

# HAIKU CANADA REVIEW

last leaved tree  
a ginkgo all yellow  
in stillness

*Marshall Hryciuk*



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## HAIKU CANADA ANNUAL HAIKU CONTEST

**The Betty Drevniok Award 2007.** Haiku Canada established this competition in memory of Betty Drevniok, Past President of the society. With the exception of members of the executive of Haiku Canada, the contest is open to everyone, including Regional Coordinators of HC. Haiku must be unpublished and not under consideration elsewhere. A flat fee of \$5 Cdn (in Canada) or \$5 US (for entries outside Canada) for up to 3 haiku is payable to Haiku Canada. Note: 3 haiku, not more. Each haiku must be typed or neatly printed on each of three 3X5 cards; one card must include the author's name, address and phone number in the upper corner, while the other two must contain no identifying marks. Winners will be announced at the Annual General Meeting in May 2006. First Prize \$100; Second Prize \$50; Third Prize \$25 for haiku. The top ten poems will be published in a Haiku Canada Sheet and distributed with the Haiku Canada Anthology. No entries will be returned. If you are NOT a member of Haiku Canada and wish a copy of the broadsheet with the winning haiku, include a SASE (business size, Cdn stamps) or a SAE and \$1 for postage. Send entries to The Betty Drevniok Award, c/o Ann Goldring, 5 Cooks Dr., POB 97, Leaskdale, Ontario, Canada, L0C 1C0. **Postmark Deadline: Nov. 30, 2007**

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Illustrations: cover & page 37 by *Marje A. Dyck*; page 39 by Dorothy Howard. Sheets this issue: *a summer breeze* by *Haiku Deer Park*, and *Her Garden's Gift* written in response to an session led by *Angela Leuck* at the 2007 HC Weekend.

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## From the Editor . . .

Haiku and related forms are welcome from both members and non members. Tanka, haiga, essays, interviews, letters and reviews are also sought. For submission details and changes see the inside cover of each issue.

One important change to note is in the annual Betty Drevniok Award as noted on the website: *After November 30, 2007, the next annual Betty Drevniok Award contest will have a deadline of February 14, 2008. The deadline is being moved forward to shorten the time haiku are held before the May announcement of winners. This means the 2007 and 2008 contests will happen in rapid succession. After this switch, the deadline will remain February 14th of each year.*

May your world be haiku filled.

Yours all seasons,

## Haiku Plus . . .

more casualties  
in Afghanistan  
I deadhead roses

*Winona Baker*

kidney stone –  
Old Salem  
thunder and rain

*Janick Belleau*

contest broadsheet  
winning haiku poets  
ignore rules

*Sheila Bello*

golfing Summer  
another layer of paint  
flakes off the fence

*Pat Benedict*

starlight  
since last night closer  
to journey's end

*Michele Root-Bernstein*

Hidden within morning mist –  
mountains

*Frances Mary Bishop*

subwoofer's thump –  
I count the seconds  
from flash to thunder

*izak bouwer*

hiding from me  
the robin  
but not its song

*Dina E. Cox*

church wedding  
I remember his first  
and second

*Anne LB Davidson*

The unimposing pond  
She scars the woods  
With so many competing voices

*Darnell Dean*

Photographer  
Ansel Adams black and white  
cactus – touchable

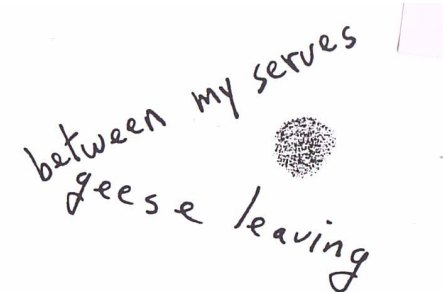
*Charalene Denton*

crescent moon  
sparkling Venus  
before there were words

*Muriel Ford*

alphabet soup –  
after supper  
I write

*Alice Frampton*



*Marco Fraticelli*

secretarry

*Sandra Fuhringer*

upside-down  
my day at a glance  
through the goblet

shore sounds  
the 4:30 from wherever  
stretching the distance

*Lin Geary*

the colorful lights  
of the state trooper's car—  
autumn turnpike

church parking lot—  
a hedge of thorns surrounds  
the April sky

state park in blossom—  
workmen polish  
the somber face of Grant

*Barry George*

season's greetings  
from a real estate agent  
cold night

gliding  
away from mother's frown  
carousel

*Irene Golas*

summer lightning  
the bourbon glows in my glass  
i toast the thunder

Arch Haslett

from here before the apples...  
palest pinks blues and greens  
k a l e i d o s c o p e

*Lana Holmes*

torrential winds  
Halloween linens billow  
through twists of leaves

sweeter than its fruit  
late  
sweet-pea blossom

*Marshall Hryciuk*

throwaways  
that's too heavy that too light  
that's too dark that too bright

*Brenda Hurn*

funeral procession –  
a row of birds  
on the power line

*Tim Jamieson*

new soccer cleats  
a boy kicks clay clumps  
on the sideline

between the goal posts  
wave after wave  
of wild grass

*Hans Jongman*

on the sidewalk  
a shadow bee  
in the shadow cosmos

the clink as the crow  
lands on the eavestrough  
leaf shadows

*Philomene Kocher*

pale bodies  
soaking up the sun –  
white birch

"Fresh Paint" sign  
blows past  
the silver birch

*Angela Leuck*

dragonfly's  
dead

wings'  
countless  
cells

garden's

island

stone

*john martone*

life  
then  
eternity

*McMurtagh*

first speaker –  
I look at my hands  
and see my age

last speaker of the day –  
we applaud  
for not listening

*Mike Montreuil*

wilderness trail  
or a place where the grass  
doesn't grow

*Joanne Morcom*

ghost town  
the cemetery  
well tended

*Joanne Morcom*

after Robert Frost took  
the less travelled road  
I'll go right too

*Michael O. Nowlan*

misty moon –  
a boatman's song  
lost at sea

clouds fill the lake –  
the inverted world teeters  
with one puff of breeze

sickroom window –  
still clinging to the orchard  
ripe grape clusters

*H. F. Noyes*

day before Christmas –  
crow on a lamppost  
caws at the sun

*Brent Partridge*

cutting my short hair  
shorter  
summer

*Nancy Prasad*

loaded with snapper  
a row boat buckets  
beyond the surf

sleeping children –  
a red-stained shoji screen  
shuts out the world

*Patricia Prime*

home from the hospital  
a mosquito tries  
to draw my blood

*John Quinnett*

Veracruz  
wondering if the waiter's OK  
is our OK

evening square  
in the mariachi's lull  
a singing blackbird

right up to  
the little wooden fence  
white-blossomed weeds

*Bruce Ross*

november rain  
the bank's letter  
begs me to borrow

cloud billows  
white koi just beneath  
just as slow

not quite spring  
a rushing sound  
from the manhole

*Grant Savage*

bear scat  
a whole  
blueberry

begonia  
bee  
being

*George Swede*

after sundown  
a floating beach-ball  
holds the eye a little longer

*b. weiler*

letting go  
in the heat of it  
override pear

*Jeffrey Winke*

§

*IN MEMORY*

***Maureen Claude***  
1953 -2007

long-awaited breeze  
even the ferns  
fan themselves

*Maureen Claude*  
(rain song, HC Anthology 2006)

***L. A. Davidson***  
1917 - 2007

at the island cafe  
voices sink to a murmur  
the sun going down

*L.A. Davidson*  
(HC Anthology 2007)

## Haibun . . .

Here at the cabin, I now keep the hours of the hermit thrush. He has a big job. He sings in the evening until the sky is almost completely dark. At the first trace of light, around 4:00 AM, he's at his post again, singing in the morning. I don't mind. This bird was born to sing. I understand. I also sing. I never see him. He is a hermit, hiding somewhere in the thick leaves of a big maple. He's all voice, all liquid notes, tumbling from the trees like a waterfall.

morning  
the bird's song  
in my voice

*Munira Judith Avinger*

§

## Leaving Saskatchewan

During the depression my parents camped with six children, ages three to fifteen, from Saskatchewan to B C's west coast. Our burdened 26 Model T Ford started with dad at the wheel while my thirteen year old brother Hector turned the crank. The car often coughed and sputtered before starting. He'd jump on the running board and often ride there for awhile before climbing in the back seat. We'd left a drought-ridden farm to move to what our parents called the Promised Land. A place where cherries, plums, apples and peaches could be picked from trees. A place something like the one in a song called *The Big Rock Candy Mountain*. It was one we sang on the journey; omitting or humming some of the verses mentioning whiskey; as mother didn't drink.. The Ford carried us over the flat prairie where you could see for miles. One day as some of us played 'I spy 'in the back seat we saw something on the horizon that silenced us.

Dad said, "There's your Rocky Mountains." We drove in silence until dad parked and we gazed.

on the horizon  
the Rockies in sunlight  
Ooo-oo-oo that's all

*Winona Baker*

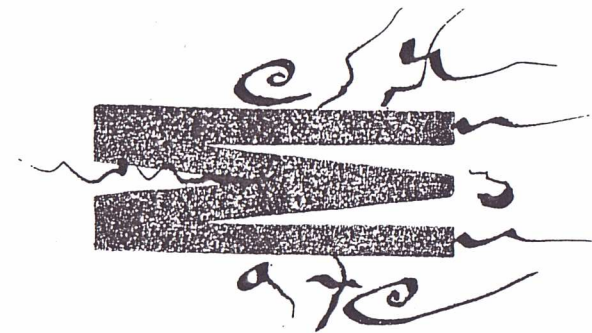
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## Only Wind

It's a thing with me – an open door or an open window even when temps lower themselves to the minus twenties. It just feels so good, to allow the fresh outdoors within. . .

The landlord grins  
“want me to help you  
close the bedroom window?”

*Liz fenn*



*John M. Bennett*



## Haïkus du Fleuve

colligés par *Micheline Beaudry*

coucher du soleil  
un castor traverse le lac  
en ligne droite

lilas laurentidiens  
fleuris un mois plus tard  
qu'en ville

le pic-bois  
ne répète qu'une mélodie  
unique

*Bernard Antoun*

(Extraits de *Laurentides*, éd. Humanitas, 2004)

la rose trémière ses  
b  
o  
u  
t en hauteur  
o  
n  
s  
le criquet  
b  
a  
i  
s  
se le ton

il ne neige pas encore  
sur la table, le porto boit  
le soleil du matin

crépuscule rosé  
ses reflets dans le matin  
à marée basse

*Micheline Beaudry*

visite à grand-mère  
sous le lit un seul soulier  
soir de fin d'automne

dimanche d'hiver  
dans la théière Shin Cha  
un parfum de rose

sur le parvis  
de la cathédrale à Reims  
la fillette baise  
les dalles

*Janick Belleau*

la route découpe  
une forêt de maïs  
soupçon d'horizon

le vieil escalier  
mène encore au poulailler  
mon père n'est plus

danse des rideaux  
devant la fenêtre ouverte  
chaton hume l'air

*Huguette Ducharme*

Champs de lavande  
se marient à l'infini  
au bleu ciel

Fourmis en ligne –  
Vacances de la construction  
aux frontières

Pique-nique au vent  
avec les cerfs-volants –  
Pois verts s'envolent

*Liette Janelle*

ma fille sent bon  
dans ses cheveux noirs le blanc  
du tout premier lys

canicule  
rien ne bouge  
sauf la sueur

*(Gong, hors série, # 2 oct. 2005)*

la bouilloire fume  
sur la vitre de givre  
l'hiver disparaît

*Anne-Marie Labelle*

Février  
le cardinal rouge  
siffle sa femelle

Le froid s'installe  
mes fenêtres se givrent  
tableaux monochromes

Printemps  
l'eau gargouille  
secrète sous la neige

*Hélène Larocque-Nolin*

En route vers Québec  
un champ vert, un jaune, un vert  
et puis – ce champ bleu

Enfin l'âge d'or  
la carte de crédit aussi  
et Nice and Easy

Au pied de mon lit  
aussi grande que des chaloupes  
ta paire de souliers

*Line Michaud*

des nuages  
de gauche à droite –  
la journée trop longue

parc de ville –  
les canards ensemble  
photo du dimanche

un seul nuage dans le ciel –  
on annonce la pluie pour demain

*Mike Montreuil*

Cent étoiles  
la sente étroite  
du bout des Pouilles

Le cri intermittent  
de deux arbres  
tronc contre tronc

par la fenêtre noire un fonds incessant d'océan

*Daniel Py*

pluie et soleil  
au retour de Baie-Comeau  
six arcs-en-ciel

un fragment d'été  
à l'heure mangue et aubergine  
la cigale chante

(calendrier en photos 2007 )

après la pluie  
un oiseau monte une marche  
ver au bec

*Lise Robert*

Un lever tardif  
ce sept juillet 2007  
hibiscus sans fleur

Un homme rit seul  
Je ne vois pas son livre  
Le bar se remplit

Brise de printemps  
Marcher entre les volutes  
Des fumeurs urbains

*Patrick Simon*

fraîcheur du matin  
dans ma vigne aux raisins bleus  
une grive solitaire

marcher à nouveau  
sur mes chemins d'enfant  
si courts maintenant

encore ces pigeons!  
quelque part j'ai lu qu'on peut  
en faire du ragoût

*Monika Thoma-Petit*

lever du jour  
le battement de diesel  
d'un train lourd

vent de terre  
l'odeur de bois coupé  
de l'usine à papier

Charlevoix  
dans la pluie les couleurs passées  
du chemin du retour

*Serge Tomé*

loin du trou la balle de g o o o ol f

*Jessica Tremblay*

## Essays . . .

### Senryu

*Dina E. Cox*

*The following is a talk given at the Haiku Canada Weekend, Ottawa, May 2007*

I'd like to begin by bringing up haiku, not by way of comparison, but because (apart from the fact that it's hard to get away from in any discussion of senryu) Jim Kacian in an online essay "When Haiku Was Poetry, First Western Responses to Haiku in English," makes some remarks that I believe can be equally applied to a study of senryu. He writes:

"It does require some knowledge of the genre to understand it, not the least reason being that in its brevity, it requires the entirety of the genre to provide context.... In no other genre is it more important to know what has been done before in this topic, in this fashion."

Jim says haiku, and I will add, perhaps even more so, senryu, requires of the poet the "freedom to explore the genre" as well as "the homogeneity brought on from understanding the practice of the genre throughout the years." I couldn't agree more....

When I first started thinking of senryu as something apart from haiku, my thoughts mostly took the form of questions. Before that I had been happy, and perhaps lazy enough, to take the default position and lump both together under the easy title of haiku. And why not? In form at least, they might be twins, albeit fraternal ones.

Well, why not indeed? Suddenly I was full of questions: How is senryu different from haiku? Some senryu read like clever sayings, or even aphorisms, some even come across as puns. How can that even be poetry? Which came first, as

if answering that would automatically tell you which is more true, more valid as a poetry form? Does senryu always have to be humorous? Is it true that it must never have a nature reference? The questions read like a gossip column and are almost beyond number; the answers are even more elusive and at times downright confusing.

I'd like to answer, or at least make some of these questions obsolete, by taking a few minutes to look at the origins of senryu, and give you a capsulized look at its history.

In 1694 Matsuo Basho wrote, probably with his followers in mind:

Do not resemble me –  
Never be like a musk melon  
Cut in two identical halves.

He was exhorting his followers and disciples not to merely attempt to imitate him, but to venture out with their own voices, and write better and more original haiku. To their credit they tried, but after Basho's death in 1694, for a long while, there was a dearth of good haiku. Over time, haiku deteriorated significantly in quality. Haiku-like verse continued to be written, but it just didn't live up to the standards set by Basho.

What did capture the people's imagination however, was a variation of linked verse, a game called *maekuzuke*, a form of verse-capping. In it a master announces the *maeku* or title verse of two lines (7-7) and contestants were asked to provide the *tsukeku*, the verse to follow it and make a good poetic sequence. *Maekuzuke* was very popular in the 17th century, and into the 18th. In 1757 a gentleman in Edo, the head official of the ward he lived in, took an interest in collecting the *tsukeku* written in this game. His name was Karai Hachiemon (1718-1790), but he soon became known by his nickname, *Senryu*, meaning "river willow." Eventually the added verse, or the *tsukeku*, became known also, as *senryu*.

*Senryu* spent much of his life collecting these verses, and

became the best known maekuzuke master. It is estimated he is responsible for the collection of more than 2.3 million such verses in his lifetime. Over time they began to be valued independently of the inciting verse, the maeku, and his name continued to be associated with them.

Often the maeku was made simple and repetitive to allow more freedom to the tsukeku writer. An example (taken from Makoto Ueda's book *Light Verse from the Floating World*) offers the maeku:

just in case it should happen  
just in case it should happen

One response:

at the teahouse  
he puffs rings of smoke  
all day long

Another response: (gold mine)

men all but naked  
and a man with a club  
in the hills of Sado

Maekuzuke contests proliferated throughout Japan. As early as 1693 one such contest received more than 10,000 entries. However, a proliferation of maekuzuke contests before Senryu arrived on the scene, caused some mediocrity, and few really outstanding verses emerged before Senryu began holding contests. He had an excellent critical sense and soon developed a following. He was respected for his maeku and as a contest judge, so he attracted many poets eager to write good capping verses.

Senryu preferred his contests to be redolent of Edo (now Tokyo), its life and culture, which leant to the results a vigorous, down-to-earth style, full of daily life and all the pleasures of the city. There were many different sorts of verse-capping contests, collectively known as zappai, and although humorous verse and sportive verse games were not new, the roots of senryu as we have come to know it, lie largely in these maekuzuke contests, and most specifically,

in the efforts of Senryu as maekuzuke master.

Senryu's first maekezuke contest was held in September 1757 and there were only 207 entries. Senryu chose 13 winning verses. Ten days later his contest garnered 598 entries. By November 1762 there were 10,000 entries, and by November 1779, over 25,000!

[His regular contests were held at 10 day intervals over the autumn and winter of each year - Ueda p. 9] Senryu's success as maekezuke master or tenja was helped in 1765 by the publishing of the first verse collection of winning tsukeku chosen by Senryu, called Yanagidaru meaning "The Willow Barrel."

To make the reading easier, the editor, Goryoken Arubeshi, printed only the response verse, the tsukeku or as it was to become known, and as I will refer to it, the senryu. He explained his choice this way: "I have selected verses that could be easily understood by themselves." The Yanagidaru continued to be published at least yearly, after Senryu's death in 1790; the 167th and last volume being published in 1838. After this point the quality of senryu began to decline as they became more pedantic and forced, because of their sheer proliferation which fostered mediocrity, and as censorship started to rear its ugly head as the Shogunate began to restrict publication.

Most of these pre-modern senryu were anonymous. Writers of senryu belonged to writers' groups, and the senryu were submitted to the secretary of the group who removed the names before he submitted them to the maekuzuke master for selection. Thus, only a few pre-modern Japanese senryu can be identified by author.

The best senryu had evolved into a form which made penetrating observations on the nature of man and the world. Few women wrote them; many senryu were crude and vulgar, and considered unladylike. Humour was frequently present. For the 18th century Edo townsmen (plebian) and samurai who did write them, senryu were written mostly for entertainment.

Makoto Ueda (*Light Verse from the Floating World*) tells

us "The raison d'être of senryu lies in its value as popular literature." As time and politics changed, senryu satirized doctors, priests, corrupt government, maid servants, cuckolded husbands, and the samurai themselves. In Edo during its height (senryu) there were at least two men for every woman, and this was reflected in the society (and the poetry) of the time. Women's place was in the home; men frequented the Yoshiwara or pleasure districts; it was a warrior society, a feudal society with all the restrictions that pertain to that; often it was only through poetry, and through senryu specifically, that people could get relief from the stresses of daily life.

Ueda quotes an essayist of the time, Ogawa Akimichi, as saying senryu is "playful verse that comments on human behaviours . . . all the other matters that make up this life on earth."

At its zenith, Edo townsmen wrote senryu for entertainment; they didn't care how it was classified, or even if it was poetry (in the way we think of poetry). It was senryu and that's all that mattered. Vignettes, often biting, of daily life. Not unlike a Gahan Wilson or a Gary Larsen Far Side cartoon. Shakespeare, writing away in his Elizabethan world, would have appreciated these unique little gems. Not always humorous as we might think of it, their senryu were often satirical, ridiculing, and even, serious. The common thread however, was that they dealt with human foibles, the comedy-tragedy of the human condition. For Edo townspeople living in a feudal society, they provided a safe way of expressing themselves, and were tied to the society that spawned them. (analogy, Negro Spirituals during the time of Slavery)

Samples (from *Light Verse*):

a last resort  
the samurai puts his soul (sword)  
in pawn [Y39]

samurai's quarrel  
doesn't end, until it produces  
two widows [Y4]  
professional smile  
of the mortician's wife  
a look of grief [YS3]

FLASH FORWARD – That's not the end of it. After the Meiji Restoration of 1868, and the infusion of Western culture into Japanese life, the Japanese, tired of the restrictions and what they saw as tiredness of senryu itself, looked for ways of modernizing it. Journalists began to use senryu to lampoon current political and social events through satire, as the 19th century drew to a close. In 1903 *The Outline of Senryu* was published to promote the return of the free spirit as in the early senryu collected in the Yanagidaru volumes. In 1904 a magazine called simply, *Senryu*, was begun. Senryu groups began to flourish again until by 1935 almost all newspapers sported senryu columns. Of over 200 newspapers, only 12 did not have one.

Theories of what senryu was proliferated. It was used at one end of the spectrum to promote socialism and communism. The depression that ensued after the first Great War ensured a political aspect to the 'new' senryu. Morita Katsuju (*Light Verse*) wrote:

a labor strike –  
the chain is loosened  
by a few inches

During the war between Japan and China, Tsuru Akira wrote in 1937 (*Light Verse*):

no arms or legs  
they turned the man into a log  
before sending him home

for which he was arrested and jailed. Suddenly a climate of

ensorship became more severe, especially after Japan entered the War in 1941, and all literature was forced to promote government policies.

As a reaction to so much restriction, immediately following World War II writers of senryu experienced a great relief, and there was a tremendous movement towards both thematic and stylistic diversity. An unprecedented social change came about, and with it, senryu also changed. Personal traits of the author in senryu, romantic and free-style elements all became acceptable, even to the inclusion of the haiku spirit itself. Its long history forgotten, Japanese simply started writing their own senryu. Any topic was game. Michio wrote (*Light Verse*):

sex education –  
children look bored  
with pistils and stamens

After the verdict in the O.J. Simpson trial, a woman by the name of Ishida Sachiko (*Light Verse*) wrote:

Modern day L.A.  
also had its own version  
of Rashomon.

By 1997 there were 680 groups of senryu writers in Japan and the Tokyo newspaper Yomiuri received on average 1,000 daily submissions. Makoto Ueda writes (*Light Verse* p.40):

"Senryu will continue to be written as long as human nature remains imperfect and human society falls short of being a paradise. For our health's sake, we have to laugh."

I've not quoted many 'laughing' senryu in my talk, but over the centuries, humour was the backbone of senryu. Which brings us to today, and what we in the West like to gather under the umbrella of modern English senryu, and the recurring misconception that senryu, if it is not boldly

funny, isn't senryu, or that it is in fact "humourous haiku" or "experimental haiku" or "psychological haiku" or "political haiku" or "erotiku" or whatever you wish to call it.

I don't wish here to get into a definition of what haiku is, or even of what senryu isn't. I do ask you though, to look at senryu historically, as it was practiced for centuries in Japan, and consider the common thread. Humanity. The foibles of humanity. The tragic-comedy of the human condition. More than any other of these unique Japanese poetic forms, senryu deals exclusively with the human condition, its challenges, its longings, its humour, its ironies, its sadnesses, its great errors, all the things which comprise a life, any life. When it is written well, in addition to lightness (*karumi*) and humour (*okashimi*) it contains that element of senryu known as *ugachi*, a penetrating insight into the very mystery of life and the ways we live it. It doesn't need a season word (*kigo*) or a juxtaposition or nature at all - though it can have any and all of those. It only needs humanity. While there is room here for what we call "crossover" poems, haiku with aspects of senryu and senryu with aspects of haiku, the defining factor is in the emphasis or focus of what the poet has written.

The insightfulness of senryu usually involves humour, high, low, vulgar, ironic, buffoonery, mockery, self-mockery, satire, sarcasm, poignancy, pathos, tragedy, any or all are allowed. I will be bold enough to say that in many ways, senryu is the People's Poetry of Japanese poetic forms, whether Japanese, or Western.

BUT – Is it poetry? Is it aphorism? Is it a form of haiku? Does it even matter?

I know it seems as if I've just given you a mini-history lesson, but I do believe that to understand senryu, not unlike understanding people, you need to also know where it comes from. There are many different perspectives on what senryu 'should' be today. Poets whom I respect and admire will disagree with me. I don't think the bottom line has been determined yet. Maybe it never will. As with any poetry form over the years, change is both necessary and healthy. I

believe that in Western countries, we are in the process of discovering and refining senryu if you will, in our own image and according to our own literary perspectives and history. A good place to start is with the insights of Alan Pizzarelli and Anita Virgil, and definitely, and most importantly to broaden your own insight, do please read good examples of the genre itself. If you can get your hands on a copy of R. H. Blyth's *Japanese Life and Character in Senryu*, do! It will be worth the effort. Then and only then do I believe we can legitimately claim to speak to modern English senryu.

Have I answered my original questions, or the questions I both boldly and naively posed in the Conference blurb that was emailed to members?

What IS senryu? Is it just another kind of haiku? You'll have to answer that one for yourselves, but I will tell you that in my opinion it isn't just another form of haiku; it's not a bastard child of linked verse games; it's a genre in its own right. It's, simply, senryu!

And now I'd like to close by reading you some fine examples of senryu over the years. In the end, it's the poetry that should speak for itself.

### Senryu: a Brief Bibliography

(There are others, and senryu itself can be googled, but the books and links listed are the ones I drew upon. The authors' distinctions between haiku and senryu are not always unanimous, and I do not always agree with them.)

*Chrysanthemum*,

<http://members.aon.at/bregen/chrysanthemum/seiten/softcheese2.htm> an online magazine for modern verse forms in the tradition of Japanese short poetry, an essay by Jim Kacian titled "When Haiku Was Poetry, First Western Responses to Haiku in English," April 2007.

Email conversations with Susumu Takiguchi (U.K.) Feb. to Apr 2006.

HIROSHIGE, One Hundred Views of Edo, Dr. Mikhail Uspensky, Sirrocco, London, 2006.

*Japanese Life and Character in Senryu*, R. H. Blyth, The Hokuseido Press, Tokyo, 1960.

*Light Verse from the Floating World*, An Anthology of Premodern Japanese Senryu, Makoto Ueda, Columbia University Press, NY, 1999.

*Rustle of Bamboo Leaves*, selected haiku and other poems, Victor P. Gendrano, esp. Chapter III "Senryu and Vanguard Haiku," Susumu Takiguchi, Lulu Enterprises, Inc, NC, 2005.

*Simply Haiku*, an online magazine containing essays, interviews, and many fine samples of haiku, senryu, tanka and other short poetic forms, ed. Robert D. Wilson, at <http://www.simplyhaiku.com> for the following:

[http://www.poetrylives.com/SimplyHaiku/SHv2n6/features/Alan\\_Pizzarelli\\_Interview.html](http://www.poetrylives.com/SimplyHaiku/SHv2n6/features/Alan_Pizzarelli_Interview.html) Here Pizzarelli is interviewed by Michael McClintock in "A Western Kinsman of Haiku: an Interview with Alan Pizzarelli," November-December 2004.

[http://www.poetrylives.com/SimplyHaiku/SHv3n1/features/Anita\\_Virgil.html](http://www.poetrylives.com/SimplyHaiku/SHv3n1/features/Anita_Virgil.html) Here you will find a discussion of senryu as part of an interview conducted by Robert D. Wilson with Anita Virgil, Spring 2005.

[http://www.poetrylives.com/SimplyHaiku/SHv3n2/features/anita\\_virgil\\_interim.html](http://www.poetrylives.com/SimplyHaiku/SHv3n2/features/anita_virgil_interim.html) Here you will find an essay "Interim" by Anita Virgil which follows the progression from Basho's haiku through the general deterioration of Japanese haiku, to the flourishing of early Japanese senryu, Summer 2005.

[http://www.poetrylives.com/SimplyHaiku/SHv3n2/reprints/Pizzarelli\\_modSenryu.html](http://www.poetrylives.com/SimplyHaiku/SHv3n2/reprints/Pizzarelli_modSenryu.html) Here is an essay "Modern Senryu" by Al Pizzarelli who regularly edits senryu for the online magazine *Simply Haiku*, Summer 05.

[http://www.poetrylives.com/SimplyHaiku/SHv3n3/features/anita\\_virgil\\_senryu.html](http://www.poetrylives.com/SimplyHaiku/SHv3n3/features/anita_virgil_senryu.html) Here is an essay "Senryu" by Anita Virgil, Autumn 2005.

[http://www.poetrylives.com/SimplyHaiku/SHv3n3/senryu/senryu\\_v3n3.html](http://www.poetrylives.com/SimplyHaiku/SHv3n3/senryu/senryu_v3n3.html) In this issue the whole Senryu section is recommended for excellent examples of senryu: "Senryu," "History of Senryu" and "Alexis Rotella," ed. Al Pizzarelli, Autumn 2005.

<http://www.poetrylives.com/SimplyHaiku/SHv3n4/senryu/senryu.html> In this issue the whole Senryu section is recommended for excellent examples of senryu: "Senryu" and "Patricia Neubauer," Winter 2005.

<http://www.poetrylives.com/SimplyHaiku/SHv4n3/senryu/senryu.html> An essay by senryu editor Al Pizzarelli on the more serious side of senryu,



"The Serious Side of Senryu," Autumn 2006.

<http://www.poetrylives.com/SimplyHaiku/SHv5n1/tracks/tracks.html>  
Here, in George Swede's regular column "Tracks in the Sand" Swede offers his perspective on the distinctions between haiku and senryu in a short paragraph titled "Enigmatic distinctions between haiku and senryu," Spring 2007.

*The Haiku Anthology, Haiku and Senryu in English*, ed. Cor van den Heuval, W. W. Norton & Company, Inc, New York, NY, 1999.

*The Haiku Handbook*, esp. Chapter 15, "Beyond Haiku," William J. Higginson and Penny Harter.

*World Haiku Review* 5-1 Spring/Summer 2005, online, ed. Susumu Takiguchi, at <http://www.worldhaikureview.org> for "A Study of True Senryu: Ugachi," Susumu Takiguchi; also "Editor's Choice: The Grand Best: Selection and Commentary" by Susumu Takiguchi.

Other Links:

<http://raysweb.net/senryu/definitions.html> These are definitions of senryu. Also go from here to the link for Modern Haiku, vol 34.1, Spring 2003, where there is an essay by Hiroaki Sato, "A Brief Survey of Senryu by Women."

<http://members.tripod.com/%7EStartag/HkSenDiff.html> Here there is a short article by Elizabeth St Jacques "Haiku or Senryu? How to tell the Difference."

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men age

MAiN

*zeni b.*

*zeni b.*

## Approaching Beauty: Writing Haiku About Flowers

*Angela Leuck*

The following is based on a talk delivered at the Haiku Canada Weekend, Ottawa, May 2007. Part 2 will appear next issue.

### Part I: Spotlight on the Flower

With its strong connection to nature and the seasons, haiku is a poetic form particularly well suited to writing about flowers. Not surprisingly, the Japanese masters have a long tradition of haiku inspired by flowers and many contemporary Western poets also write on the subject. However, I believe that flowers as a subject have not been investigated as much as they could be. The following observations are meant to encourage discussion and hopefully spur the writing of more flower-inspired haiku. Unless otherwise noted, the haiku examples are taken from my book *Flower Heart* (Blue Ginkgo, 2006).

I would like to begin by talking about the importance of a flower vocabulary. One of the frustrations of writing about flowers is that sometimes, as in the case of the following poem by Jack Kerouac, we don't know the name of the specific flower:

In back of the Supermarket  
in the parking lot weeds,  
Purple flowers

In fact, there are over 230,000 different described species of flowers, which would seem to make the whole subject quite daunting. An examination of the literature shows that most poets stick to a very limited number of flowers. By far the

most common are roses, lilies and tulips, followed by peonies, iris, lilacs and daisies. Haiku about other flowers tend to be quite rare. I wonder if this indicates that most poets are unfamiliar with other types of flowers or if there is a concern that readers might not be able to relate to less common flowers? Whatever the case, I would encourage poets to write poems about all the various flowers they know and at the same time to broaden their knowledge of flowers in general. Why not make it a goal to learn the names of at least five new flowers a season. Recently I discovered a flowering bush with the unusual name of "Only the Lonely."

"Only the Lonely"-  
this garden  
where I walk alone

In addition to species names, there are also classes and varieties. For instance, here are some rose varieties that can add evocative detail to a poem: Sheer Bliss, Tango, Snow Crystal, Carefree Beauty, Enduring Love, and, as in the following poem:

Perfect Moment-  
the day not unfolding  
like a rose

With lilies, there are Ballade, Flair, Sweet Harmony, Queen of the Night, and the list goes on. To learn about specific classes and varieties, a good place to start is with your gardening friends. They are usually only too willing to provide you with such detailed information. You can also consult flower catalogues or visit a local nursery and look at the plant labels.

Another important element of flower vocabulary relates to the names of the different parts of flowers. In order to describe flowers accurately, it helps to have at least a rudimentary knowledge of such terms as "corolla," "stigma,"

"style," "anther," "sepal," and so on. There's no need to get overly technical-a simple introductory book on botany will do.

One final word relating to flower vocabulary concerns "colour." Colour is one of the most visibly striking characteristics of flowers.

mocking the gardener,  
one pink tulip  
in a sea of yellow

Trying to describe the exact colour of a flower can often be challenging. That's why the wider your vocabulary of colour names, the better. How about crimson, indigo, maroon, violet, sienna, azure? Again, the list goes on. You might want to make a "colour" dictionary and add new colour terms as you discover them. The right colour word can sometimes make a poem:

in the centre  
of a ruby water lily,  
a drowned ant

Having now an appropriate flower vocabulary, we can turn the spotlight on the flower itself. One of the reasons why flowers are such a good subject for haiku is because they engage all our senses. We have already mentioned the obvious visual aspect of colour, but there are other aspects of shape, texture, size, etc.

Closely following the visual in terms of importance is the way in which flowers engage our sense of smell. Flowers are one of the most fragrant objects in the physical environment:

even before  
I round the bend –  
lilac scent

It's also possible, at least indirectly, to bring in an auditory element as well:

bright orange tulips-  
the blare of horns  
in downtown traffic

The sense of touch can be used to good effect in a poem.

rush hour on the bus –  
my face pressed against  
the young man's roses

The last sense is called the kinesthetic and relates to movement, which also can be applied to flowers.

swirling shades  
of mauve-  
irises in the wind

Another way of looking at flowers relates to the life cycle. Is the flower at the beginning of its life cycle?

rows of tulips  
ready to bloom –  
why do I hesitate

Or is it in bud, full bloom, wilting or at the end of its cycle?

after the frost  
just the stems  
of coneflowers

This brings in the broader issue of "time," which is reflected in the seasonal reference and may even become the focus of the poem:

tall

orange and yellow canna  
flagging autumn

A poem may also relate to time of day:

in the sunset  
the long good-bye –  
yellow hollyhocks

Flowers do not of course exist alone, but are just one small part of the larger natural world. An aspect of the environment that offers infinite possibilities is the weather:

determined not to miss  
cherry blossom time –  
last flakes of snow

even brighter  
beneath darkening clouds –  
hot pink tulips

Yet another source of inspiration for flower poems is the relationship with the animal world, or more generally insects, birds and animals. Here are examples of each:

bonsai azalea  
a large honey bee  
dips in

honeysuckle scent –  
the sudden burst  
of birdsong

rescued from  
the pet rabbit –  
passion flower

To conclude this first section, "Spotlight on the Flower," I would like to point out that it is not necessary to limit a poem to only one flower. Often the relationship between two different flowers may serve as the basis of a poem:

after the orange  
of tiger lilies, the lingering  
pinks of roses

In the second part of my discussion of flower haiku, which will appear in the next issue, I will focus on "The Human Connection."

*Angela Leuck* is the author of *Flower Heart* (Blue Ginkgo, 2006) and editor of *Rose Haiku for Flower Lovers and Gardeners* (Price-Patterson, 2005) and *Tulip Haiku* (Shoreline, 2004). To purchase copies of any of these books, contact the author at 4807 rue de Verdun, Montreal, QC H4G 1N2 or: [acleuck@gmail.com](mailto:acleuck@gmail.com).

## Letters . . .

### Favorites

It was with much pleasure that I read H.F. Noyes' "Favourite Haiku . . ." (Haiku Canada Review, February 2007). His choices were well made, and his comment so sensitive and aptly crafted. Such items in Haiku Canada Review add another plus to a great little magazine.

*Michael O. Nowlan*

### On the New

Good to hear from you and congratulations on the spinoff of *Haiku Canada Review* into a separate publication – your first issue under the new moniker was excellent, as usual – of particular note to me are “animal shelter” by Anne Davidson, “bluer than the sky” by Graham High, “lost on the backroads” by Philomene Kocher, “taking the moon” by H. F. Noyes, “goldfinch keeps singing” by Brent Partridge, “bending over backwards” by Nancy Prasad, “mosaic birdbath” by Patricia Prime, “every time” by Bruce Ross, “Stress at work, at home” by George Swede, “we part” by

Ava Kar, “floating leaf” by Jessica Tremblay, “pond’s edge” by Carole MacRury, and “searching” by Lyle Rumpel – it’s just great to have more space for haiku. . .

*Don Wentworth, Lilliput Review*

## Linked Verse . . .

### The Almost Empty Wine Bottle

a mini-renga

*Muriel Ford    Ava Kar*

how green the sunlight  
inside the almost empty  
wine bottle MF

was it white or red?  
at dusk, the rosé sky AK

the moon’s sharp horns  
I’m under an eiderdown  
drowsy and warm MF

the morning’s eidolon  
still seeks substance AK

on pitchblack legs and feet  
a white goose honking –  
pitchblack beak AK

flying from mud puddle  
to barn and back – swallows MF

under young aspens  
a silver-muzzled shepherd  
climbs the steep ravine AK

cloud-covered moon  
restless sheep MF

**whistle stop**

a rengay:

*Alice Frampton & Richard H. Weiner*

election day  
a new mix of seed  
for the bird feeder AF

a murder of crows  
around the roadkill RW

whistle stop  
a startled catbird  
at the waterhole AF

sleepy nods  
a robin at the birdbath  
drinks the midday sun RW

a nest full of finches  
in the broken light fixture AF

TV politicians  
speak of global crisis  
too late for the dodo RW



**Winter solstice clouds**

a renku

*Micheline Beaudry & Bertrand Nayet*

an easterly wind  
tears up the winter solstice clouds  
there! it's the Great Bear BN

tire tracks on the highway  
driving towards the Milky Way MB

twinkling christmas tree  
between the clinking glasses  
sparkling eyes BN

the muffled steps  
of the newspaper boy MB

after March 2003  
I bought the Koran  
first volume MB

waiting for company  
the smell of grilled merguez BN

their lips  
the whole night without dawn  
their mouths MB

this morning, oh, my gosh!  
all these papers to mark BN

April sun  
my shortest shadow  
pointing North MB

stylized blue seaweed  
through a stained-glass window MB

cleavages  
my wife's and the waitress's  
time for dessert BN

undoing his black tie  
she prolongs the evening MB

a smell of dew  
leaves hushshsh in the breeze  
unveiling the moon BN

milk circles  
in his cold coffee MB

Antarctica  
the biologist's mission  
on T.V. MB

crumpled paper bursting  
into flame under the twigs BN

hydrangea  
grow their white balls  
blooming Fall MB

the first snow flakes swirl  
in the lantern's halo BN



## Reviews. . .

*Butterfly Dreams: The Seasons Through Haiku and Photographs*, Michael Lustbader and William J. Higginson (Natural Tapestries Publishing, 2006), \$29.95 post paid from William J. Higginson, P.O. Box 1402, Summit, NJ 07902 USA or email: [wordfield@att.net](mailto:wordfield@att.net).

One of the joys for me of reading a collection of haiku is the feel of the book in my hands and I especially prize those, which use handmade or unusual paper and original artwork. So when Bill Higginson showed me his latest publication, a disk in a plastic DVD case, I will admit that I was somewhat less than enthusiastic.

But I'm glad that I got beyond my initial hesitation, because once I had slipped the disk into my CD drive and adjusted the screen for full viewing, I was treated to a visually stunning journey through the seasons. More than 130 contemporary photos by nature photographer Michael Lustbader were paired with haiku by ancient Japanese masters. Bill Higginson provided new translations to the poems – many well-known and others less so – which gives the collection an up-to-date feel and a sense of overall smoothness.

Lustbader and Higginson avoid the pitfall of simply repeating the poem's image in the photo, as in the old cliché of a haiku about the setting sun paired with a too-sweet photo of a sunset. Ideally there should be a heightening of awareness or tension brought about through the pairing. This is accomplished much of the time in *Butterfly Dreams* – only in a few cases did I feel a sense of jarring, when the photo strayed too far away from the initial image,

but as Higginson pointed out in his brief introduction, the object of the pairings was also to challenge the reader.

The collection is also a challenge to today's poets to explore the possibilities of combining their own haiku with photos. Whether you take your own photographs or work with another photographer, the technology now makes it easier than ever to create beautiful haiku-photos. So take a look at *Butterfly Dreams* and be inspired.

Angela Leuck

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*Their White With Them*: Short poems by Grant D. Savage ISBN 0-9696368-5-7, Bondi Studios, 49 McArthur, Carleton Place, ON, K7C2W1, Canada, 2007. Email: grantsavage@yahoo.com

Savage, who has been published in Canada, Japan and the USA, displays his maturity in this book. In gratitude, he thanks the late Marianne Bluger and Ruby Spriggs for their encouragement and support. I, for one, believe they would have been very pleased to read this substantial work.

Readers of Savage's 69-page book of 372 short poems will enjoy a journey into sensual and mysterious discoveries of nature and humankind. The book contains 280 haiku and senryu, 92 tanka and seven nature photographs, four of which separate balanced seasonal poetry sections of 13-16 pages each. The writing ranges from erotic (tanka/haiku) to melancholy (tanka), to humour (senryu), to wabi-sabi and fine observations of nature at work in the smallest detail (haiku). A small selection will illustrate the range:

no moon tonight  
comfort in the thought

that the darkness  
between my arms could be  
shadows you left behind  
distant surf  
i ripple  
in you

psych ward  
moonlight  
climbs the walls

early morning pond  
ibis beaks in and out  
of themselves

here and there  
wind rustles the leaves  
the dead bird's eyes

My reference to "substantial" above also refers to Savage's "naturalist" observations. His subjects include 49 different birds; 57 flowers, grasses and trees; 17 animals; and 14 insects. Fish lovers may not be amused with the mention of only a bass and goldfish. The lighter side of me suggests Savage may be saving "fish & marine life" for a future book. For seasoned haiku readers many of this poet's nature subjects will be recognizable, however, for those not accustomed to spending a lot of time in natural settings it may be helpful to have a flora & fauna book handy to obtain the fullest enjoyment. Among other mysteries to me mentioned by Savage was "fritillaries", which I was pleased to discover by looking it up.

My choice haiku and tanka pieces of this fine collection:

even with  
my eyes closed  
the white lily

tidying up –  
on a yellowed  
piece of paper

a love poem  
you never showed me

*Guy Simser*

*Flower Heart* by Angela Leuck (Blue Ginkgo, 2006). To purchase, contact the author at 4807 rue de Verdun, Montreal, QC H4G 1N2 or: acleuck@gmail.com.

Read Angela Leuck's *Flower Heart* and you'll find yourself on a haiku path meeting lovely flowers in delightful small poems, one after another. You'll meet Angela, too—experience her gentleness of spirit, her reflective nature, and her sense of humour.

Stopping to smell  
the lilacs  
all the way home.

In the sunset  
the long goodbye—  
yellow hollyhocks.

One branch  
of apple blossoms left—  
I seize the day

Already tall  
and so much further to go—  
sunflowers.

And this haiku . . . so much more than three words:

Midwinter  
greenhouse  
blues.

*Ann Goldring*

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## Friends of Haiku Canada. . .

Haiku Canada wishes to thank the following for their

generous contributions.

L. DeVar Dahl, André Duhaime, Renée Leopold, Jim Morrison, Christine Nelson, Mary Partridge

## Books in Brief. . .

The following publications were received and/or discovered and found to be of interest. Books are welcome for consideration.

**Blithe Spirit: Journal of the British Haiku Society**, 17:1 (March 2007)& 17:2 (June 2007), Graham High, Editor, 12 Eliot Vale, Blackheath, London SE3 0UW, UK., £28 or \$55 US/4 issues. Publishes members only except for the Pathway section which is bilingual. Membership inquiries may be directed to Stanley Pelter, Maple House, 5 School Lane, Claypole, Notts. NG23 5BQ, UK. Both issues contain much to read. The March issue has a very interesting article *American Death Poems* by Ruth Franke,

**South by Southeast**, 14:2, 2007, The Richmond Haiku Workshop, 3040 Middlewood Rd., Midlothian, VA 23113, triannual, \$16 in US, \$25 US elsewhere. A unique feature is the Haiku Party by Mail (contributors send one haiku for each of two themes for judging by the readership). Submissions may be sent by postal mail or email to: saddiss@richmond.edu. Deadlines are Sept. 15, Dec. 15 and April 15. Issues usually have a haiga or two.

**red lights**, 3:2, June 2007, Pamela Miller Ness, Editor, 33 Riverside Dr., Apt. 4-G., New York, NY 10023-8025, \$10 US, \$13 US to Canada, \$15 US elsewhere for two issues, (semi-annual, January and June). Submissions are invited (a maximum of 10 tanka an/or 2 tanka sequences no longer than 10 stanzas each). June issue deadline is April 15 and November 15 for January. Poets receive \$1 per tanka.. Featured poet this issue is Margaret Chula.

**Kō**, 21:10, Spring-Summer 2007, Kōko Katō, Editor, 1-36-7



Ishida cho, Mizuho-ku, Nagoya, Japan 467-0067, 20 IPRC's/two issues. Numerous haiku in English and Japanese from Japan and around the world fill the pages. Seventeen-syllable works are the norm. This is 230<sup>th</sup> issue!

**Modern Haiku**, 38:1 (Winter-Spring 2007), 38:2 (Summer 2007), Charles Trumbull, Editor, POB 7046, Evanston, IL 60204-7046, \$28 US in Canada /triannual. The backbone of English-language haiku periodicals since 1969, MH showcases both new and traditional approaches to haiku and related forms. Packed, each issue contains much to read and ponder. The essays, in particular, are always informative. 38:1 has one on Richard Wright's haiku and 38:2 has *The Essence of Haiku as Perceived by Western Haijin* by Max Verhart.

**HI**, #'s 68,69, 70, 71, 2007, Haiku International Assoc., 7th Floor, Azuma Building, 2-7 Ichigaya-Tamachi, Shinjuku-ku, Tokyo, 162-0843, Japan. Membership: \$50 US. Haiku appear in English and Japanese. Poems by both Japanese poets and English-language haiku poets, including Haiku Canada members, are included. The variety in both style and content continues to be interesting.

**Frogpond**, XXX:1 & XXX:2, 2006, XXX:3, 2007, John Stevenson, Editor, POB 122, Nassau, NY 12123-0122. Subscription/Membership to Haiku Society of America is \$25US in US, \$27 US in Canada, \$35 US elsewhere. Membership includes the HSA Newsletter. HSA website: <<http://www.hsa-haiku.org>>. Both Frogpond and its companion publication, HSA Newsletter, are always informative and insightful. The three issues, marking 30 years for *Frogpond*, continue to display quality haiku and related forms.

**Kokako**, #6 April 2007 #7 September, \$25NZ/two issues (April and September)., Send work to Patricia Prime, Editor, 42 Fanshaw Rd., Te Atatu South, Auckland, New Zealand <[prprime@ihug.co.nz](mailto:prprime@ihug.co.nz)>. or Owen Bullock, Editor, 9A

Mayfair Place, New Plymouth, New Zealand. Send subscriptions to Patricia Prime. Both issues are vibrant and contain work from New Zealand and elsewhere. February 1, 2008 is the deadline for the next Kokako.

**Presence**, #32, May 2007, #33, September 2007, Martin Lucas, Editor, 12 Grovehall Ave., Leeds LS11 7EX, UK, \$22 US bills/3 issues. Best-of-Issue Awards (3) are decided by reader votes. Haiku and related writing fill each issue. Both issues are substantial and well worth reading.

**Murderous Signs**, #15, October, 2006, Grant Wilkins, Editor, POB 20517, 390 Rideau St., Ottawa, ON K1N 1A3, e-mail: [grunge@achilles.net](mailto:grunge@achilles.net), \$5/2 issues, \$8/4 issues (2 years). This, regrettably, the last issue contains poems by Tim Conley and a selection called *Translating Lampman*, inspired by bp Nichol's *Translating Translating Apollinaire*. For back issues of Signs, contact the editor.

**Gusts**, #5 Spring/Summer 2007, #6 Fall/Winter 2007, biannual publication of Tanka Canada edited by Kozue Uzawa. Membership includes 2 issues and the right to submit 3 unpublished tanka or unpublished tanka translations per submission period. Due dates are February 15 and August 15. Fee period is January to December (Cdn residents \$20, US residents \$20 US, International \$25US). Send to Kozue Uzawa, 44-7488 Southwynde Ave., Burnaby, BC V3N 5C6. Tanka Canada homepage: <<http://people.uleth.ca/~uzawa/TankaCanada.htm>>. There's no slowing down here. The publication continues to grow and present a variety of quality tanka.

**From Haiku to Lyriku: A Participant's Impressions of a Portion of Post-200 North American Kernular Poetry**, by Bob Grumman, The Runaway Spoon Press, Box 495597, Port Charlotte, FL 33949-5597, ISBN 978-1-57141-076-7, 2007, 255 pp. perfectbound, \$20 US ppd. This is a very personal, perceptive and intriguing look at haiku and the way it hitches and unhitches with various minimal approaches.

Grumman takes the reader on a ride through an engaging ever-changing lexicon of names for things most haiku, or lyriku, to use a term he currently employs. This is a must read for anyone interested in minimalist poetry.

**Lilliput Review**, 155 & 156 (March/April 2007), 157 & 158 (August 2007), Don Wentworth, Ed., 282 Main, Pittsburgh, PA 15201, <<http://donw714.tripod.com/lillieindex.html>>, \$1 US/issue. Specializing in the short poem, haiku is always present. The issues contain work by HC members and others devoted to the craft of the short poem. 158 is a one-poet issue—*Butterfly*, *Corkboard* by Mark Hartenbach. Lilliput is always looking for poems, 3 to a page with a 3 page limit.

**Missed Appointment** by Gary Hotham, Lilliput Review, 282 Main St., Pittsburgh, PA 15201, 2007, 22 pp., \$3 US. This, #17 in the Modest Proposal Chapbook series, contains fifteen quality haiku by Hotham.

**First Light, First Shadows**, by George Swede, Snapshot Press, POB 132, Waterloo, Liverpool L22 8WZ, UK, ISBN 1-903543-19-3, 2006, 64pp. perfectbound, \$17. This selection of highly polished tanka is most worthy of the First Place it received in Snapshot's tanka book competition.

**Prose Karen**, edited by Marshall Hryciuk, Nietzsche's Brolly, Imago Press, 30 Laws St., Toronto, ON M6P 2 Y7, <[imago@interlog.com](mailto:imago@interlog.com)>, ISBN 13-978-0-92048-918-5, 2007, 94 pp. perfectbound, \$15. The varied reading includes prose, concrete/visual poetry and renku. The *naked goddess renku* written at the Haiku Canada Weekend 2000 is included.

**omamori 1, Helianthus spp., radish seeds, forest, peppers**, by john martone, dogwood & honeysuckle seedbooks, 2007, no price. Contact the author for purchasing details at 1031 10<sup>th</sup> St. Charleston, IL 61920. These tiny broadsides slipped into seed packets are a haiku gardener's delight.

**Bufo americanus, tumulus, diorama, jewelweed**, by john

martone, dogwood & honeysuckle, 2007, no price. Contact the author to order. There is no waning in profound moments from martone as evidenced in these four chapbooks.

**watching the butterfly**, by Marco Fraticelli, **Chalk Drawings** by Carolyn Rohrig and Marco Fraticelli, King's Road Press, 148 King's Rd., Pointe Claire, QC H9R 4H4, no price, 2007. Both are chapbooks created for the Haiku Canada Weekend 2007. The former contains haiku with a visual dimension added to each, while the latter is comprised of seven septengas (a form of linked verse created by Alexis Rotella and ai li). Creative and interesting reading.

**Wall Street Park: A Concrete Renku**, by Raffael de Gruttola and Carlos Colon, piXeLaRt Press, Upton, MA, 2007, no price. Nick Avis provides an introduction to this, the second concrete renku by the authors. Like the earlier *Circling Bats*, it contains the same visual punning and metaphor with inspired interplay between links.

**BOGG**, No. 73/74, Part 1 and 2, 2006, \$15 US for 3 issues (#73/74 \$10). Send US and UK submissions to: John Elsberg, Editor 422 N Cleveland St., Arlington, VA 22201. Send Canadian to: Sheila Martindale, Editor, 36114 Talbot Lane, Shedden, ON N0L 2E0. Haiku and related forms as well as "visual/experimental" poetry is included. Another feature is the free-for-postage chapbooks series. As always, the writing is unpretentious and well worth reading.

**Luna Bisonte Prods**, 137 Leland Ave., Columbus, OH 43214. This is John M. Bennett's imprint. He publishes a great deal of his own work along with others. Much of the work is visual and minimal, often with a sense of haiku to it. The work is always interesting. Write for titles and prices.

**CURVD H&Z**, jwcurry, editor #302-880 Somerset W., Ottawa, ON K1R 6R7. John Curry publishes a variety of works by various writers in a variety of formats, generally hand-stamped on a variety of recycled papers.