

HAIKU CANADA REVIEW

under the umbrella
a child reaches
for the rain

Christine Nelson



HAIKU CANADA REVIEW

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Haiku Canada Review submissions of haiku, related writing, letters and reviews are welcome from members and non-members. **Haiku Canada Sheets** are open to members only, or non-members by invitation. Published as well as unpublished work is considered for sheets. Payment for Sheets is 10 copies. For the **Annual Members' Anthology** (except special issues), members are asked to submit 3-5 haiku (published or unpublished). Send to:

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Haiku Canada Newsletter, beginning in December 2006, became an e-newsletter, scheduled to appear in a news-timely manner. All news such as conferences, contests, market deadlines, and regional news should be sent to

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HAIKU CANADA ANNUAL HAIKU CONTEST

The Betty Drevniok Award 2008. 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 Haiku must be unpublished and not under consideration elsewhere.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: February 14, 2008**

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Cover: *Marje A. Dyck*. Sheet this issue: *Ageing* by Naomi Beth Wakan

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 on the Newsletter as outgoing editor, Marco Fraticelli announced in a January 15th e-mail: *Neil Muscott will be taking over as editor of the HC e-Newsletter. I'm so pleased that Neil has volunteered for this position. He is very keen and I'm sure will bring a great deal of new energy to the job. You already know of Neil from the recent Regional Reports and he will write to the membership soon to let you know his plans as the new editor. Although I will miss editing the Newsletter, I will appreciate the extra time to catch up on a number of personal projects which I have been anxious to complete. A big thanks goes out to Marco for his hard work and all best wishes to Neil on his new undertaking.*

May your winter be haiku filled.

Yours all seasons,

Haiku Plus. . .

sunrise
another
blank page

Munira Judith Avinger

frog by an old pond
(original position did not chart)
splash

Max Bash

gathering embers –
the time when you liked me
so sweet

Janick Belleau

clinking wind chimes
how quickly a noisy pit bull
becomes silent

Sheila Bello

From my old house
pictures of past days –
the cracking walls.

Snowfall:
on the playground
ice statues.

Frances Mary Bishop

city cab –
at each intersection
the full moon

izak bouwer

solstice
a toad takes in
the longest light

a quiet racket
geese under
a morning moon

Claudia Coutu Radmore

rolling pasture. . .
the eight-legged horse
separates itself

Anne LB Davidson

Football player
twists, bends, leaps cat tries
to catch a butterfly

C. L. Denton

flight of a
small brown hawk
against brown hills
this long wait
for spring

Marje A. Dyck

praise
silence
praises

Liz fenn

full moon
by the goldfish pond
a cat's white paws

vacant lot
full of goldfinches
and thistledown

rain-washed apple orchard
scent rising to a rainbow

Muriel Ford

frosted grass
at first sun suddenly
a field of stars

Gill Foss

more
winter
haiku

Marco Fraticelli

watermARK

Sandra Fuhringer

cherries
in a stainless steel bowl
spitting the pits back in

Margot Gallant

after every juror speaks
the water cooler's
glug-glug

Barry George

gardening –
from a high hill a neighbour
pipes the sun down

Ann Goldring

men in orange
clear the waterfront
Manhattan sunrise

Barry Goodmann

the smell of smoke
and cedar totems. . . slime coats my
soggy moccasins

Sterling Haynes

Montreal deep freeze
our Christmas party
four floors underground

Lana Holmes

bare branches
dripping in fresh sunlight
a redness

Marshall Hryciuk

"the barber of Seville"
a reminder
to pick up my prescription

Hans Jongman

Winter day
an inch of new growth
in the snow

Angelika Kolompar

In the women's room
After the opera –
Early reviews

Li Po's moon
I go to the window
To see for myself

Renée Luria Leopold

November sun –
I snip the last
yellow marigold

outside the coffee shop
each time the door opens
a blast of Frank Sinatra

Angela Leuck

salmon e a
l p
over and over
a rising moon

Terra Martin

Pale and wet
drips the winter moon
from the painter's brush

Leanne McIntosh

her
unfaithful
lips
McMurtagh

over the wall
making a break for it
nasturtiums

Ruth Mitchell

on the empty bench
where we last kissed
cherry blossoms

Neil Muscott

a cloud of birds
rises from the alders
leaving no exhaust

Michael O. Nowlan

spring morning –
the overgrown path
ends in a dump

spring green
on the puny poplar
outside the pawnshop

H. F. Noyes

fading quickly
with last night's dream
morning moon

beside me
the morning glory
loves desert sun

Marian Olson

debating climate change –
a lightning flash across the sky
before the flurries come

(Lubbock, Texas, Spring 2007)

John Ower

still a hot night
the crickets in
abbreviated time

a great red flake of light
flashes in the morning sky –
a flaw
in misty crystal
catches the sun and is gone

Brent Partridge

yardicey

face I carved
glares at me:
all saints' day

Meryl Peruniak

winter tree
bristling with birds
each on its own branch

Nancy Prasad

eulogy—
the dearly departed
with a fixed smile

dying hemlock
from its scraggly top
the warbler's song

John Quinnett

cool spell
even the blackflies
aren't biting

a red squirrel's tail
and the leftover leaves
in the wind

Bruce Ross

bumble bee
cosmos bending
with the wind's weight

deep cold
the sunrise falls
in chickadee crap

morning moon
a linden blossom's
downward spin

Grant D. Savage

marriage talk
long green sprouts from
the windowsill onion

George Swede

Leonid star streaks
every forty-three years —
people sometimes once

Ava Kar

gun-menTal

b. weiler

rattlesnake grass waves
after the passing cyclist —
talk of retirement

Michael Dylan Welch

back from Paris
at the suitcase rollers
leaves from the boulevard

retour de Paris
aux roulettes de la valise
feuilles du boulevard

Klaus-Dieter Wirth

Haibun. . .

Bought a box of natural corn starch recently, and today's the day to use some of it to make a special rhubarb sauce. It's been a struggle, though, to open the box. Even checked the side panel, "Helpful Hints." Yes, some helpful hints, but the most important one was missing – as in, how to get the box open. . .

Then, in pops a neighbor, sees the struggle, and says, "Hold on, I'll be right back." Oh, so good to have a man in the house – one with a hacksaw!

smooth moves
in and out of clouds
until full sunshine

Liz fenn

§

RUSH

It's a not too subtle hint – the quick jab in my chest that reminds me to slow down and take a few deep breaths. You saw me wince too... That's the result of my North American lifestyle. Now, I wish someone would show me how to slow down, especially when there is so much to see and do.

first snowstorm –
the slow drive
to the emergency ward

Mike Montreuil

§

Excursion from Singapore

The chords of life in a big city can become, for tourists like us, discords. My companion and I were, in the ninth lunar month, looking for some sort of diversion when we came upon the jubilant festive crowds awaiting the ferryboat for Kusa, a small island two and a half miles southwest of Singapore. It's a magnet for thousands of Malay and Chinese pilgrims, whom we join as they file along the wharf carrying fragrant joss sticks and other gifts to shines housed in the Chinese temple or Malay mosque. So many waving hands as we leave the harbor.

if it was evening
we might already see
the lights of Kufu

According to legend, many centuries ago two holy men, a Malay and Chinese, were caught in a storm off Singapore. At the moment when their boat was about to founder, a giant sea turtle came to their rescue by transforming itself into an island. Kusu, meaning tortoise in Chinese, has achieved holy status as a place of good fortune. We visit both shrines, hoping for good luck in our travels.

souvenir turtles –
enough of those big ones
could founder our ferry

H. F. Noyes

musicaesthetics

andrew topel

Haïkus du fleuve

réunis par *Micheline Beaudry*

Automne :

Crépuscule d'octobre
Une feuille d'érable
Orpheline du vent

Marc Bonetto

pommiers lourds de fruits
escabeaux contre le tronc
depuis une semaine

Bernard Antoun

pluie de novembre –
la lumière
du Salon funéraire

Mike Montreuil

Vieux Québec
l'histoire passe et repasse
en calèche

Renée Simard

Étoiles dans la nuit
Rester là, écouter
Le chant du Silence

Tokiko loli (Pondichéry)

le grand chêne
au bord de la chute
sa dernière feuille

Jeanine St Amand

appel au regard
les arbres ébouriffent
leurs plumes de frimas

Huguette Ducharme

Hiver :

reflets du passé -
son concert de piano
pour l'hiver

Geert Verbeke

Hôtel de glace –
Nuit de noces sur glace
congelée à vie

Liette Janelle

première neige
une mouette s'envole
dans le gris du ciel

Hélène Leclerc

un petit flocon
seul suffit pour que l'arbre
se penche vers moi

Pierre Saussus

sur la plaine blanche
bondit un sauve-qui-peut
en fourrure blanche

Diane Descôteaux

Montréal mon île
mon fleuve gelé l'hiver
se coller serrer

Patrick Simon

sous la lune
le pare-brise brillant –
premières gelées

Cyrill Chatelain

sur la banquise
entre les glaces en dunes
un rai bleu de lune

André Vézina

Le froid et le vent
me pincent fortement les joues
comme de méchantes tantes.

Line Michaud

mémoire blanche
je survis au flocon
partage

Jean Dorval

Sur la neige
Craquer
Dans tes pas

Marie-Thérèse Thériault

grands corps figés
au séchoir de l'hiver
mains de ma mère

Céline Lajoie

Tout à coup sur la neige
portant une brindille
une petite souris des champs

Carole Daoust

par un froid polaire
le penseur nu du square
reste de marbre

Patrick Druart

solstice d'hiver
à feux bas sur l'horizon
mon âge avancé

Richard Fournier

laquant les brushings
le dur Noël du coiffeur
sapin envolé

Martine Brugière

sans-abri
adossé au portail
– Nouvel An

Abigail Friedman

Sur le balcon enneigé
Une petite main s'agite
Lily a perdu son gant

Évelyne Fournier-Labbé

Tout chaud, enrobé
Les cristaux nous effleurant
Barbe à glaçons

Czeply, okryty
Kryształy nas muskaja
Broda z lisieta

Robert Bilinski

nez à la fenêtre
espérer un Noël blanc
dans 24 heures

Monique Lévesque

entre les étoiles en paille
quelques anges
en papier

Monika Thoma Petit

made in china
des mages en porcelaine
l'étoile sur fond rouge

Micheline Beaudry

17

Sous le gui
tousotements, étternuements.
à vos souhaits!

Denise Therriault-Ruest

sur une branche
la neige se réchauffe
avant de tomber

Lise Robert (calendrier 2007)

Printemps :

Traversant la rue
des yeux noirs s'accrochent aux miens
foule de fin de bureau

Hélène Larocque Nolin

vingt-huit février
une coccinelle grimpe
un arbre de givre

Claire Dusablon

Soir d'Avril
derrière la haie
des rires d'enfants

Martine Hautot

Chanter du balcon
Aux passants dans la pluie
Semer des sourires

Donna Mc Ewen

18

dans la terre du jardin
mille petits ruisseaux
l'hiver se dissout

Hélène Bouchard

Sur la pointe des glaçons
dégoutte sans fin
une étoile de soleil

Michèle Chrétien

pétales de neige –
au-delà des nuages
brille un printemps!

Patrick Somprou

place des fontaines
elle met du rouge à lèvres
envol des pigeons

Janick Belleau

cold Tuesday
steeeeeeeeew

Dorothy Howard

CANADIAN HAIKU WOMEN PIONEERS FROM SEA TO SEA (1928-1985)

Janick Belleau

Published in French in *Haïkai* in December 2006
Translated into English by Dorothy Howard

Haiku can boast a few women pioneers in Quebec and several in English Canada. First steps and early years come to an end, I believe, with the 1985 publication of *Haïku: Anthologie canadienne/Canadian Anthology* edited by Dorothy Howard and André Duhaime. This anthology is the sequel to George Swede's 1979 *Canadian Haiku Anthology*... too soon out-of-print. The twelve pioneers mentioned in this paper were chosen because they had published prior to 1985. We shall see among these women, women who have devoted a good part of their creativity to the writing and publication of haiku, and women who spent great creative energy in haiku promotion through critical studies, journal publications, mentoring and leadership in haiku associations.

BETWEEN THE TWO WORLD WARS

Simone Routier (Québec 1901- Québec 1987). Poet, writer, journalist. Author of a first poetry collection containing 14 haiku, *L'Immortel adolescent*. Published in 1928, the collection tied the following year, with *Poèmes*, by Alice Lemieux, for Québec's Athanase-David prize.

Mon coeur qui t'attend, My heart awaiting you,
Toujours le silence, Silence still,
Et l'immense effeuillement... And the vast falling of leaves...1

Simone had abandoned a promising career as a violinist to devote herself to her writing. The prize confirmed her in her decision and she put the prize's financial award to good use by going to Paris. Correspondent for several publications both in Québec and in France and a friend to poets, she quickly gained access to the

literary circles. One can suppose that as a friend of the poet and literary critic, Fernand Gregh (1873-1960), that Simone could have met, in various literary salons of the capital, the pioneer of haikai in France, Dr Paul-Louis Couchoud (1879-1959), coauthor of the first volume of haikai, *Au fil de l'eau* (1905).² She resided in the City-of-Lights until the beginning of World War II. On her return, she spent some time as a cloistered nun, which explains perhaps the spiritual tone of her poetry. She became a member of the well-regarded *Académie canadienne-française* in 1947. In the fifties, she worked in diplomatic circles in Brussels, and in Boston as a press attachée and finally as vice-consul.

1965 -- A TURNING POINT

Claire Pratt (Toronto 1921 - Toronto 1995). Artist, poet, editor. Daughter of Viola Whitney, editor of an international magazine, and of E. J. Pratt, eminent poet and educator, she contracted poliomyelitis at age four, and struggled against its sequels all her life. A university graduate, she was editor-in-chief at McClelland & Stewart. Eventually her health required more extensive care forcing her to abandon her regular employment and take up freelance work. Her articles and poems were published in several literary reviews and her woodcuts exhibited in various galleries. She was, in 1965, the first author in English Canada to put out a collection of haiku, called *Haiku*. It was reprinted some 14 years later by Eric Amann and the Haiku Society of Canada (now known as Haiku Canada).

Green is the wet night,
and fingers at my casement
linger crookedly.

An artist of many talents, it was through her interest in Japanese prints that she discovered haiku. She illustrated her own poems, which made her an early haiga enthusiast. She also had the great honour of seeing two of her haiku sequences from *Music of Oberon* (1975) inspire the Canadian composer Euphrosyne Keefer, who created two works from these poems: the first in 1975, for

soprano and flute and the second, eight years later, for soprano and pianoforte. Claire Pratt published a final small collection of haiku, *Black Heather* in 1980. Canada Post issued in 1983 a stamp commemorating her father, the poet. The stamp's design is a reproduction of Claire's woodcut, *Sea-gulls*.

Because of her openness to the exterior world and her large conception of art, she contributed to the advancement of haiku on Canadian soil.

THE PROLIFIC SEVENTIES

Joan Giroux (Ottawa 1922 - Pierrefonds 2005). Haiku Theorist. A nun with Montreal's Notre-Dame Congregation from 1945, she obtained her Master's degree in English Literature from the University of Ottawa. After having been professor, she was chair for more than 20 years of the English Department at Sakura no Seibo Junior College in Fukushima, Japan. She became interested in haiku, both in Japanese and in English, from the late fifties.

Ever since the arrival of haiku in the West, at the beginning of the twentieth Century, analysts have observed poets' interest in the vocabulary and themes of haiku, and deplored their lack of understanding of its form. Surely in an attempt to clarify the situation, she wrote the essay *The Haiku Form* in 1974 - she polished her research for more than 16 years. In it she explained the spirit and significance of the Japanese poem, as well as its techniques. She defended the importance of seasonal references (*kigo*) linked to various feasts and celebrations from different North-American climates. She wrote: "English (or French) haiku must not be pale imitations of Japanese haiku, or mere pseudo-Buddhist travesties. Native haiku in English (and in French) must be an outcome of the poet's own experience, a rediscovery of the richness of the poet's own cultural tradition. Subjects must be native - there is no place for the cherry blossom, the *hototogisu*, the rice planter, the Buddha statue or the windbell. There is a place, however, for such typically Western subjects as apple blossoms, swallows, wheatfields, beaches, grey cathedrals,

ice cubes – anything which may be an expression of the haiku moment for Western (poets). (...) The haiku moment is an intuitive instant of unity and harmony with Nature."

This author's thesis seems to be still pertinent today: published in 1974, it was reprinted in 1999 by Barnes & Noble. Giroux never wrote haiku... to my knowledge, at least...

Besides Joan Giroux' study, the seventies seem to have been a decade of various types of haiku contributions by women where categories tend to fuse.

THE SASKATCHEWAN TRIAD

Catherine M. Buckaway (North Battleford 1919 - Regina 1996). Poet and story teller. The year 1975 saw the publication of her *Silver Cuckoo*, soon followed by three other books. Having spent a great deal of her life writing haiku, she was able to say, the year before she died, when she was living in a rest home, that she had written 3,751 published haiku. The following haiku was first published by *Abilities Magazine*:

The autumn moon shines
Whitely on my loneliness
Lonely too the night

Mildred A. Rose Although she studied haiku in Japan in 1970, she wrote that it was only at Ms Buckaway's insistence that she published her first haiku. She wrote four books, the first of which, *Esor Derdlim* (1974) contains several haiku as well as *The Fuchsia Tree* (1980).

L. Pearl Schuck was guided in turn from 1978 in the subtleties of the haiku by Ms Rose, and published *The Moon is Still* in 1982.

THE LIONESSE' SHARE

Betty Drevniok (St. Louis, Missouri 1919 - Combermere, Ontario

1997). Poet, essayist, illustrator, former president of the Haiku Society of Canada.

Drevniok arrived in Canada as a nurse, shortly after WWII. She discovered haiku in the late sixties through her work with *sumi-e*, an ancient Japanese painting technique, often used for *haiga*. In 1976-77, under her haiku name Makat6, she published three collections of haiku, of which *Inland, Three Rivers from an Ocean*. In 1977, with Eric Amann and George Swede, she founded the Haiku Society of Canada. Haiku Canada secretary for the first two years, Drevniok became the Society's president for the next three. In 1980 she organised the First International Haiku Society of Canada Meeting in Toronto. Several Festivals of the Falling Leaves followed in Combermere where she lived. In 1993, she published a final individual collection, *Thoughts of Spring*. Her collaborative renga collections are still available at Dorothy Howard's proof press and include the 1995, *concorde on time* with Ruby Spriggs and Dorothy Howard; as well as the posthumously published in 2001, *Day's End* with Anna Vakar. Since 2002, that is five years after her death, Haiku Canada honours her memory through the Betty Drevniok annual Haiku Award.

Her legacy for future generations resides, in my opinion, in her essay - handwritten and illustrated by the author; prefaced by Anna Vakar; published in 1980 and entitled *Aware – a haiku primer*. This book still represents for several haiku writers an invaluable resource not only for the advice on writing, but also for the haiku it contains. This seminal work is both a guide and a method for writing and reading haiku for poets and teachers interested in the haiku moment.

American poet, Penny Harter, proposed something similar in her chapter "A Lesson Plan That Works" in *Haiku Handbook* (1985) by William J. Higginson.

The moment is perceived as a voyage where the Floating World and the Universe are merged. A Zen moment that thus expresses compassion for all things (*mono no aware*), compassion for all the

living worlds (*yo no aware*), a moment that makes us aware of the here and now, a moment that shows felt emotion, without however naming it. Like Bashô, Betty Drevniok anchors the particular event in space and in time.

brilliant sunshine
through autumn maples
a glimpse of the lake

She writes: "The SOMETHING that draws the poet is always noticed in context with SOMETHING-ELSE (...), something-else with which it may be COMPARED, CONTRASTED or ASSOCIATED in some way. In haiku, the SOMETHING and the SOMETHING-ELSE are set down together in clearly stated images. Together they complete and fulfill each other as ONE PARTICULAR EVENT. (...) By using this principle, the poet expresses an observed relationship between two things, a juxtaposition which makes the break in the poem structure. This technique provides the pivot on which the reader's thought turns and expands."

BEYOND THE EIGHTIES

Margaret Saunders (Scotland 1926 - Hamilton, Ontario 2005). Ms Saunders adopted Ontario in her twenties. She contributed to the development of haiku in the eighties by founding the quarterly *WEE Giant* and later the biannual Daybreak. She also published three collections of haiku, notably, *A Flock of Blackbirds* (1979).

Jocelyne Villeneuve (Val d'Or 1941 - Sudbury 1998). Although originally from Québec, Villeneuve became Franco-Ontarian from the age of 12. With her degree in Library Sciences, at 23, she worked first as librarian, then as Head of Acquisitions at Laurentian University. Three years after her promotion, in 1967, a serious car accident confined her to her bed more or less permanently. She undertook a new career as a writer. Fluent in both French and English, her haiku poems were published in Canada, the U. S. and Japan. Paralyzed for 30 years, she

nonetheless published collections of haiku, notably two in French, *La Saison des papillons* (1980) and *Feuilles volantes* (1985) in Québec, and *Marigolds in Snow* (1993) in English, in Ontario. She died at age 57.

Le pic s'arrête...	The woodpecker has stopped...
L'homme à son tour	The dozing man's head
cogne des clous.	bobs on.1

Ruby Spriggs (Leicester, England 1929 - Ottawa, Ontario 2001). Artist, poet, editor, she came to Canada at 28. A woman of many literary talents and interests (among which haiku, tanka and renga), her poems were published in several reviews and anthologies, such as *Erotic Haiku* (1983), *The Haiku Handbook* (1985) and *Haiku World* (1996). She wrote several haiku collections, of which, *Sunshadow/Moonshadow* (1986). She was editor of the *Haiku Canada Newsletter* from 1990 to 1992 then joint-editor of *RAW NerVZ Haiku* in 1994. She illustrated books of fellow haiku writers as well as *The Swan's Wings* (1995) a renga written with her companion, the poet, Grant Savage.

switching off the lights
switching off the shadows1

Anna Vakar (Paris, France 1929 - Oliver, British-Columbia). Essayist, literary critic, poet. She sometimes writes under the name Ava Kar - which is a contraction of her name.

Her feature articles on the situation of haiku in North America, like *Toward a Foundation for Western Haiku* and *Some Thoughts on Teaching Haiku in the Schools* (both in 1979), as well as *It's not the Form that Makes a Haiku* (1980) and *Connecting with Feeling* (1984) were published in *Cicada*, *Frogpond*, *Canadian Author & Bookman*, and *Andy Brook's Haiku Review*, respectively. In 1987, *Haiku Review* declared her 1984 article to be among the five best essays on English haiku. In the early eighties, Ms Vakar wrote: "I see haiku as an important 'psychic tool' for the West: directly

Sources:

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Reichhold, Jane: <http://www.ahapoetry.com>
UNEQ: <http://www.litterature.org/index.asp>

buZ Z Z ZZZzz
of a fly in my ear

bites out

Marshall Hryciuk

Approaching Beauty: Writing Haiku About Flowers

Angela Leuck

(Based on a talk given at the Haiku Canada Weekend, Ottawa, May 2007)

Part II: The Human Connection

More than any other element of the natural world, flowers are able to elicit an emotional reaction. Why is this? Is it because flowers are so beautiful, so short lived? Certainly they have inspired poets from the earliest times and culturally we associate certain symbolic meanings with particular flowers, such as sensuality, purity, endurance and transience. For a haiku poet, flowers would seem ideal because they carry with them so much "resonance." This is especially true with the more commonly known flowers. With less well-known flowers, this will be less true, although the more poems that are written about them, the more they too will in time evoke a greater emotional response from the reader.

I would like to begin my discussion of the human connection at its simplest level, which is the relation of flowers to manmade objects, such as fences, buildings, roads, etc. This relationship is at the heart of the following two haiku:

just outside	climbing the railing
the locked gazebo,	blue morning glories
crabapple in bloom	halfway to heaven

Flowers exist in relation not only to manmade objects, but to people as well.

impatient	summer winding down
beside the white peonies	kids troop past
teenager in black	the pink petunias

Outside of the casual situations in which we encounter flowers in our lives, there are those occasions in which flowers are

deliberately brought into the picture. In all the important stages and celebrations of our lives-birth, graduation, marriage, anniversary, retirement, successes, death-flowers play an essential role.

second time around – not roses but gerbera in the bride's bouquet	sporting poppies, old soldiers wade through fallen leaves
---	---

One of the most celebrated aspects of flowers is their ability to convey feelings of love and romance.

young couple too angry to notice the "Love and Peace" roses	spider flowers – enjoying them more the day we met
---	--

Flowers also have the uncanny ability to evoke memories.

watering the daylilies a woman like my mother – summer dusk	every year, the cabin we stayed at because of the roses
---	---

Flowers are undeniably able to elicit strong emotions, but can they also make us think? If I were to summarize what flowers mean to us, particularly in the Western world, I would say that we tend to see them as pretty objects and ones to which most of us have some degree of sentimental or emotional attachment. This is perhaps more true of women than men, although certainly men are great buyers of flowers and may be devoted gardeners. But I don't think that beyond this, we attribute much deep philosophical significance to flowers. I believe that this is quite different in the Orient. There, flowers are taken much more seriously.

We have only to consider the famous koan in the "Mumonkan, The Gateless Gate," which gives us the story of the transmission between Shakyamuni Buddha and his disciple Mahakashyapa. On Vulture Peak in India, the koan tells us, the Buddha held up a flower and didn't speak. Uncertain what to do, those assembled sat in silence. Then, still holding up the flower, the Buddha winked

and his follower Mahakashyapa smiled. As a result of this simple action, Mahakashyapa was chosen as the Buddha's successor. Thus, the Buddhist succession was determined by one man's response to a flower. One can only speculate on why the Buddha chose a flower. Could it not equally well have been a branch, a feather, a stone? I do not believe that it is mere chance that a flower was used. Flowers have a quality that no other element of the natural world possesses. Is it an element of the "sacred" or the "otherworldly"? I do not know. Yet, it is perhaps interesting to recall the story of haiku poet Chiyo-ni, whose Zen master gave her the practice of meditating on a morning glory, which inspired one of her most famous poems.

I am not suggesting that it is necessary for Western haiku poets to take a spiritual approach in writing about flowers, but there is surely something to be gained from spending time with flowers-not just tending them, but looking carefully and thoughtfully at them. I think we need to try to see past their external beauty to a deeper truth that flowers may have to teach us. And haiku may be one of the best ways to capture and record that truth.

This concludes my two part series on flower haiku. I hope that it will inspire many of you to take a fresh look at flowers and that you will write your own flower-inspired haiku.

As one final note, the masters of the ancient Japanese art of ikebana or flower arranging often spoke of "hana-no-koro" which may be translated as "flower heart." They believed that working with flowers helped to develop "flower heart" or a sense of gentleness and compassion. The development of flower heart, they believed, was even more important than the development of the intellect. Writing haiku about flowers will almost certainly help you grow your own "flower heart."

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.

Letters . . .

The October *HCR* is another fine collection of work— highlights for me are “starlight” by Michelle Root-Bernstein, “shore sounds” by Lin Geary, “November rain” by Grant Savage, “morning” by Munira Judith Avinger, “rows of tulips” “after the frost” and “in the sunset” by Angela Leuck, and “tire tracks on the highway” by Micheline Beaudry— fine, fine work—

– Don Wentworth, *Lilliput Review*

I really like the new separation of Review and Newsletter

– Anne LB Davidson



Angela Leuck

Linked Verse . . .

Postcard from the Inside Passage

West coast ferry / no room at the handrail / for another raindrop. In the most sheltered spot / smokers / and rainwater tidal. All eyes on deck / all feet in the air. From the deck above / no rainwave warning / for one man. Stern flag limp / and wrapped round its pole. Such / is the view. Inside / surface of my coffee / choppy. Even the sober / stagger to port / then starboard. Not everyone smiles / at each other's gait. Regards to all / merilyn peruniak. PS / overheard / a boring day.

Merilyn Peruniak

§

mad songs

July 3, 2007 – August 26, 2007

Claudia Coutu Radmore
Grant D. Savage

squirrel moving
s l o w l y
summer heat

sunlit patio
the ants in such a scurry

...here I opened wide the door; –
Darkness there,
and nothing more.

*her lines read aloud
against loneliness*

a quiet racket
geese under
a morning moon

*fog over water
the lake reflects nothing*

*monochrome
buck and doe
reed outlines*

filling the cathedral
passacaglia and fugue

*arms twined
their wine drunk
from a single glass*

bindweed flowers closing
i'd like to sleep with you

*dawn wind
oh to sink back
to shared stillness*

you can put the eyes
on mr potato head

*window frost
smiley faces
for the moon*

rim of ice
on the upturned kayak

*religious rant
the other poets
glance heavenward*

in my dream the fragrance
of orange marmalade

*bright morning
the blossoms
dark with bees*

a breath...
white seeds sail into blue

if only I could tie
the string of my kite
to the hem of your kimono *

*old friends single file
while the forest talks*

she is young and
was here earlier...
mutt sniffs hydrant

*its texture alone
caressing the peach*

footprints in the sand
and the trail
of a hermit crab

*the world travellers' baby
happy with its toes*

is that welcome I read
in your lack
of clothing?

*the stargazers unabashed
scent of your cleavage*

looking at you
my heart leaps
a grand canyon

*the hoodoos
ghosts at twilight*

nearly leafless?
cemetery oaks
silvered by the moon

*where did I put
that last homegrown macIntosh*

*a wild turkey
at the highway edge
thanksgiving morning*

all of a sudden I want
to sing mad songs

*deeper and deeper
her words in the stream
ophelia*

buried in mud to its nose
snapping turtle

*lilac blossoms
their few seconds
of freedom*

taking the covers
off the corvette

* for Maureen Glaude: Chiyo-ni, on the departure of a close friend

Down

a rengay

*Alice Frampton, Vicki McCullough,
and Michael Dylan Welch*

first steps – Alice
the dog's wagging tail Vicki
downs the toddler Michael

the Mickey Mouse cup Vicki
leaves a white ring Alice

stains on the high chair Michael
in the second-hand store – Alice
rain at the window Vicki

a row of swings – Alice
the Down's Syndrome child Michael
plays with his shoe Vicki

toys in the wading pool Michael
covered with snow Alice

a mobile of ponies Vicki
turns round and round . . . Alice
the argument downstairs Michael

Note: Instead of writing by alternating entire verses in the prescribed pattern, this three-person rengay alternates the authorship of individual lines, making each verse a collaborative creation.

(Written 20 May 2005, on the road between Cranbrook, British Columbia and Pincher Creek, Alberta)

Commentary. . .

Two Favorite Haiku

H. F. Noyes

After the burial –
my eyes on the shadows
of everything

*George Swede*¹

“Burial” and “funeral” and “hearse” are words that render us almost helpless to wax poetic. But where there is, as here, a selfless open connectedness, the right phrase somehow comes through. Swede’s lines, “my eyes on shadows/ of everything” not only capture the moment, but *relieve* us of darker feelings.

field of gravestones
not one tree to block
the sweeping wind

*Francine Porad*²

Here there is nothing to counteract the weighty sadness of “gravestones” upon first reading. But there is true mastery in Francine’s depiction of the scene – not surprising in a painter. Her “not one tree” sets the mood of desolation; yet the “sweeping wind” may for a careful listener offer relief.

1. *The Heron’s Nest*, November 2004

2. *Ibid*

trapp^{le}

andrew topel

Reviews. . .

Santôka-A translation with photographic images. Hakudô Inoue, photographer; Kazuya Takaoka designer; Emiko Miyashita, translator; Susumu Nakanishi and Kôzaburô Arashiyama, text. Heavily illustrated, approx. 6x9" (150x225 mm), pages unnumbered; 3800 yen (approx. \$50 Cdn). Available from the publisher: Pie Books, 2-32-4, Minami-Otsuka, Toshima-ku, Tokyo 170-0005 Japan.

After Bashô and Issa, Santôka probably has more books of translations of his work into English than any other Japanese poet. To my knowledge, we have collections by Stephen Wolfe (an academic-journal reprint, "A Wreath of Weeds: A collection of 100 poems by Santôka", 1977), John Stevens (*Mountain Tasting: Zen Haiku by Santôka Taneda*, 1980), Cid Corman (*Walking Into the Wind: A sweep of poems by Santôka*, 1990), Hiroaki Sato (*Santoka: Grass and Tree Cairn*, 2002), and Burton Watson (*For All My Walking: Free-Verse Haiku of Taneda Santôka, with Excerpts from His Diaries*, 2003). Each of these has its fine points, each helps us get closer to the wandering beggar-poet Santôka (his pen name, 1882-1940). There may be others.

Adding 35 millimeters (1.375") to this growing shelf, *Santôka- A translation with photographic images* is certainly the most sumptuous collection of his poems yet to appear. The book is fully bilingual, Japanese-English, with the materials indicated by the personnel named at the head of this review. Internally and on the back cover, though not on title page or front cover, Paul Watsky is also credited as a translator. (Though it is not indicated, I expect that he reviewed the English before the translations were finalized.)

The book includes about 100 haiku. The paper is extremely thick, which accounts for some of the thickness of this book, which has no page numbers. Two-page spreads of photographs and occasional blank white pages account for the rest. A typical sequence of pages

in the body runs thus, beginning with the translation and transliteration:

as my mind calms down
the sound of water

kokoro ochitsukeba mizu no oto

on the left, the Japanese text as a single column on the right, and, on the following two-page spread the unidentifiable image of a textured surface— water? snow on a vegetated hillside? a winter rice-paddy? My guess is the latter, but I'm not sure. Other images are more obvious, such as the photograph of an empty street in what appears to be a small, rural Japanese town in early morning sunlight, following the poem:

the road's so straight it's lonely

massuguna michi de samishiii

Speakers of Japanese will notice that the final *-shii* indicates colloquial language, rather than the usual formality of Japanese haiku grammar, a feature which the contraction *it's* nicely parallels in the translation.

Though the sheer thickness of its paper and richness of its design hardly suggest the voluntary poverty of the poet's life, *Santôka-A translation with photographic images* certainly presents another look at one of the genre's most fascinating writers. A brief introduction deals mainly with the impact of the photographs, and a closing essay takes up Santôka's life in broad strokes— making the point that he was hardly a "realized being"— followed by a year-by-year chronology of that life. An interesting and contemplative addition to the shelf.

William J. Higginson

The Haiku Apprentice: Memoirs of Writing Poetry in Japan, by Abigail Friedman (Stone Bridge Press, 2006). 235 pp. \$14.95 US

While working as an American diplomat in Japan, Abigail Friedman met a retired businessman who wrote haiku. Known by the pen name of Traveling Tree Man, he unexpectedly provided Friedman with an entry into the contemporary world of Japanese haiku. Now, through Friedman's lively and insightful book, *The Haiku Apprentice: Memoirs of Writing Poetry in Japan*, we are able to take this same journey of discovery for ourselves. Luckily for us, Friedman, who has studied Japanese for many years, is a very good note taker. She has a sharp eye for detail and a faithful ear for what is said. She records for us the wise words of her teacher, Kuroda Momoko, one of Japan's foremost haiku poets and leader of the Aoi (Indigo) Group, on the occasion of Friedman's first meeting: "Our haiku master settled herself in at one of the low tables and gave us all a reassuring nod and bow. Traveling Man Tree leaned over to Momoko and mentioned that several of us were new to the group. She spoke: It's good to see so many new faces this month. If this is your first time, do not worry, I am sure you will do just fine. The most important thing for you today is not to think about whether your haiku is "good enough." Don't try to write a haiku that is "like Basho's" or "like Issa's." Work on developing a haiku that truly reflects you. If you can write a haiku that expresses you, then you are writing a good haiku. We can each write haiku because we each have a soul. Every soul is equal in a haiku group, and there is room in a haiku group for every soul. By listening to the haiku of others, you will learn about yourself and your haiku. And others in turn will learn about themselves through your haiku. With that, the session began." *The Haiku Apprentice* is chock full of illuminating passages like this. Friedman takes us not only to monthly *kukai*, but to one-on-one meetings with her teacher, other students and poets, and her calligraphy teacher. The author has a knack for presenting real-life characters that are so alive that by the end of the book I felt that I had known each of them personally. She takes us as well on a number of "haiku walks" through parts of Tokyo and the countryside. Perhaps even more importantly, she is not afraid to share with the reader her own uncertainties. Through her questions

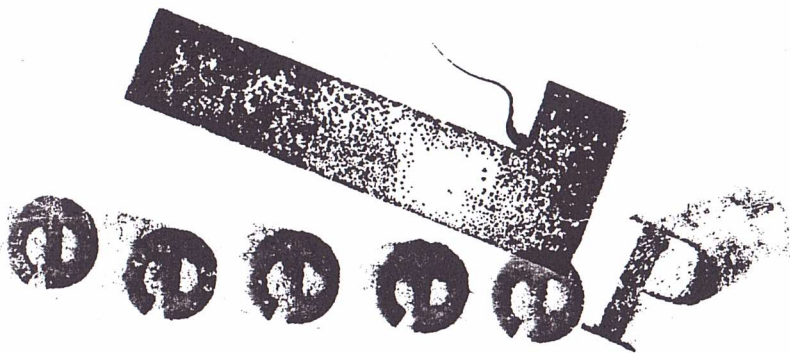
and struggles to write a good haiku, at first in Japanese and later in English, I found many of my own questions being answered. She tackled such subjects as the place of Zen in haiku, the importance of season words, how do you write haiku in English, haiku names and many more. But *The Haiku Apprentice* is more than just a haiku how-to book for poets. It is very much a memoir in the traditional sense. Friedman touches on broader issues of politics, ethics and spirituality, as well as personal issues of family and self. This is not a book only for poets and people interested in Japanese culture and history, but compelling reading for everyone. Available through Amazon or directly from the publisher.sbp@stonebridge.com

Angela Leuck

Friends of Haiku Canada. . .

Haiku Canada wishes to thank the following for their generosity.

Frances Mary Bishop, Dina E. Cox, Norma Dunlop, Alice Frampton, Makoto Nakanishi, Melanie Noll, Roland Packer, Merylyn Peruniak, John Quinnett



John M. Bennett

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, 17:4, December 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. This issue contains an interesting article by Mike Chasty – *Aldous Huxley, Haiku and Zen*.

South by Southeast, 14:3, 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, 4:1, January 2008, 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.. This issue's featured poets are Larry Kimmel and Carol Purington.

Modern Haiku, 38:3, Autumn 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. There are essays of interest by Hiro Sato and Bruce Ross.

Kō, 22:4, Autumn-Winter 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.

HI, #'s 72, 73, 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. Issue 73 has an article celebrating the haiku of Richard Wright on the hundredth anniversary of his birth.

Presence, #34, January 2008, 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. This issue gives the Haiku Presence Award 2007 winners (John Barlow, 1st; Glenn G. Coats and Scott Mason, 2nd; Roland Packer, Stephen V. Gould and John Barlow, Commended).

Gong: Revue Francophone de Haïku, #17, Octobre 2007, **Special concours AFH 2007**, Hors série #4, Octobre 2007, **L'échelle brisée** par Salim Belle, #18 Janvier 2008, **Marelle de lune** par Damien Gabriels, l'Association Française de Haïku, 14 Rue Molière, 54280 Seichamps, France, <www.afhaiku.org>. The October issues (#17 and the anthology) each cost 2.50 Euros or \$4. #18 cost is 3.50 Euros or \$6. Cost of each book is 5.50 Euros or \$9. These are very exciting issues showing a vibrant community of haiku writers writing in French, including Haiku Canada members.

Lilliput Review, 159 & 160, November 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. John Martone has a prominent showing in both issues.

moonset, 3:2 Autumn/Winter 2007, an'ya, Editor, POB 3627, La Pine, OR 97739-0088, <<http://moonsetnewspaper.blogspot.com>>, \$23 US/2 issues in US, \$25 US Canada and Mexico, \$29 US elsewhere. This 48 page newspaper format, "dedicated to the poetic and visual studies of Japanese art forms", is full of haiku, haiku news and related forms. Well worth reading!

signs of spring: haiku poems by persons with dementia, edited by Philomene Kocher and Marjorie J. Woodbridge, chapbook 2007. This is an impressive little showing of haiku arising from workshops conducted by the editors. To order send a self-addressed envelope to: Signs of Spring Project, Rideaucrest Home, 175 Rideau Street, Kingston ON K7K 3H6 CANADA. A donation to cover printing and postage would be appreciated (suggested is \$4, make cheque or money order payable to "Rideaucrest Home"). Articles about the Soul Sessions program and the haiku sessions will be appearing in the Journal of Dementia Care in 2008. If you are interested in receiving a copy, please send an email request to Philomene Kocher at <kocherp@queensu.ca>.

Landfall: Poetry of Place in Modern English Tanka, Edited by Denis M. Garrison & Michael McClintock, 2007, ISBN: 978-0-6151-6264-5, 240 pages, 6.00" x 9.00", perfectbound, \$27.95 USD, <www.Lulu.com/modernenglishtanka> or: Modern English Tanka Press, POB 43717, Baltimore, MD 21236. This anthology of tanka, set outside the urban environments, contains poets from around the world with at least a dozen Haiku Canada members.

Stepping Stones: a way into haiku, by Martin Lucas, British Haiku Society, ISBN 978-0-9522397-9-6, 192 pp. perfectbound, 2007, £12 + £1.50 in UK, 19 euros + 4 euros p&p Europe, US\$26 + US\$8 (Euro & US\$ orders payable in cash) order from Stanley Pelter, Maple House, 5 School Lane, Claypole, Lincs. NG23 5BQ, UK. This is an anthology of 366 haiku and senryu by 71 British poets with paragraph commentaries on each. The commentaries are described as "following in the footsteps of R. H. Blyth's famous commentaries. Readers of *HCR* may be reminded of H. F. Noyes "Favorite Haiku" pieces. Engaging reading. An excellent resource.

Peace and War: A Collection of Haiku from Israel, by Rick Black, 32 poems, one per page, 3 ½" x 4 ½", dos-a-dos (back-to-back) style binding with the "Peace" poems on one side and the "War" poems on the other, \$15 US, Turtle Light Press, POB 1405 , Highland Park, NJ 08904 or e-mail orders to info@turtlelightpress.com. Poems and format work well to condemn war by showing not telling as good haiku do.

O for a gun, by Nigel Jenkins, Planet Books, POB 44, Aberystwyth, Ceredigion, SY23 3ZZ, Cymru/Wales, ISBN: 978-09540881-7-0, 2007, unpaginated, perfectbound, £7.50. This collection contains 101 haiku and senryu along with b&w photos by David Pearl. Many of the poems, such as the one the title is taken from, are responses to nature in peril: "gull hooked, trailing/from its beak a yard of line – /o for a gun". In addition to the poetry, there is an essay on the meeting of Welsh and Japanese poetry.

dust of summers: The Red Moon Anthology of English-Language Haiku 2007, Jim Kacian, Editor-in-Chief, Red Moon Press, PO Box 2461, Winchester, VA 22604-1661 <redmoon@shentel.net> ISBN 1-978-893959-68-2, 2008 , 172 pp. perfectbound, \$16.95 US. This is the twelfth volume in the series that selects from haiku, linked pieces, haibun, and essays from journals around the world. Another welcome addition.

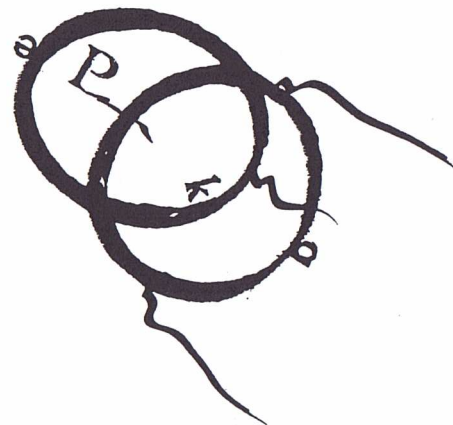
Stumble in Clover, by Matt Morden, Snapshot Press, ISBN 978-1-903543-23-8, 2007,80 pp., perfectbound, \$24 Cdn ppd., from the publisher at POB 132, Waterloo, Liverpool, L22 8WZ, UK or <<http://www.snapshotpress.co.uk>>. This is a very welcome book. Many of Morden's poems first appeared in Haiku Canada publications. His moments always have a freshness of content and surprise that is most satisfying. Highly recommended.

The Unworn Necklace, by Roberta Beary, Snapshot Press, ISBN 978-1-903543-22-1, 2007,80 pp., perfectbound, \$24 Cdn ppd., from the publisher at POB 132, Waterloo, Liverpool, L22 8WZ, UK or <<http://www.snapshotpress.co.uk>>. These are haiku of the heart that quietly catch and draw the reader in. It is no surprise, after

reading the credits, to learn many of the poems are award winners. **That Smirking Face**, art broadside collaboration of haiku and haibun by Jeffrey Winke with art by Matt M. Cipov, \$5 US from Distant Thunder Press, 234 North Broadway, Unit 513, Milwaukee, WI 53202, distant_thunder_press@gmail.com or www.jeffwinke.com. Very exciting reading and presentation.

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 and always interesting. Write for titles and prices. Of note currently is **At Different Hours: An Anthology of Verbo-Visual Works 1984-2005**, by Carla Bertola, ISBN 1892280582, 2007, 42 pp., saddle-stapled, \$8 US.

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. Prices vary, but the work is always exciting. Write regarding prices and availability of titles or send a few bucks for a sample.



John M. Bennett