

## BRIEFLY NOTED

*The Clay Jar: Haiku, Senryu, and Haibun Poems*, by Caroline Giles Banks (Minneapolis: Wellington-Giles Press, 2013). 86 pages; 5½" x 8½". ISBN 978-0-9645254-4-3. \$16.00 postpaid from the author at 4040 Sheridan Avenue South, Minneapolis, MN 55410 or online booksellers.

Haiku/senryu (including a nice stretch of poems on social concerns) and a few haibun sequences. The honesty and directness of her work is inviting. *the clay jar / some day / holding me*

*Morning Frost / Sioc Maidine*, by Jack Kerouac, edited and translated by Gabriel Rosenstock (Dublin: Arlen House, 2013). 112 pages; 8½" x 5½". Glossy, four-color card covers; perfectbound. ISBN 978-1-85132-083-7. \$12.15 from online booksellers.

Over 140 of Kerouac's haiku translated into Irish. Oh, but to hear them aloud.

Evening coming —  
the office girl  
Unloosing her scarf

*teacht an tráthnóna —  
a scaif á scaoileadh  
ag an gcailín oilige*

*Cloud Eats Mountain*, by William Hart (Winchester, Va.: Red Moon Press, 2013). 80 pages; 4¼" x 6½". Glossy, four-color card covers; perfectbound. ISBN 978-1-936848-24-9. \$12.00 from [www.redmoonpress.com](http://www.redmoonpress.com).

A wondrous work and a new favorite. Hart uncovers the unexpected in the most normal circumstances, yet it is his acceptance of these discoveries (perhaps relishing is a better word) that is most enjoyable. *while we dreamed / a lily bloomed / in the gift bouquet*

*Lifting the Sky: Southwestern Haiku & Haiga*, edited by Scott Wiggerman and Constance Campbell (Austin, Tx.: Dos Gatos Press, 2013). 100 pages; 6"x9". Glossy four-color card covers; perfectbound. ISBN 978-09840399-3-7. \$15.95 from the publisher at [www.dosgatospress.org](http://www.dosgatospress.org).

Over 120 poets, not all from the southwest or in some cases the U.S., share over 200 poems. As would be expected from an anthology of this size, the quality varies based on the individual poet's understanding of haiku; yet they all share a language of the place. From editor Wiggerman: *clouds shift across / a September night sky — / the last moonflower*

*Vasubandhu's Accident*, by John Martone (No Place [Charleston, Ill.]: Samuddo/Ocean, 2013). 82 pages; 8½"x6". Glossy, four-color card covers; perfectbound. ISBN 978-1-304-09009-6. Inquire of the author at 1031 10th Street, Charleston, IL 61920.

Like other of Martone's books this is a collection of immersions: focused viewings of a single subject from all sides — including his own inner side — and how such viewings can transfer to and transform their surroundings. From the title section: *you keep repeating that prayer ink-stain*

*The Stone House: an Anthology of Haiku from Bolin Brook Farm*, edited by Lenard D. Moore and Dave Russo (Pittsboro, Nc.: Rosenberry Books, 2012). 50 pages; 6"x9". Hand-made, hardcover, hemp binding. No ISBN. \$23.95 hardcover or \$12.95 softcover from [www.rosenberrybooks.com](http://www.rosenberrybooks.com).

A lovingly handcrafted book with color-pencil drawings that commemorates the 33rd Haiku Holiday of the North Carolina Haiku Society. One wishes, however, that this beautiful collection contained more than 19 haiku.

*Naked Rock*, by Jane Reichhold (Gualala, Calif.: AHA Books, 2013). 71 pages; 5½”x8½”. Glossy four-color card covers; perfectbound. ISBN 978-094467-61-03. \$12.00 from online booksellers.

Reichhold pairs photographs of rocks with haiku in this interesting, if uneven collection. While some haiku are strong and classic Reichhold, others are little more than statements or philosophical musings. One I enjoyed: *still rock / at the end of fall / still alone*

*Our Waves Meet the Ocean Waves*, by Gary Hotham (Green River, Vt.: Longhouse, 2013). 2 pages; 4¼”x11”. Letterpress printed, accordion folded. No ISBN. \$10.00 from the publisher at P.O. Box 2454, West Brattleboro, VT 05303.

There is a whole life in this small collection of 13 haiku from one of the genre’s top poets. Birth, death, and everything in between. A strong offering. *yard sale — / a bookmark / falls out*

*Snow on the Lake*, by Glenn G. Coats (Prospect, Va.: Pinola Press, 2013). 89 pages; 5”x8”. Glossy four-color card covers; perfectbound. ISBN 978-061579-91-17. \$12.00 from online booksellers.

Haibun and haiku of his childhood in New Jersey to the current days of his grandchildren, Coats provides powerful details and knows that while the years have changed the emotions we share haven’t. *snow on the lake / memories I pull / from the deep*

*Prognoses*, by Jim Westenhaver (Winchester, Va.: Red Moon Press, 2013). 64 pages; 4¼”x6½”. Glossy, four-color card covers; perfectbound. ISBN 978-1-936848-26-3. \$12.00 from [www.redmoonpress.com](http://www.redmoonpress.com).

A collection of haibun whose slight prose, all capped by a monoku, can be startling when they hit.

*Evening in the Plaza: Haibun & Haiku*, by Jeffrey Woodward (Detroit, Mich.: Tournesol Books, 2013). 94 pages; 5½”x8¼”. Glossy, four-color card covers; perfectbound. ISBN 978-061583-47-57. \$12.95 from on-line booksellers.

A new collection from the editor of *Haibun Today*. Woodward has an eye that catches the right details, and an ear for the poetry in his prose.

*Paper Doors*, by Steven Carter (Winchester, Va.: Red Moon Press, 2013). 210 pages; 4¼”x6½”. Glossy, four-color card covers; perfectbound. ISBN 978-1-936848-29-4. \$12.00 from [www.redmoonpress.com](http://www.redmoonpress.com).

A new, substantial collection of haibun from one of its most prolific practitioners.

*Morningstar*, by Tom Smith (Winchester, Va.: Red Moon Press, 2013). 64 pages; 4¼”x6½”. Glossy, four-color card covers; perfectbound. ISBN 978-1-936848-25-6. \$12.00 from [www.redmoonpress.com](http://www.redmoonpress.com)

A satisfying collection of haiku that poke around the edges of a tireless universe. These are poems that only hint at its delightful connections. Worth checking out. *green mountains / rise a little earlier / each morning*

*A Goldfinch Instant*, by Paul Friedrich (Macao: Association of Stories in Macao, 2012). 164 pages; 4¾”x8½”. Stiff, matte, four-color card covers; perfectbound. ISBN 978-99965-42-7. Inquire of the author.

Autobiographical remembrances with mostly 5-7-5 haiku that reveal much of the poems intended meaning, rather than let the reader discover it. Yet an enjoyable volume. *a goldfinch instant / on the top of a young fir / hit by first sunlight*

*Contemporary Haibun: Volume 14*, edited by Jim Kacian, Bruce Ross, and Ken Jones (Winchester, Va.: Red Moon Press, 2013). 112 pages; 5¼"×8½". Glossy, four-color card covers; perfectbound. ISBN 978-1-936848-20-1. \$17.00 from [www.redmoonpress.com](http://www.redmoonpress.com).

The latest volume in a strong series that collects the best haibun and haiga from the prior year. A nice variety of styles.

*A New Resonance 8*, edited by Jim Kacian and Dee Evetts (Winchester, Va.: Red Moon Press, 2013). 176 pages; 5½"×8¼". Glossy, four-color card covers; perfectbound. ISBN 978-1-946848-22-5. \$17.00 from [www.redmoonpress.com](http://www.redmoonpress.com).

As the Forward to this volume explains, this, the latest volume in the successful series, doesn't necessarily showcase "rising" haiku talent, but in many cases gives larger space to poets who may not have had it before. Too many poets to list by name—seventeen—but many names will be familiar to readers of this journal.

*One Hundred Film Haiku: The Reel Thing*, by Mark Haining (North Shields, U.K.: Iron Press, 2013). 60 pages; 4¼"×5¾". Semigloss black and white card covers; perfectbound. ISBN 978-0-956572-52-3. UK£5.00 from the publisher at [www.ironpress.co.uk](http://www.ironpress.co.uk).

A collection of movie plots in 5-7-5. The cover urges us to "Play Guess the Movie."

*The Book of Renku*, by John Carley (No place: 2013), 134 pages. E-book (pdf). No ISBN. Free online at [www.renkureckoner.co.uk](http://www.renkureckoner.co.uk).

A free electronic resource on the ins and outs of renku, including discussions of the various forms, and topics such as link-and-shift, back-linking, and much more. Carley knows his stuff.

Im Sog der Stille / *In the Wake of Silence* / Dans le sillage du silence / En la estela del silencio—208 Haiku, by Klaus-Dieter Wirth (Hamburg, Germany: Hamburger Haiku Verlag, 2013). 240 pages; 5¾"×8¼". Semigloss gray and tan card covers; perfectbound. ISBN 978-3-937257-72-3. €16.90 from the publisher at [www.haiku.de](http://www.haiku.de).

On the heels of his *Zugvögel / Migratory birds ...*—150 Haiku (2010), polyglot German haikuist and critic has done it again with this new book, which picks up chronologically where the earlier book left off and ends in 2007. Wirth does haiku mostly in German, but also in English, French, Spanish, and occasionally Dutch. Here he presents each haiku in at least the first four of these languages with the original italicized. Each version is dated, and senryu are marked with a "S." All the poems have been previously published, and Wirth is predictably methodical about recording dates and places; many haiku have notes attached. *In the Wake of Silence* is a major accomplishment, to be sure. The haiku usually favor form, observation, and felicitous language over depth of meaning. A random example, composed in 2003 in English: *Dawn-dappled waters / lapping the black bodies / of dozy gondolas*.

*All My Beautiful Failures*, by Miriam Sagan (Santa Fe: Miriam's Well, 2013). Limited edition. 68 pages; 5½"×5½". Semigloss four-color card covers; perfectbound. No ISBN. Free for the cost of s&h (\$2.50) from the poet at 626 Kathryn St, Santa Fe NM 85705.

Sixty haiku in a handsome book published for the poet's 60th birthday.