

winter wind —	in the sycamore grove,
the old dying furnace	beer bottle caps
our only hope	staring at the stars

This book of seventy-eight haibun merits many readings. The stories will touch you, shake you, and make you think, wonder, and look at the world and your own life differently. But, as the humble poet asserts in the haibun “Mud and Beer,” “sometimes I think the stains on my pillow tell the stories more sharply than any of my poems.” ■

REVIEWED BY JEROME BERGLUND

Teaching and Learning Haiku in English by David McMurray (University of Kagoshima, Fujiki Printing: 2022). 148 pages, 7" x 10". Red cloth with gold titles, hardcover. ISBN: 978-4-9901352-66-6. *Teaching and Learning Haiku in English* is available in Japan from the Kinokuniya Book Center's e-mail: keoo@kinokuniya.co.jp. The book can also be shipped to U.S. and Canadian postal addresses using PayPal to David McMurray (e-mail: mcmurray@int.iuk.ac.jp).

Novices and experts alike should be thrilled to learn that David McMurray has recently published a highly accessible and elegantly relayed text, *Teaching and Learning Haiku in English*. The book can be instrumental towards helping clarify one's understanding of haiku's English applications, for personal usage as well as how such concepts may be communicated effectually to enhance the student's comprehension and practical application in the classroom. *Teaching and Learning* does not constrain its focus merely to work from European and American English practitioners. From his fruitful editorial connection, associations, and acquaintance with the countless luminaries submitting writing from all around the globe, McMurray frequently exhibits and recounts striking examples of English haiku from Africa, South America, India, and many other places worldwide.

McMurray is one of the foremost experts in this deceptively nuanced poetry and a proponent of its continual adaptation across languages and cultures. The Canadian-born author is presently teaching in Japan at the University of Kagoshima, and he has simultaneously been

editing the internationally-beloved column devoted to haiku in the *Asahi Shimbun* newspaper that boasts a circulation of six million subscribers, with the third largest print circulation on earth.

McMurray's book is a gorgeous piece of art in itself, from the sparkling embossed titles on the cover and back to the countless stunning photo haiku and many other edifying illustrations which accompany the material throughout. Of the photo haiku, McMurray comments, "photo-haiku can be considered a form of meditation. A Zen-haiku poet does not look at an apple, but looks as an apple." McMurray's approach is so wide and diverse with a range of interdisciplinary expertise that readers will be amazed to see all the different angles and the many sundry lenses with which he examines the English haiku form so constructively. He presents his findings in a manner that is immensely beneficial for students and teachers at all levels of proficiency and scholarship, from elementary school through university systems.

There is such a wealth of useful information worth celebrating in this guide. Standouts include McMurray's articulation and elucidation of English *kireji* (e.g., ". . . ellipsis . . . elicit a magical response in the reader . . . ; in haiku typically suggest contemplation, or a delay in thought before the next line becomes clear; in the 17th century, 'ellipses were referred to as 'eclipses' that heralded a brief darkness; His relating of Ernest Hemingway's pioneering usage of that potent strategy is also not to be missed!) and seasonal *kigo* (e.g., "There are particular times of the year when the poet can fully express the true nature of these objects . . ."), which are must-reads. McMurray's analysis contains positively riveting revelations and conceptualizing that could be of integral aid to every English haiku writer. His broader philosophical and psychological analyses—including contexts of individualist-versus-collectivist cultures, as well as how unique distinctions drive disparate trends, demonstrating "remarkable contrast" in content and focusing within parallel poetry traditions—are just fascinating and important treatises worth recognition and widespread dissemination.

In a social and environmental advocacy sense, the section on how "poetry is a simpler way to better communicate science to the

public” is also spectacularly captivating and advantageous. In-depth chronicling of haiku’s ever-shifting relationship to humans and industry demonstrates how humankind can help inform and improve technology, serve as a convincing proponent and steward, and provide formidable platforms for efforts towards conservation and initiatives to defend and preserve the planet. McMurray has been quoted in *The Economist*, bemoaning the adverse impacts of season creep on intangible cultural heritage in critical ways which promote our species’ cumulative interests.

The meticulous detailing McMurray provides recounting his personal experiences—collaborating with major hotel chains and tea manufacturers to incorporate poetry into deeply meaningful and prominent branding and design purposes in astonishingly visible applications supporting different commercial ventures—are quite gripping to behold and provide rousing testament to the continued relevance and lucrative potential writing may still have.

McMurray also includes phenomenally useful subsections with a discerning, insider’s perspective on haiku publishing, contest execution (including the etiquette of judging and critique), sharing via academic societies and worldwide ambassadorship, and teaching.

Encompassing decades of exciting, informative exercise and experiences from many surprising angles, this is a book whose merits cannot be overestimated. It is well worth adding to your personal collection. Its immaculate craftsmanship further makes it an ideal, invariably treasured gift for that haiku enthusiast in your life. □■

BRIEFLY REVIEWED BY RANDY BROOKS

Interchange haiku, prose & photos by Tom Clausen and Michael Dudley (Independently published: 2022). 89 pages, 5" x 8". Matte color covers, perfect softbound. ISBN: 9798831268720. \$12 from online booksellers.

For several years, Tom Clausen has managed the Mann Library Daily Haiku at Cornell University in Ithaca, New York. Originally featuring a daily haiku in the library’s elevator, this popular exhibit