

poetics of haiku as well as by the aesthetics of modernist poetry, much of Sanchez's ideological concern is postmodern, postcolonial, and African American. Many of her poems aim at teaching African Americans to achieve individualism and value their heritage. Even such haiku as *mixed with day and sun / i crouched in the earth carry / you like a dark river* succinctly expresses what Langston Hughes does in "The Negro Speaks of Rivers." (257)

This book ends with a study of haiku by James Emanuel who "found a strong affinity between haiku and jazz" as evident in his collection, *Jazz from the Haiku King* published in 1999.

BRIEFLY REVIEWED

Reviewed by Randy Brooks

Blowing Up Balloons: Baby Poems for Parents by Vanessa Proctor and Gregory Piko (2017, Red Moon Press, Winchester VA) 120 pages, 4¾×7", perfectbound. ISBN 978-1-936848-78-2. \$15 from redmoonpress.com

Blowing Up Balloons: Baby Poems for Parents is a collection of parenting haiku by Australian haiku writers Vanessa Proctor and Gregory Piko. The haiku are presented one per page, without designation of author, so the reader has plenty of room to enter into the imaginary space and let each expand in his or her own mind. I enjoyed the playful haiku, *breakfast / throwing up / baby names*, which is both about morning sickness and the fun of rejecting possible names for the coming baby. Some of the haiku are straightforward observations with commentary: *stretch marks — / proof that you / have changed me*. However, all seem genuine to the parenting experience: *sleepless night / we pack the hospital bag / again*. My favorite was *patchwork quilt / the women discuss / stitches* which is, of course, about stitches beyond the quilt.

Cherry Blossom Light: Yuki Teikei Haiku Society Members Anthology ed. by Mimi Ahern (2016, Yuki Teikei Haiku Society, Santa Clara CA) 80 pages, 6×9", perfectbound. ISBN 978-0-9975614-1-8. \$12 from youngleaves.org

Cherry Blossom Light was published by the Yuki Teikei Haiku Society (YTHS) as an educational resource for new members and others interested in learning more about the YTHS approach. In addition to two haiku from each current member, the anthology includes a compilation of *kigo* (season words), the 2015 Kiyoshi and Kiyoko Tokutomi Memorial Haiku Contest award winning haiku, and an essay by Michael Dylan Welch on how Shunryu Suzuki's book, *Beginner's Mind*, can help haiku poets consider Zen principles in writing haiku. In the "Dojin's Corner," three of the recent leaders answer questions, such as how they select haiku for commentary in the society's newsletter, *Geppo*. Two sample haiku are: *orchard at dusk / she inspects the branches / for baby bumps* by Marilyn Ashbaugh, and Priscilla Lignori's *along the river / students set up their easels / the scent of wild grape*, which won 2nd place in the 2015 Tokutomi Haiku Contest.

Cricket Song: Haiku and Short Poems from a Mother's Heart by Jessica Malone Latham (2017, Red Moon Press, Winchester VA) 70 pages, 4¼×6½", perfectbound. ISBN 978-1-936848-83-6. \$15 from redmoonpress.com

In this collection, blogger and poet Jessica Malone Latham collects haiku, tanka, and senryu about the joys and challenges of motherhood. In the introduction she states that becoming a mother "was the greatest transition I have experienced—one from womanhood to motherhood, from independence to selflessness." The book begins with a birthing haiku: *spring evening / I hum him / into this world* soon followed by haiku about becoming a mother: *hummingbird shadow / in the midst of motherhood / I forget myself*. I enjoyed this collection very much and passed it on to my daughter who recently become a mother herself. She appreciated the complex mix of emotions evident in *heavy scent /*

of lavender and rose / postpartum as well as the simple everyday realities such as *laundry day / his clothes too small / to fold*. I especially liked the quiet, slightly restless moment conveyed in this haiku: *loneliness / I bump into the wind chime / on purpose*. The motherhood haiku in this collection are honest and real.

Dust Devils: The Red Moon Anthology of English-Language Haiku 2016 ed. by Jim Kacian and the editorial board (2017, Red Moon Press, Winchester VA) 182 pages, 5½×8¼", perfectbound. ISBN 978-1-936848-80-5. \$15 from redmoonpress.com

Dust Devils is the 21st annual anthology in the Red Moon Anthology series. This collection includes 173 haiku & senryu, 8 linked forms (haibun, renku, sequences), and 5 essays. It is intended to be a "reader's digest" of selected examples of the best English haiku-related work published in 2016. Ten editorial board members nominate works that are reviewed and selected for the anthology. Three of the essays were originally presented at Haiku North America 2015 including Susan Antolin's "Haiku Aesthetics: A Look at Understatement" and "Teaching Haiku in American Higher Education" by Randy Brooks. Jim Kacian's essay "Realism is Dead (and Always Was)" is followed by David Landis Barnhill's "A Reply to Jim Kacian's 'Realism is Dead (and Always Was)'" One of my favorite haibun published this year is "We Regret to Inform You" by Kyle D. Craig, which features a litany of things gone wrong, followed by the haiku *snow storm / grocery store shelves / out of milk*. This anthology also includes vincent tripi's haiku *never / just one wildflower / meditation spot* and Debbie Strange's *lilac buds / no one notices / the bruises*. Also especially appropriate in a year of political debate regarding immigration is Rita Odeh's outstanding haiku *some seeds / in his pockets... / the refugee*.

Journeys 2017: An Anthology of International Haibun ed. by Angelee Deodhar (2017, Chandigarh, India) 390 pages, 6×9", perfectbound. ISBN 978-1-5413-8703-4. \$25 from amazon.com

Journeys 2017 is the third anthology of haibun collected by Angelee Deodhar. This is the largest edition, including 133 haibun by 22 contemporary haibun writers and 6 early “adaptors” of haibun in English including works by John Ashbury, Jerry Kilbride, Kenneth C. Leibman, Paul F. Schmidt, Edith Shiffert, and Rod Willmot. *Journeys 2017* also includes prose excerpts and haibun from Japanese authors Saigyō, Sōchō, Bashō, Issa, Chodō, and Shiki. The collection concludes with a translation of “Slokan Diary” written by a Japanese woman in a Canadian internment camp during World War II. Aspiring haibun writers will find Jeffrey Woodward’s brief essay, “Form in Haibun: An Outline” very helpful. In the introduction, Rich Youmans writes: “the true genius of this series” is “to present the genre in all its chaotic volatility and inchoate promise, so that we can come to a better understanding of not just where the haibun is, but where it can go.” Available for only \$25, *Journeys 2017* is an outstanding collection of English-language resources on haibun, including an extensive collection of high-quality English haibun.

Knots of Sand / Cylymau Tywod by John Rowlands (2017, Alba Publishing, Uxbridge, UK) 118 pages, 5¾×8¼”, perfectbound. ISBN 978-1-910185-59-9. \$15 from AlbaPublishing.com

Knots of Sand is John Rowlands’ third collection of haiku. As a poet and painter Rowlands has an excellent eye for the found art of nature, as evidenced by the intriguing black and white photographs interspersed throughout the collection. His haiku also portray an intuition of discovery—observing something ordinary that leads to noticing something beyond the immediate perception, as in: *spring / the insistence / of a wren*. Many of the haiku are in both Welsh and English. His haiku usually establish a clear scene, then invite the reader to seek or discover the hidden connections. For example in *promenade / the flap of flags / and flip flops*, the haiku starts with sounds but expands into the stiff breeze coming off the ocean. I’ll close with a favorite haiku: *calm sea / we slip into / our liquid selves*.

Old Pond: The Art of Haiku ed. by Clysta Seney (2016, Yuki Teikei Haiku Society, Santa Clara CA) 80 pages, 6×9", perfectbound. ISBN 978-1-36522235-1. \$10 from lulu.com

Old Pond: The Art of Haiku is a collection of 17 craft discussions on haiku collected from the archives of the Yuki Teikei Haiku Society (YTHS). These short discussions were originally published from 1995 to 1998 in *Geppo*, the society's newsletter. These reprints provide a glimpse of YTHS poetics from the 1990's on topics including traditional haiku, form, place, line, word order, image, *kigo*, and observation. Featured authors include key leaders of YTHS: Patricia J. Machmiller, Jerry Ball, Alex and Alice Benedict, D. Claire Gallagher, and Jane Reichhold. Other well-known contributors include Paul O. Williams, Margaret Chula, Francine Porad, Christopher Herold, H.F. Noyes, Jim Kacian, Ebba Story, Carol Conti-Entin, and Michael Dylan Welch. One of the most interesting discussions is Margaret Chula's suggestions on effective line breaks in English-language haiku.

Of This World: 48 Haibun by Stella Pierides (2017, Red Moon Press, Winchester VA) 122 pages, 6×9", perfectbound. ISBN 978-1-936848-80-5. \$15 from redmoonpress.com

Stella Pierides is an accomplished fiction writer as well as poet, which is evident from the careful crafting of narrators' voices throughout *Of This World: 48 Haibun*. Some haibun writers load their prose with dense imagery such that it resembles a prose poem, followed by a prosaic haiku. However, in Pierides' haibun, each haiku extends, not merely repeats, what has already been expressed in the prose. I also like the layout of this collection, with all haibun presented on the recto pages, and the verso pages blank. This layout gives the reader space and time to settle in with one haibun at a time. With a variety of approaches and topics, it is clear that *Of This World* is not a collection of haibun "about me" but rather a collection that asks us to consider, ponder, reflect, and see things in a new light. It is a collection of narrator voices, positioning us to see the

human condition, and allowing us to enter into each perspective. Her various narrators let us establish a relationship with each unique voice, and depending on the voice and topic, this allows us to construct our own imaginary closeness or distance. One of my favorite haibun is “Replacement Child,” which starts with the refrain, “If you are a replacement child, you are born to parents hoping to heal the loss of a child who died earlier” and ends with the haiku *old photos / the dust never / settles*. This is an outstanding collection of haibun worthy of study and imitation by those seeking to better understand this literary art.

Outside the Garden by Mike Dillon (2017, Red Moon Press, Winchester VA) 58 pages, 6×9”, perfectbound. ISBN 978-1-936848-81-2. \$15 from redmoonpress.com

According to the short biography in *Outside the Garden*, Mike Dillon grew up on Bainbridge Island and has lived for more than three decades in Indianola, a small town on the Puget Sound northwest of Seattle. This third collection of his haiku is organized to follow the Pacific Northwest seasons. He states that “If not all are strictly ‘nature’ haiku, they aim in that direction: to check the human ego at the door.” While his haiku are not “all about me,” they certainly embrace the human experience on the edges of civilized nature, outside the garden. Following are sample haiku from each season. Summer: *their faces / around the last bonfire / Milky Way*; Autumn: *the last light goes out / in the old library / wind-polished stars*; Winter: *beaver lodge / of sticks and stones / it begins to snow*; Spring: *graveyard bench / worn smooth / the dogwood in bloom*.

Small Clouds: In Memory of Jane Reichhold 1937–2016 by Iza Boa Nyx (2016, Castle Valley UT) 60 pages, 5½×8½”, perfectbound. ISBN 978-1540568397. \$10 from amazon.com

Jane Reichhold was a significant contributor to the haiku and tanka community for over thirty years as a writer, teacher, publisher, and mentor. She and her husband, Werner, promoted the

development of all linked forms of writing through the journal *Lynx*. Iza Boa Nyx wrote *Small Clouds* as a haiku diary—creating a touching tribute to her mother, Jane Reichhold, who died July 28, 2016. This book is an intimate memoir of personal reflections and a form of self-therapy as the author seeks both to deal with the loss while celebrating her mother’s life and accomplishments as a poet. As a personal chronicle, the goal is not to collect only her best haiku and tanka, but rather to share her creative journey in seeking some resolution and understanding. In this collection, it is evident that Iza Nyx clearly learned from her mother’s example to share her inner voice with us. Some of the haiku are matter-of-fact: *old sea / a poet jumps into / silence*, which describes Jane’s death. Others, such as *mountains / keeping the recluse / company*, show a deeper understanding of the power of haiku to connect the inner and outer selves. Nyx concludes with a better understanding of her mother’s work as a literary artist and her place in the broader haiku community. She writes, “Looking through her website only begins to hint at the rich dialogue, interactions, and friendships that she fostered with poets and open hearts all over the world. And all along I thought that she had lived a very reclusive life! It leaves me with a deep sense of awe and love for a woman that I always wanted to know better. . . . It is rare that a mother has touched the lives of so many people, who hold her in deep affection. I consider all of these people my extended family. More than you can ever know, it is you who are holding her memory alive and carrying on her vision”. *Small Clouds* is a wonderful memorial.

Waking and Dream by Glenn G. Coats (2017, Red Moon Press, Winchester VA) 128 pages, 6×9”, perfectbound. ISBN 978-1-936848-82-9. \$15 from redmoonpress.com

Waking and Dream is Glenn G. Coats’ third collection of haibun. Although not a chronological narrative, the haibun have an authenticity that comes from writing about his life and region. The haibun are organized into six sections: By the Banks of Saint Johns, A Rustle of Leaves, Milagros, Impulse or Desire, Absent

Geese, and Increments. The first four sections are written with a nostalgic narrator, recalling memories from boyhood, teenage days, first dates, and romance. I read these as autobiographical vignettes. For example, in “Stone Fruit” Coats writes about a cashier: “I work with her at the Food Lion. The girl is pale as a ghost. Tells me she is allergic to anything that swims.” The haibun ends with this haiku: *moonlit lawn / she blows a moth / from her arm*. The section titled Absent Geese consists of haibun written as free-verse poems ending with a haiku. Overall, I read these well-crafted haibun as thoughtful, creative nonfiction with a closely linked haiku, written in the same atmosphere and tone as the prose.

The Windbreak Pine: New and Uncollected Haiku 1985–2015 by Wally Swist (2016, Snapshot Press, Ormskirk, UK) 96 pages, 5×7¾”, perfectbound. ISBN 978-1-903543-42-9. \$25 from snapshotpress.co.uk

The Windbreak Pine: New and Uncollected Haiku 1985–2015 is Wally Swist’s second major collection of haiku from over 30 years of writing. Swist’s haiku are pure images of perception, but they are not “objective haiku” written merely to describe dead things and scenic places. His poems celebrate a vibrant, ephemeral livingness worthy of being expressed as a haiku. Although Swist has explored minimalist and one-line haiku in the past, this collection presents what I would call “full bodied” haiku that allow for full expression. Note the long phrases in this excellent haiku: *morning mist rises from the mountain / new leaves of birch trees / shaping the wind*. Throughout the collection, Swist gives us haiku without commentary or emotional outburst or poetic embellishment. The haiku are not ego-centric. They are nature haiku with just a hint of human presence: *roar of the falls... / the plunge pool’s ripples / vibrating with light*. Swist excels at haiku in this tradition of the implied universal human perceiver. This is a collection of well-polished haiku, carefully crafted with exact detail, precisely chosen words, and steadfast focus on whatever

catches our attention: *the cold night long— / from the barn's rafters / a squeaking of bats*. Having praised Swist for staying out of his haiku, I must admit that a personal favorite from the collection is one in which Wally makes an unusual cameo appearance: *horse tracks up the mountain — / following with / my crooked walking stick*.

ERRATA

In *Frogpond* 40:1, on page 66, these credits should have read:

George Swede, *Toronto, ON: issues 31:1, 31:2, 31:3, 32:1, 32:2, 32:3, 33:1, 33:2, 33:3, 34:1, 34:2, 34:3, 35:1, 2008–2012.*

