and so this campus has become part of the international haiku community. Haiku scholars often cite Millikin University student essays and editors routinely publish our student haiku.

The *Millikin University Haiku Anthology* is the natural consequence of an ongoing celebration of the art of reading and writing haiku at Millikin University over the last 10 years. The haiku in this collection have been born as selected favorites by a variety of readers. Initially, the student writer selected his or her own haiku attempts to be considered for competition, then the best of their attempts were placed into anonymous *kukai*, where students in classes selected favorites. At the end of the semester, each student writer created a small collection of personal favorites to share with others. And at the end of each semester, I selected a few of the best of each student's haiku to be added to the *Millikin University Haiku* web site. As evident from the acknowledgements page, editors in the haiku community have selected many of these student haiku to be published in their journals and anthologies. Finally, the editors of this collection read through all of the known and submitted haiku by Millikin University students and alumni to nominate about 1,800 possible haiku for the anthology. All nominated haiku were put into an anonymous alphabetical first-line order, so that the editors could have a year-long final *kukai* for this anthology—seeking out those haiku that all four editors could say yes, this haiku needs to be in the collection.

Now, dear reader, it is your turn to find favorites and to enjoy the art of reading the haiku available in this collection. We invite you to open the gift of insight, feeling, and perception offered by each haiku in the *Millikin University Haiku Anthology*. Come, open up the haiku inside, and join in the art of reading haiku. Each haiku in this collection awaits your imagined response, anticipates your associations and memories, and hopes you fulfill its promise of insight and significance. Which haiku will come alive and be born through *your* reading? In addition to reading haiku, the editors hope that you will be motivated to write a haiku to be completed when a reader chooses it as a favorite. The editors invite you to become a co-creator of haiku through the art of reading and writing haiku. We invite you to join in the ongoing celebration of the gift of haiku.

Dr. Randy Brooks
Millikin University
Decatur, Illinois

June 18, 2008

gifts of haiku



Adam Stefo

bathing with the television
flickering lights
—abandoned kitten



Alida Duff

bathroom sink—
my reflection
smiling at yours

small town
traffic jam
John Deere turns right



Allison Lingren

just as the lightning
reveals too much
sirens



Alyson Ludek

slow dance
back of his shirt
damp with sweat

spring morning
I shave my legs
for no one



Amanda Schweizer

milking with Daddy
the sun rising
through the open door



Amanda Young

blue dragonfly,
just skimming
surface of the moon

cold, clear stream
shoes and socks
atop a rock

dusk
on the Eiffel Tower
we argue



Amy Cassidy

lemonade stand
storm clouds pass overhead
not a drop spilled



Amy Van Rheeden

a caterpillar
moves
the sidewalk

pi x radius squared—
the area inside
a wedding band



Andrew T. Harrison

grandma pets her dog
one eye and one leg
missing



Angie Hawk

creaking barn door
Grandpa's hat
still hanging from the rafters

your eyes
after the argument
heat lightning

star-studded sky
the gleam of stepping stones
across the frozen creek



Angie Short

crisp autumn chill
the ultrasound shows nothing
I pack the booties away



Antonia J. Cunningham

I open the garage door
bloody deer carcass
swings

April M. (Romberger) Brislen

already winter
in his words—
we gather fallen leaves

sun beating
on my back—
the sprinkler's hiss

after the fight—
rain pattering
on the porch steps

late summer rain
the wolf-howls
of frat boys in the mud



Ashlee Peth

bruised tailbone
the cherry pie
lands upside down

fan spinning
in lazy circles
we talk of faith



Aubrey Ryan

brushing her hair
behind my book
I watch

cleaning out the spare room
under overalls
a swollen belly



Becky Voigt

dim hospital lights
last kiss stays
on my mind



Beth Stiner

computer crashes
again . . .
spring rain

watching my neighbor
feed triplets breakfast—
more worms



Betsy (Quigg) Osman

the rain slowing
my body rests
against yours



Bill Flowers

hung over
Mardi Gras beads
indent my face



Brad Tubbs

deep in the jungle
dog at my side
mom calls us in for dinner



Brian A. Blankenship

church bulletin
I still draw
in the margins

from the stump
of my favorite maple
a sprout

frozen pond
the gash on my chin
painless



Brian A. Blankenship

moonlight serenade
a gentle smile as you call
the police

barefoot in the snow
the dog relieves himself
I join him



Brian Rhode

after school
kissing the girl
I used to kind of sort of like a little bit

humid night
you take my hand
off of your thigh



Brianne (Marsel) Teigel

sunlight
through new leaves
patterns on the water



Brittney Gillespie

her thong
forgotten on the floor
my mom walks in



Brock Peoples

around the camp fire
Grandpa's shoe
starts to melt

stuck in class
a Frisbee
hits the window

foggy morning
the open prairie
closes in



Bryan Williams

nuts and bolts
i stand all day
they keep coming



Carol Colby

lean in the doorway
train glides by . . .
morning cigarette



Carrie A. Seymour

cold metal
scrapes the concrete
patio chair



Cathy Sadowski

goodnight kiss . . .
my father's stern face
in the window



Chad N. Mitchell

the scent of lilacs
carried by the wind—
tornado sirens



Christine (Sandidge) Horger

summer sun
my road map
flies out the window



Christopher Hornbacher

she laughs brushing
back her hair
he shucks another oyster

snaking back and forth
cracks on the wall
where her picture was



Cindy Obermier

chiseled gray marble
my grandfather's
birth date wrong



Cliff Ault

coming out of the shower
she looks up and sees him
on one knee



Concepcion Cruz

fire on the mountains
cars in front,
cars behind

first winter
away from home
snowflakes on my coat



Crystal Lutz

after months of trying
the blue line appears
Good Friday



David Meyer

blanket
underneath the tree
falling crabapples



Dee Woods

Fourth of July fireworks
girls with long pigtails
jump double-dutch



Deirdre Fields

hands clasp tightly
move quick
past pretty girls

old quilt
my boyfriend
it floats over me



Diana (Howell) Kupish

cloves & cinnamon
float through grandma's house
auction day



Diana (Kimler) Kopp

green firewood
refusing to burn
we stay and talk some more



Donna Hyland

holiday snowman
gets fat
in the falling snow



Elon D. Shaffer

atop the kneeling bench—
eye to eye with my father
for the first time



Emily Evans

back from summer
all my friends
with new haircuts

campground payphone
a five minute call
more lonely than before

hiking ahead
he blends in perfectly—
lonely mountain valley



Emily Evans

Thanksgiving Day
we knead bread
I watch his hands

that old sweater
holes in the elbows
our first kiss

after class
watching the model
put on her clothes

garage sale:
watching him choose
my dinner plates

cleaning out her bedroom
I receive a postcard
she never sent

pulling stamens
off the Easter lilies
we don't talk anymore



Erin Osmus

family card night
granny deals another
slice of pineapple turnover



Eva (Greenwald) Schwartz

sitting on the edge
of the bathtub—
pink line



Faith J. Martin

Sunday morning
my ex's mother
hugs me



Goli Rahimi

honeymoon suite—
she forgot her ring
in the nightstand drawer



James Adkinson

Monday sunrise—
coffee brews as I shower
my father's routine



Jamie Eveland

full moon looming low
the pontoon boat
glides over it

strapless red dress
she hides
her wrinkled hands



Jana Spoletti

hot summer afternoon
a sip of grandpa's water
vodka



Jared Morris

first snow—
which path shall I take
to my brother's grave



Jay Schleppebach

return home—
old dog's nose
pressed against the window



Jeanne Luckenbill

snow hissing
across the road
to your grave



Jenna Pelej

summer afternoon
a familiar tune
two scoops for me



Jenna (Roberts) Davis

her glowing face
reflects the moon
reflects the sun



Jennifer Griebel

river fog
curls at my ankles
boat dock

you trace the line
of my spine . . .
honeysuckle

driveway gravel
crunches under my boots
you left me



Jennifer Marie van Natta

too much tequila
we forgot
we broke up

Jennifer L. (Schultz) Siegfried

grandma's shrill voice
the puppy pees again
so good to be home

ashless forehead
in the cold stairwell
she reaffirms her faith

Jenny (McGeheon) Douglas

blazing summer heat
he dives in
after her



Jessica May

midnight mass
the priest knocks back
the remaining red wine

spring break's end
I catch myself calling
campus home



Jill (Embry) McNurlan

alone at the creek
i remember how grandpa
baited my line



Jill Patterson

hot summer day
detasseling corn
storm rolls in

over and over
a soldier dies
I see my lover's face



Joanne Weise

first one home—
turning on
all the lights

hard nipples
raising painted letters
game day

high school rivals
in the dim tavern
two shots



Joanne Weise

hot wheels
and armpit farts
no girls allowed

morning after . . .
you make my bed
the wrong way

old classmate
reintroducing myself
at dad's funeral

peanut butter lid
on the counter—
no longer newlyweds



Joe Kramp

Dad's snow angel
stronger wings
than mine



John E. Byler

frost on the pumpkin
the horse's breath
fogs the air

two grandmothers together
rinsing, rinsing,
the New Year's rice



Jonathan Heise

boiling summer day
the porta-potty
lays on its side



Josh Wild

a moth fluttering
toward a lamp
full of dead moths

high school reunion
another old girlfriend
with a new last name



Josh Wild

in bed at night
i fart
so loud

running up the hill
damp red ferns
slap my thighs



Julie Weightman

two friends gossiping
past the bronze man—
he pretends to read

watching the movie—
his arm hairs
touching mine



Kara (Bohannan) Taylor

home from college—
only one tattoo
her parents can see



Karen (Goldenbaum) Brown

rising sun—
funeral black
laid out on the bed



Karen McFadin

ditches swollen
from a summer storm
boat races



Karrie (Hardwick) Cook

Easter morning
the lily
already dying

tire swing
my toes
just touch the grass




Katherine Malcolm

behind the mission tree
small hands
peeling an orange

funeral reception—
her porch swing
empty

hat to chest
old man leans in—
hatching chicks



long drive home—
only the night
between the headlights

porch swing
our conversation
goes back and forth



Katherine Malcolm

a brown leaf
clings to my hair . . .
searching for her grave

winter kiss
my hands
under your sweater



Katherine (Hill) Sewell

distant storm . . .
our porch conversation
into the summer night



Katherine B. Steimann

at the bookstore
I smell my grandmother
as a stranger walks by

guiding me through
the bar
your hand on my back

late night swim
he emerges
from the center
of the moon

laughing as
we do the dirty . . .
dishes

midnight swim
stirring the moon
with our fingertips

New Year's Eve
you kissed
her



Katherine B. Steimann

pulling out my pea coat
the third button
still missing

working saddle soap
into leather
my hand your hand

looking at the ceiling
the technician presses
my breast

her first look
at a woman's body
costume changes



Kathleen Bernard

full moon above
the old security guard
turns up the heat



Katie Burke

last week of class
the wind ruffles
my cotton skirt

on his deathbed
Grandpa's promise
to attend my wedding



Katrina Farris

black lace
anxiously waiting
a tugboat's horn



Kendra Lee

warm winter day
the snowman in the yard
loses an eye



Kerry Hammergren

put out
i throw my cigarette
in the snow



Kimberly Tish

fair's champion pig
wallowing in the mud
salt water taffy

procession to the cemetery . . .
cars filing in
dead end.

Kristin (Boryca) Kozlowski

five glasses raised
for a Christmas toast—
the phone rings

Friday night
she lays back on the bed
to zip her pants

Mom refills their coffee . . .
summer rain
on the porch roof

snowy path
I fit my footprints
inside his

January morning
she takes off her slippers
to climb on the scale



Kristen Robinson

sharing the last slice
after everyone is gone
one more dirty fork



Kyle Curry

returning to campus years later
the Bronze Man
still on the same page



Kyoko Ueno

bubbles in the glass
fewer and fewer
while you are talking



Laura E. Podeschi

Spring lilies
I drop my luggage
on the doorstep

yellow dandelion
I ask him
if he's happy



Leigh Ann Kitchell

Grandma's rhubarb
I write my name
with a sparkler



Lidonna Beer

among wild strawberries
we discuss
keeping in touch



Lisa Swick

hanging on the wall
my family still
together



Lizabeth Hare

Chinese New Year
the blind man
feels the fireworks



M.E. Price

Mom's garden
peonies
come and go



Mahrya (Fulfer) Page

dirty water bucket
she pours her heart out
to the housekeeper



Marie (Radtke) Davis

in the morning mist
a kayak
slips past the reeds



Mark Beanblossom

roommate
gone for the weekend
I sleep naked



Mark Grizzard

city park
she studies classifieds
dandelion seeds in the air

ping pong game
father and son
forget the curfew debate

yellow ladybug
rests on finger
I decide to skip class



Mary Reed

stood up again
another quarter
in the poker machine



Matt Lee

frozen lake
pulling a fish through
a hole that's too small

lonely
ripple
from my lure



Maureen Coady

Mom's Marlboros
exhaling
into sunbeams



Maureen D. (Yates) Jones

laughter echoes
through empty branches
a child's grave



Maureen Ritter

grandfather's laugh
horseradish sauce
sliding down the drain



Meg Schleppebach

almost sunrise
my advice falls
on equally drunken ears



Megan Klein

speechless at her news
his gaze drops
to her navel

i hear his laugh
as i brush the snow
from his gravestone



Melanie (Hayes) Anderson

grandpa's hair—
short, black comb
with two teeth missing

picking dandelions
three pennies
in my pocket

peeking through
tiny holes—
first confession



through the paper telescope
bowed heads
in prayer

mother daughter talk—
tiptoeing around
the dirt mounds



Melanie McClay

a candy heart
misprinted
"UR INE"

buried in the closet
an old Barbie
with both shoes on

the captive caterpillar
set free
crawls in circles



Melissa Hayes

her pucker after
the sip of wine . . .
first communion

rain puddles
the children
jump higher

the dentist drill
my nails deeper
in the armrests



Michael Knowles

fireproof box
old wedding vows
and divorce papers

winter night
paying for whiskey
in quarters



Michelle (LaBrose) Lome

three generations
in the warm kitchen
I get to stir



Missy Brassie

walking briskly
around the corner
a hole in the skyline

a crowd of people
surges on
a penny!

small bowl full
of cloudy water
no fish



Molly Burns

after vacation
a seashell
at the bottom of my purse



Molly (McLinden) Rosen

family get together
trying to remember—
which ear is the good one?



Natalie Perfetti

October moon
the swell of a pumpkin
cool and firm



Nicole Bilyeu

a dozen red roses
on display
in the trash can



Nicole Silverman

changing lanes
I remember the names
of old boyfriends

dentist appointment
brushing my teeth
for the second time

naked
she winces at her reflection
Fat Tuesday



Nicole Silverman

side by side
comparing
whose is bigger

thin hands
clasping and unclasping
the cup of tea

soft snores
eyeglasses lying
side by side



Nikki Garry

across the table
his glass sweats
more than I do



Patrick Steadman

tattoo!
tattoo?
tattoo



Rachel Morrison

falling star . . .
why we are
here

spring rain
we make
another compromise



Rachel Perry

my burning feet
cannon ball
into the pool



Randy Brooks

funeral procession . . .
snowflakes blowing
into the headlights

dirt farmer's wife
at the screen door—
no tractor sound

two lines in the water . . .
not a word
between father and son



Randy Brooks

evening walk
after office politics
lilac scent

spring afternoon . . .
I try another combination
on the shed lock

after all these years
she asks about her mother . . .
I put on another log



Raquel Burns

family talk time
mother tracing circles
on the old oak table



Rick Bearce

brisk October day
trying hard not to stare
at her nipples

moonlight enters
the open window
passing street sweeper

rusted car
a Christmas tree
hanging out of the trunk

time out
popping his shoulder
back into the socket

farmer's daughter
selling produce—
What superb melons!

open window
our conversation waits
for the passing train



Rick Bearce

bobber glistens
in the afternoon sun—
sleeping redneck

mountainside path
a single tree
rooted in stone

sunlit windowsill
light spreading
through the bottles



Ryan Casey

my mother's face
as grandpa asks the question
the seventh time



Ryan Hosler

tree climbing
on a summer day
a branch snaps



Ryan Michael Jones

skyscrapers
the ant pulls his meal
through the grass

still two papers to go
[a] fly trapped
between windowpanes



Ryan Michael Jones

ashes fall
from his forehead
HIV-positive

fragrant irises
the boy asks
where babies come from



Ryne Inman

winter solstice—
our love falls
out of balance

sharp breeze
carrying the clear sky—
we start a war



Sarah Alexander

first rain of spring . . .
all the windows open
he plays Chopin

thinking of him
she bites into a strawberry—
summer wind

Easter service—
comparing my dress to hers
all through communion



Sarah Bassill

calm winter night
city lights dim
under falling snow

the oversized rabbit
keeps trying
to hug me



Sarah Bassill

star gazing
he asks me
to move out

Christmas Day
she wears her mink coat
for Jesus



Sarah Knutilla

lost argument
dad mows
around the dandelions



Serena Carvajal

a stranger
at the door
. . . the dog's collar

sunset over
the empty river park . . .
click of a lighter



Starr Dawkins

each snowflake
melts as it touches the ground
New Year's resolutions



Stefanie Lovelass

turquoise beads
against her breasts
she leans across the bar



Stephanie Dietrich

a child's painting—
the refrigerator magnet
stuck in the middle

helping the nurse
flip him over—
bare butt

peeling my skin
off of his—
even the moon sweats



Stevan Doll

baseball bat
the boy runs
from the hive



Susan Love

windy winter day
a plastic Santa
rolling down the street



Sylvia Hilton

mustard and onions
on my cheese dog
on my t-shirt



Tara Treamer

neighbors talk
over a chain link fence
dogs barking



Tena Myers

meeting strangers
I've known forever
grandpa's funeral

170



Terry Mallory

front cover
held together by tape
wedding book

171



Peggy Willis Lyles

tea fragrance
from an empty cup
the thin winter moon



Traci Rapp

summer dishes;
drying her hands
on his jean cheeks



Travis Meisenheimer

shoveling the driveway
I pause
more snow falls

re
a
rang
ing my life
for you
Winter's indifference



Vicki Ballentine

a blanket of roses
the last
to cover him



Vicki Eldridge

black rolling clouds
leaves cupped for rain
first the smell



Whitney Minor

starry night
another translation lost
between us



Willa Heath

fat berries
heavy with morning dew
my knees hurt



Xiu Ying (Zheng) Pratt

messy lumps
in my ponytail
mom in the hospital



About the Authors

Adam Stefo graduated in 2008 with a degree in Vocal Performance.

Alida Duff graduated from Millikin University in 2006 with a degree in Studio Art. She currently teaches photography and manages the art gallery at Richland Community College.

Allison Lingren graduated in 2008 with a degree in Vocal Performance.

Alyson Ludek took Global Haiku Traditions on a whim. Then she earned a master's degree and is now a social worker for children with autism.

Amanda Schweizer took Haiku Roundtable in Spring 2000.

Amanda Young graduated with a degree in Writing. She is a graduate student in Library and Information Science at the University of Illinois.

Amy Cassity teaches special education in Braceville, Illinois, for the Grundy County Special Education Cooperative. She has a master's degree in reading education and is working on another master's degree in special education.

Amy Van Rheeden took Haiku Writing Roundtable in Fall 2006.

Andrew T. Harrison is the director of Chi Rho Cross Productions at United Presbyterian Church of Peoria.

Angie Hawk is a 2006 graduate. She is the Manager of Special Events for the Alumni and Development Center at Millikin University.

Angie Short graduated from Millikin in 2004.

Antonia J. Cunningham is an accomplished photographer who graduated from Millikin with a BFA, then earned a Nursing degree in 2008.

April M. (Romberger) Brislen is from Oak Park, Illinois, where she enjoys running a photo lab while writing haiku and painting fantasy art.

Ashlee Peth graduated from Millikin in 2005.

Aubrey Ryan graduated in 2004 with a degree in Theatre. She is currently pursuing an MFA in poetry at Northern Michigan University.

Becky Voigt took Global Haiku Traditions in 2005.

Beth Stiner graduated in 2003. She lives in Chicago, working to establish her publishing company, Phantom Media.

Betsy (Quigg) Osman graduated from Millikin in 2001 in English. She resides in Decatur, Illinois, with her husband, Aaron, and serves as Director of Development for Baby TALK, a non-profit organization.

Bill Flowers graduated from the Tabor School of Business in 2003.

Brad Tubbs graduated in May 2002.

Brian A. Blankenship graduated with a degree in Writing and Theatre in 2008 after serving as the Production Manager for Bronze Man Books for two years.

Brian Rhode graduated in 2008 with a degree in Acting. He enjoys juggling, playing in the snow, and wearing Hawaiian shirts.

Brianne (Marsel) Tegel graduated in 2003. She is an agent for Country Financial in Shorewood, Illinois. In her spare time she enjoys doing anything associated with the arts, including performing with several other Millikin alumni in the band Walking Limbs.

Brittney Gillespie graduated in 2007 with a degree in Mathematics. As a math geek, she has a comical view on life.

Brock Peoples is a 2003 graduate in English. He is an editor, photographer, and freelance writer in Savoy, Illinois, where he lives with his wife Michelle (Millikin, 2004) and their son Patrick. He recently founded an online magazine, *Riverbed Haiku*.

Bryan Williams works at a factory. He is married with two grown children and three grandchildren. He enjoys riding his Harley, hunting, and country living.

Carol Colby graduated in 2008 with a degree in Writing. She hopes to work as a copywriter in Chicago.

Carrie A. Seymour received her BFA in Commercial Art/Computer Design in 2007 and works for a web design company in Bloomington, Illinois.

Cathy Sadowski lives in Warwick, Rhode Island, with her husband, John, and their half-beagle, half-dachshund puppy, Tonberry.

Chad N. Mitchell graduated in 1996 with a degree in Writing. He is a professional photographer in Forsyth, Illinois.

Christine (Sandidge) Horger is a native of central Illinois. She enjoys haiku and organic gardening and aspires to live the simple life.

Christopher Hornbacker graduated from Millikin with a degree in Writing, then earned a master's degree in Creative Writing from the University of Wisconsin at Milwaukee. He teaches English as a Second Language in South Korea.

Cindy Obermier took Global Haiku Traditions in 2005.

Cliff Ault graduated in 2004.

Concepcion Cruz moved to California in 2007, where she attends La Verne University with a major in Liberal Studies.

Crystal Lutz graduated in 2008. She works at Archer Daniels Midland (ADM).

David Meyer took Global Haiku Traditions in 2005.

Dee Woods took Global Haiku Traditions in 2005.

Deirdre Fields is a writer, freelance web designer, and gamer. She's moved and lived more places than she thought she ever would. You can find her on the East Coast sometimes, and when you do, bring some pie!

Diana (Howell) Kupish graduated in 2007.

Diana (Kimler) Kopp graduated in 2001.

Donna Hyland was raised in a large family of nine sisters in Central Illinois, which afforded her many unique life experiences and a deep appreciation for family.

Elon D. Shaffer graduated in 2000.

Emily Evans graduated in 2005 with a degree in Music Business. She returned to her hometown of Anchorage, Alaska, to pursue a master's degree in teaching language arts. She gets her best haiku ideas while riding her bicycle in horrendous weather conditions. She is one of the editors of the *Millikin University Haiku Anthology*.

Erin Osmus resides in Schaumburg, Illinois. She teaches art at a local high school and is currently working on her master's degree at Northern Illinois University. The haiku classes were among her favorite classes at Millikin.

Eva (Greenwald) Schwartz took Haiku Writing Roundtable in 2000.

Faith J. Martin is from Fort Wayne, Indiana, and will graduate from Millikin in May of 2009 with a Bachelor of Music in Commercial Music. She enjoys singing and songwriting in addition to haiku poetry.

Goli Rahimi is a Playwriting major from Vernon Hills, Illinois. She previously has been published in *Whispers of Immortality*, a literary magazine, and has written short ensemble pieces for various theatrical events.

James Adkinson resides in Portland, Oregon, where he works for AmeriCorps on environmental conservation. He is pursuing a master's degree in Social Psychology at Portland State University.

Jamie Eveland has an associate's degree in English from Lake Land College. She continued her education at Millikin and graduated in 2007.

Jana Spoleti graduated in 2000 with a degree in Communication. She is currently a television producer in New York City pursuing a degree in Education. In her free time, she continues to write haiku.

Jared Morris graduated in 2001.

Jay Schleppenbach graduated from Millikin in 2000 with degrees in Music and Writing. He is an attorney in Chicago, where he also writes and performs sketch comedy.

Jeanne Luckenbill took Global Haiku Traditions in 2004.

Jenna Pelej graduated in 2008.

Jenna (Roberts) Davis graduated with a Writing degree in 2006. She is a writer at “MR Japanese” near Nashville, TN. When she isn’t coaching soccer, she and her husband love to pack up their guitars and go on adventurous road trips.

Jennifer Griebel graduated in 2004 with a degree in Art Therapy. She works as an Administrative Assistant at Allsup Inc. and has been expressing her creativity as a Middle Eastern belly dancer for the past two years.

Jennifer Marie van Natta lives for loving uncontrollably, writing cheesy poetry, laughing till it hurts, and napping with Chuck on Sunday afternoons.

Jennifer L. (Schultz) Siegfried graduated in 2004 with a degree in Writing. She teaches English as a Second Language to adults in Aurora, Illinois.

Jenny (McGeehon) Douglas graduated in 2005.

Jessica May is a Kentucky-born artist-of-trades, currently transplanted in the northwest part of Chicago. Adorations include, but are not limited to: green things, felines, sweet tea, porches, the good-wine-and-conversation combo, and summer nights.

Jill (Embry) McNurlan graduated in 2002.

Jill Patterson graduated in 2007.

Joanne Weise graduated with a degree in Writing in a 2006. She is pursuing a master’s degree in Education and is grateful for the simple pleasures in life, especially writing.

Joe Kramp graduated in 2003 and earned a Master’s of Divinity from the Princeton Theological Seminary in 2006. He writes short poems and enjoys acrylic painting.

John E. Byler graduated in 2006 and is employed at ADM. He is married with two sons. His haiku are inspired by nature.

Jonathan Heise graduated in 2005.

Josh Wild graduated with a degree in Writing in the spring of 2006. His chapbook of poems, *Mathematics of Fire*, was published by Bronze Man Books in 2007. He is a graduate student in English at Purdue University.

Julie Weightman graduated in 2001 with a degree in English Education. She currently resides in Woodstock, Illinois, where she teaches 8th grade Literature and Language Arts. Inspired while taking Dr. Randy Brooks’ haiku course, Julie now focuses on providing several outlets of expression for each of her students.

Kara (Bohannon) Taylor lives in Chicago, working in Pharmaceutical Sales. She is married to her college sweetheart, Winston Taylor (Millikin 2002).

Karen (Goldenbaum) Brown graduated in 1999. She lives with her husband, Ramsey Brown (Millikin 1997), in Fayetteville, North Carolina.

Karen McFadin graduated in 2008 with a degree in Early Childhood Education.

Karrie (Hardwick) Cook graduated in 2002.

Katherine (Hill) Sewell took Global Haiku Traditions in 2000.

Katherine Malcolm graduated with a degree in Writing in 2002.

Katherine B. Steimann had “poetry” tattooed in Japanese on the back of her neck as a reminder to never forget the importance of her passion for writing.

Kathleen Bernard graduated with a degree in Writing in 2002.

Katie Burke graduated from Millikin in 2005 with a BFA in Studio Art and an emphasis in painting and fabric sculpture. Currently, she is working towards her Electronic Publishing Certificate in order to gain employment as a greeting card illustrator.

Katrina Farris is a U.S. Navy wife with three children. Haiku has become a passion of hers, helping her record the many memories she has as a wife, parent and teacher.

Kendra Lee graduated in 2005 then earned an MBA from Ellis College in 2008. A published author, Kendra is employed by MCCI Decatur and lives with her husband, Sean, and children.

Kerry Hammergren graduated in 2003.

Kimberly Tish graduated in 2004.

Kristin (Boryca) Kozlowski graduated in 2001 with a degree in Writing. She currently lives in Bolingbrook, Illinois, and works as a massage therapist.

Kristen Robinson graduated in 2006.

Kyle Curry graduated with a degree in Writing in 2002. He works at Kids for Rock in Chicago, Illinois.

Kyoko Ueno graduated in 2001.

Laura E. Podeschi graduated in 2006 with a BFA and a minor in Writing. She works in the publishing business and is author and illustrator of *Ants in the Band Room*, a children’s book published by Bronze Man Books in 2007. While she may not yet know where she’d like to end up, she’ll be certain to maintain her two obsessions—tennis and painting—along the way.

Leigh Ann Kitchell graduated in 2004.

Lidonna Beer graduated in 2000 with a Writing degree. She was student editor of *To Hear the Rain: The Selected Haiku of Peggy Lyles*. Lidonna lives in Loveland, Colorado, and is a freelance writer and editor for Group Publishing.

Lisa Swick is a registered nurse who travels throughout the United States. She is currently in central Oregon. She graduated with a degree in Nursing in 2005.

Lizabeth Hare graduated in 2008.

M.E. Price graduated in 2008. He is a professional researcher and enjoys nature, bicycling, and woodworking.

Mahrya (Fulfer) Page graduated in 2003 with degrees in Writing and Spanish. She is an assistant circuit attorney for the city of St. Louis. When she is not in the courtroom, she enjoys running, playing kickball and spending time with her husband, cat and dog.

Marie (Radtke) Davis graduated in 2005.

Mark Beanblossom is a Writing major at Millikin, where he hosts a radio program on WJMU and serves as senior editor for Bronze Man Books. He plans to graduate in 2009, then pursue a career in screen playwriting.

Mark Grizzard graduated in 2001 in Music. He works full time as arranger, vocal swing, and sound technician for the a cappella group, Chapter 6.

Mary Reed graduated in 2004 with a degree in Theatre and Stage Management. She is currently touring with various Broadway musicals and enjoying life to the fullest.

Matt Lee graduated in 2006.

Maureen Coady graduated in 2005 and is now a graduate student at Moody Bible Institute in Chicago, Illinois.

Maureen Ritter graduated in 2006 with a degree in English Education. She is an English teacher at Grayslake Central High School in Grayslake, Illinois. She coaches the congressional debate team and directs productions with ENCORE!, the school's theater program.

Maureen D. (Yates) Jones resides in Germany with her husband, Garrett. She is working at Landstuhl Regional Medical Center, the largest American hospital on foreign soil, as a Medical Laboratory Technician.

Meg Schleppebach graduated with a degree in English Education in 2003. She is currently an Adjunct Instructor of English at Millikin and a graduate student completing a Ph.D. in Educational Psychology at the University of Illinois.

Megan Klein enjoys designing jewelry in her spare time and is thrilled to be included in this anthology.

Melanie (Hayes) Anderson graduated in 2001 with a degree in Business Management. She is a Human Resources Manager for ARAMARK Higher Education and enjoys her five dogs, photography and writing stories.

Melanie McLay plans to graduate from Millikin in 2009 with a degree in Music. She is one of the editors of the *Millikin University Haiku Anthology*.

Melissa Hayes graduated in 2001 with a degree in Elementary Education.

Michelle (LaBrose) Lome graduated in 2004 with a degree in Art Therapy. She is currently pursuing a master's degree in school social work. She resides in Aurora, Illinois.

Michael Knowles graduated with a BFA in Studio Art and a minor in Creative Writing. He currently serves tables and makes cookies in the city of Chicago.

Missy Brassie, formerly a theatre major, is taking time off from school to join a Catholic leadership team in Sydney, Australia. When she isn't flying around the world, Missy lives in Indianapolis.

Molly Burns is a 2006 graduate with a degree in English Education. She currently teaches English at Rochester High School. See Molly's unit plan for teaching haiku at the Millikin University Haiku web site: <<http://www.millikin.edu/haiku/courses/globalSpring2005/MollyBurns.html>>.

Molly (McLinden) Rosen graduated in 2002. She is a voice instructor who also loves to blog and write humor in her spare time in Chicago.

Natalie Perfetti is a Writing and Literature major. She loves to read, write, and play with the poetry of language and words.

Nicole Bilyeu graduated in 2001.

Nicole Silverman graduated in 2006.

Nikki Garry graduated in 2003.

Patrick Steadman graduated in 2008 with a degree in Literature. He is currently working on a master's degree in English.

Rachel Morrison is a senior Applied Mathematics major who will graduate in 2008. She says that with having a very logical mind-set, dancing and writing haiku allow her to get in touch with her creative side.

Rachel Perry graduated in 2004.

Randy Brooks, Ph.D., is a Professor of English and Acting Dean of the College of Arts and Sciences at Millikin University. He is editor and publisher of Brooks Books, editor of *Mayfly* magazine, web editor for *Modern Haiku* magazine, co-president of the American Haiku Archives and Electronic Media Officer for the Haiku Society of America. He is one of the editors of the *Millikin University Haiku Anthology*.

Raquel Burns took Haiku Writing Roundtable in 2005.

Rick Bearce graduated in 2008 with a degree in Physics and a minor in Writing. He is one of the editors for the *Millikin University Haiku Anthology*.

Ryan Casey graduated in 2000 with a degree in Writing.

Ryan Hosler graduated in 2007 with a degree in Writing.

Ryan Michael Jones graduated in 2003 with majors in History and Writing. He is completing a Ph.D. in History at the University of Illinois, Champaign-Urbana. Born in rural Southern Illinois, Ryan loves the sound of leaves crackling under a shoe while walking to his academic life.

Ryne Inman graduated in 2008 with majors in Political Science, Writing, and English Literature.

Sarah Alexander graduated in 2000, earned a master's degree in English at Illinois State University in 2002, and is completing a Ph.D. in Victorian British literature and feminist theory at the University of Illinois, Urbana-Champaign.

Sarah Bassill fell in love with haiku after taking Global Haiku Traditions with Dr. Brooks. Her first publication appeared in the December 2005 issue of *Midwest Living Magazine*.

Acknowledgements

Sarah Knutilla graduated in 2002. She has worked with theatre companies in Chicago. She is currently going back to school for a Certification in Early Childhood Education.

Serena Carvajal graduated in 2003 with a degree in Theatre. She works in the production department at a theatrical company in St. Louis.

Starr Dawkins graduated from Millikin with a degree in Management and Organizational Leadership.

Stefanie Lovelass graduated in 2003.

Stephanie Dietrich graduated in 2008.

Stevan Doll graduated in 2003 with a degree in Vocal Music. He is a Special Education Teacher in St. Louis, Missouri.

Susan Love graduated in 2004 with a degree in Management and Organizational Leadership. She is a Clinical Application Specialist for Sarah Bush Lincoln Health Center in Mattoon, Illinois.

Sylvia Hilton graduated in 2005.

Tara Treamer graduated in 1995.

Tena Myers graduated in 2006.

Terry Mallory graduated in 2008 with a degree in Organizational Leadership. He works at a major chemical company as a Process Maintenance Specialist.

Traci Rapp graduated in May 2008 with an Elementary Education degree. After teaching English in Changchun, China she plans to eventually teach in Decatur.

Travis Meisenheimer graduated in 2004 with degrees in English and Computer Science. He works as a software developer in St. Louis.

Vicki Ballentine took Global Haiku Traditions in 2004.

Vicki Eldridge graduated with a degree in Management and Organizational Leadership. She is the owner of E. Ryan Jewelers in Decatur, Illinois.

Whitney Minor graduated in 2008 with degrees in Nursing and Spanish. She says that inspiration for her haiku come from wonderful nights spent in the Dominican Republic.

Willa Heath took Global Haiku Traditions in 2005.

Xiu Ying (Zheng) Pratt is an accountant at Caterpillar, Inc. She currently resides in Bloomington, Illinois, with her husband.

We are grateful to the editors who first published the following haiku in magazines and poetry anthologies.

Amanda Young

blue dragonfly,
just skimming
surface of the moon
Collage, Spring 2002

Andrew T. Harrison

grandma pets her dog
one eye and one leg
missing
Raw Nervz, Fall 2001

Angie Hawk

star-studded sky
the gleam of stepping stones
across the frozen creek
Modern Haiku, Summer 2005

Beth Stiner

computer crashes
again . . .
spring rain
Raw Nervz, 2003

Concepcion Cruz

first winter
away from home
snowflakes on my coat
Modern Haiku, Summer 2007

Dee Woods

Fourth of July fireworks
girls with long pigtails
jump double-dutch
Heron's Nest, June 2005

Deirdre Fields

hands clasp tightly
move quick
past pretty girls
Ginyu International Haiku Magazine, Tokyo, July 2006

Emily Evans

hiking ahead
he blends in perfectly—
lonely mountain valley
Modern Haiku, Winter 2004

Joanne Weise

old classmate
reintroducing myself
at dad's funeral
Raw Nervz, 2006

Katherine B. Steimann

working saddle soap
into leather
my hand your hand
Mayfly, Winter 2004

Katie Burke

on his deathbed
Grandpa's promise
to attend my wedding
Ginyu: International Haiku Magazine, Tokyo, January 2006

Laura E. Podeschi

yellow dandelion
I ask him
if he's happy
Acorn, Fall 2005
Inside the Mirror: Red Moon Haiku Anthology 2005

Lizabeth Hare

Chinese New Year
the blind man
feels the fireworks
Bottle Rockets, Fall 2007

Matt Lee

lonely
ripple
from my lure
Raw Nervz, 2006

Melanie (Hayes) Anderson

peeking through
tiny holes—
first confession
Modern Haiku, Winter 2002

Melanie McLay

the captive caterpillar
set free
crawls in circles
Modern Haiku, Fall 2006

Randy Brooks

funeral procession . . .
snowflakes blowing
into the headlights
Harold G. Henderson Award 1st place, 1998
Frogpond, Winter 1998
Snow on the Water: Red Moon Anthology 1998
World Haiku Review, November 2001

dirt farmer's wife
at the screen door—
no tractor sound
Modern Haiku, 1997
Haiku Troubadours 2000, Ginyu Press, 2000

two lines in the water . . .
not a word
between father and son
Modern Haiku, Winter/Spring 1998
Haiku: The Art of the Short Poem, 2008

evening walk
after office politics
lilac scent
Modern Haiku, Summer 2003
Asahi Weekly (newspaper), April 6, 2008

spring afternoon . . .
I try another combination
on the shed lock
Tundra, Summer 1999
A Glimpse of Red: Red Moon Haiku Anthology 2000
Haiku: The Art of the Short Poem, 2008

after all these years
she asks about her mother . . .
I put on another log
Mainichi Haiku Contest Anthology 1997



Ryan Michael Jones

still two papers to go
[a] fly trapped
between windowpanes
Acorn, Fall 2003

fragrant irises
the boys asks
where babies come from
Heron's Nest, July 2003

Ryne Inman

sharp breeze
carrying the clear sky—
we start a war
Ginyu International Haiku Magazine, Tokyo, July 2006

Sarah Alexander

first rain of spring . . .
all the windows open
he plays Chopin
Modern Haiku, Summer 2001

Easter service—
comparing my dress to hers
all through communion
Modern Haiku, Summer 2001

Sarah Bassill

calm winter night
city lights dim
under falling snow
Midwest Living, December 2005

Tena Myers

meeting strangers
I've known forever
grandpa's funeral
Raw Nervz, December 2005
Inside the Mirror: Red Moon Haiku Anthology 2005

Traci Rapp

summer dishes;
drying her hands
on his jean cheeks
Raw Nervz, March 2007