

While there is much to treasure in both books, I find myself thinking that it might have been better for both poets to have started with slimmer collections. Tiwari's 138 haiku (including those in the 25 haibun) and Kaur's 167 haiku may be more than should be offered on a first outing. More rigorous selection might have helped reduce the number of familiar sounding and repetitious verses and concentrated readers' attention on the luster of the remaining haiku.

BRIEFLY NOTED

Nest Feathers, edited by *The Heron's Nest* editorial staff (No place: 2015). 174 pages; 6¼" x 9½". Hardcover. ISBN 978-1-4951-6794-2. Price: \$23.00 from www.theheronsnest.com

Haiku usually focus on the now-moment, so often the history of any single poem, journal, or organization—covering a longer timeframe and more complex or nuanced—is usually neglected. So we are delighted to see anthologies such as *Nest Feathers*, which tells the story of *The Heron's Nest*, a longtime cherished journal. The volume includes the journal's origin story by original editor Christopher Herold with 248 haiku from the first fifteen years of its run (1999 – 2013). The haiku are the best, as selected by the editors, of the more than eight thousand haiku published by the journal. *The Heron's Nest* is a strong journal, and one we send beginning poets to to learn more about haiku, so the haiku are memorable. Recommended.

Waveforms: Bull Island Haiku, by Pat Boran (Ireland: Orange Crate Books, 2015). 120 pages; 4" x 6". Blue, black, and white card covers; perfectbound. ISBN 978-0-9931726-0-1. Price: \$11.50 from www.dedalupress.com

Bull Island sits in the Dublin Bay, the result of bay construction. The book is a meditation on the island through a sequence of haiku. All the haiku are 5-7-5 and are often more commentary than true haiku, although they are often poetic in a non-haiku kind of way. The first and last lines also rhyme! The book includes the poet's own photographs of the island. *Eating fish and chips / two old sisters gently dab / ketchup from their lip*

Frozen Socks: New & Selected Short Poems, by Alan Pizzarelli (Bloomfield, N.J.: House of Haiku, 2015). 187 pages; 5" x 8". Black and white card covers; perfectbound. ISBN 978-0-9626040-3-4. Price: \$12.99 from online booksellers

Pizzarelli was a strong force in the development of English-language haiku, and was the author of many classic haiku and senryu, although he has been a bit quieter in more recent years. So this collection is welcome and will serve as a good introduction for newer poets. All of the classics are here, and for more seasoned poets, it is a chance to revisit favorites. Recommended. *twilight / staples rust / in the telephone pole*

Drumming in the Free World, by Kim Redshaw (No place [United Kingdom]: Privately printed, 2015). 111 pages; 6" x 9". Red and white card covers; perfectbound. ISBN 978-151412-11-91. Price: \$10.95 from online booksellers.

From the back cover: "The art of drumming is not to be overly concerned with technique but rather to cherish the four seasons and the sun and the wind and the cold and the rain." Longer poems made up of three line stanzas that aren't haiku. *Sometimes you know at / A mere glance if drummers are / Powerful enough*

At Bat, by Cor van den Heuvel, drawings by Anita Virgil (Forest, Va.: Peaks Press, 2015). 18 pages; 8½" x 5½". Four-color card covers; saddle-stapled. ISBN 0-9628567-4-6. Price: \$15.00 from Anita Virgil at 202 Merrywood Drive, Forest, VA 24551.

Anita Virgil recently came across a series of baseball drawings she had done years ago and thought they might be a good pairing with her long-time friend van den Heuvel's baseball haiku. The current volume contains twelve haiku: six new and six from van den Heuvel's book *Baseball Haiku* (W.W. Norton & Co., 2007). The art and poems are charming pairings and result in what would be an excellent gift book. One of the new poems: *the catcher goes out / to talk to the young pitcher / the blue sky of May*

Unsichtbare Spuren / Invisible Tracks, by Dietmar Tauchner (Winchester, Va.: Red Moon Press, 2015). 134 pages; 4¼" x 6½". Four-color card covers; perfectbound. ISBN 978-1-936848-39-3. Price: \$12.00 from www.redmoonpress.com

The collection includes a brief introduction in English by George Swede followed by a different and more expanded one in German by Dietrich Krusche—one that would have been nice to have translated into English. Tauchner is a complicated writer to review, his work wide-ranging, often abstract, and sometimes alien to the idea of a "haiku moment." At times his intriguing ideas are over-weighted with cleverness. For example, the poem *bathroom mirror / facing my / amphibian DNA* feels like half a haiku and a lost opportunity. Yet he is also a startling writer who is unafraid to take risks. Similar to the poems in his award-winning collection, *Noise of Our Origin* (2013), he plays with scientific concepts. The results can be eye-opening. *magnolia scent / a molecule's / memory*

Haiku Edge, by Robert Epstein (West Union, W.V.: Middle Island Press, 2015). 135 pages; 5" x 8". Four-color card covers; perfectbound. ISBN 978-0-6924-7693-2. Price: \$26.00 from online booksellers

Through various anthologies and his own collections Epstein has been urging readers to live life more fully, to stop sleepwalking through the days, and to face the edge which separates the known and unavoidable unknown. There is a nice variety to the poems, and it is an enjoyable collection, although some cross the line into perhaps overly clever commentary—a habit Epstein has acquired of late. But those don't deter enjoyment of the others. He is clearly enjoying seeing where his own edge is. Occasional artwork by Ed Markowski acts as palate cleaner between the poems. *more torture / in the middle east / of my soul*

Antologia haiku: Druga Międzynarodowa Konferencja Haiku / Haiku Anthology: Second International Haiku Conference, edited by Robert Kania, Krzysztof Kokot, Lidia Rozmus, and Charles Trumbull (Poland: Kontekst Publishing, 2015). 58 pages; 4¾" x 8". Brown and red card covers; perfectbound. ISBN 978-83-62564-92-7. Price: contact the editors.

A participants' anthology from the Second International Haiku Conference as part of the Fourth Czeslaw Milosz Festival. Forty-seven poets from all over the globe. Each haiku in the poet's own language, as well as Polish and English. Despite the long title, some short and powerful work. Bob Moyer (U.S.): *high tide / walking in someone's footsteps / until they dis...*

Fire in the Treetops, ed. by Michael Dylan Welch (Sammamish, Wash.: Press Here, 2015). 415 pages; 7" x 10". Four-color card covers; perfectbound. ISBN 978-1-878798-37-4. Price \$19.58 from online booksellers

Haiku North America 2015, which took place at Union College on October 14 – 18, is the thirteenth iteration of the biennial conference that began in 1991. To celebrate twenty-five years of the conference, editor Welch has combined the previous conference anthologies, all thirteen of them, with the current conference anthology. The result is an anthology

of over a thousand haiku as well as a nice history of the conference. Astute readers might spot trends in the poems, or perhaps the growth of individual poets, but more important are the poems themselves. A wonderful volume and great addition to the haiku canon!

Drawn to the Light, ed. by William Hart (Temple City, Calif.: Southern California Haiku Study Group, 2015). 103 pages; 5½" x 8½". Four-color card covers; perfectbound. ISBN 978-0-9964943-0-4. Price: 12.00 from Deborah Kolodji at dkolodji@aol.com

At last year's Haiku North America, Deborah P Kolodji, one of the leaders of the SCHSG, walked a session through the various techniques the local group uses to teach and expand haiku. More than one participant was interested in these ways of looking at haiku composition and expressed a desire to attend the local meetings. *Drawn to the Light* is the group's latest anthology, and includes haiku and a few haibun from its seventy-eight members. Like any group anthology, the quality varies from member to member based on their experience, but it is an enjoyable read. The title haiku: *drawn to the light / of the setting sun / vacationers*

A New Resonance 9, ed. by Jim Kacian and Dee Evetts (Winchester, Va.: Red Moon Press, 2015). 175 pages; 5¼" x 8¼". Four-color card covers; perfectbound. ISBN 978-1-936848-42-3. Price: \$17.00 from www.redmoonpress.com

The *New Resonance* series seeks to provide wider access to haiku poets who have achieved some success in the various journals and contests. In many cases, it is the first opportunity to view a quantity of poems (fifteen) from these poets, most of whom have not published a solo collection. The editors have a good eye for talent and for the work; the volumes never feel scheduled, but rather that they were waiting for the right assemblage of talent. Most of these voices will be familiar to readers of this magazine.

Beyond the Grave: Contemporary Afterlife Haiku, ed. by Robert Epstein (West Union, W.V.: Middle Island Press, 2015). 214 pages; 6" x 9". Four-color card covers; perfectbound. ISBN 978-069254-76-70. Price \$20.00 from online booksellers

In previous anthologies, Epstein explored loss, the sacred, death-awareness (as well as other topics), so it was only a matter of time before he explored the last frontier. In the introduction Epstein breaks the haiku into broad categories (preparation for death, visitations, past lives, heaven, etc), but of course the ways in which haiku poets look at an afterlife are countless. As an editor, Epstein shows a fearless openness to style and content which makes the volume—like his previous ones—welcome.

Yield to the Willow, by Don Wentworth (No Place: Six Gallery Press, 2014). 220 pages; 5" x 6¼". Green, black, and white card covers; perfectbound. ISBN 978-1-926616-58-2. Price: \$12.00 from online booksellers

Wentworth, the editor of *Lilliput Review*, has long been an advocate and practitioner of haiku, as well as other short forms. *Yield to the Willow* is a collection of both. It is a Zen engagement with the world, based on the assumption that everything is as it should be—warts and all—and where such a philosophy could be an excuse to disengage, Wentworth does the opposite. It is a quiet, yet powerful collection of observations, remonstrations, and generousities; and while not all—perhaps many—are haiku by definition, they are all rewarding. *both sides / of the leaf as it falls / chemical castration*

A Path of Desire, by Peter Newton and Kathe L. Palka (Winchester, Va.: Red Moon Press, 2015). 62 pages; 5¼" x 7¾". Four-color card covers; perfectbound. ISBN 978-1-936848-46-1. Price: \$12.00 from www.redmoonpress.com

What began as an experiment between two poets, acquainted through their joint editorship of the online journal *tinywords.com* (but had never met in person), on how poems can link, ended up creating this small book. A haiku written by one is capped with a two-line verse by the other. The capping verse links/shifts like a renga link and between two accomplished poets it becomes a dance. Sometimes the capping verse deepens the scene presented in the first verse, and at other times leaps in unexpected directions. A wholly satisfying volume. *all night rain— / at dawn the voice / of the river* (KP); *feigning sleep / until you say my name* (PN)

Big Data: the Red Moon Anthology of English-Language Haiku 2014, ed. by Jim Kacian and the Red Moon Editorial Staff (Winchester, Va.: Red Moon Press, 2015). 206 pages; 5½" x 8¼". Four-color card covers; perfectbound. ISBN 978-1-936848-36-2. Price: \$17.00 from www.redmoonpress.com

The nineteenth volume in the well-regarded and prize-winning series contains 170 haiku, haibun, sequences, and two essays: editor Kacian's "UFOs in Haiku" (MH 45.2) and Paul Miller's "Haiku and War." The series is a mirror to the larger haiku community and reflects a variety of styles. Past reviews expressed concern that minority styles (*gendai*/modern at the time) weren't as well-represented. While this will most likely always be the case, the current volume seems very diverse.

Journeys 2015, ed. by Angelee Deodhar (India: Createspace, 2015). 287 pages; 6" x 9". Four-color card covers; perfectbound. ISBN 978-1-5153-5987-6. Price: \$20.00 from online booksellers

The first volume in the series, editor Deodhar's *Journeys* (2014), presented the work of twenty-five haibun writers. The current volume includes an additional twenty-five contemporary writers as well as six "Early Adaptors" (Cain, Devidé, Higginson, Lamb, Snyder, and Spiess), as well as a good history of the form from Ray Rasmussen. Each poet is intro-

duced with a short biography that is followed by five haibun pieces. The inclusion of Snyder is odd since the included poems of his use free verse rather than haiku to cap the prose. But overall it is a satisfying read with a variety of styles that show what can be accomplished in haibun. A good introduction to anyone interested in haibun; and a good read to anyone more familiar with the genre.

The Open Eye, by Lenard D. Moore (Eugene, Ore.: Mountains and Rivers Press, 2015). 84 pages; 5½" x 8½". Four-color card covers; perfectbound. ISBN 978-0-9896021-3-6. Price: \$16.00 from www.mountainsandriverspress.org

A reprint of the 1985 edition (NC Haiku Society Press) on its thirtieth anniversary with an additional introduction by Jim Kacian. The current volume is a nice view of Moore as a younger haiku poet, placing him comfortably among his peers at the time, before he found his own personal voice and concerns. The poems are placed in seasonal order and are overwhelmingly rural, but even thirty years ago, Moore showed a mastery of the form. A nice revisit. *a sunlit breeze: / rattlesnake skin hanging / from a rotten beam*

This Single Thread, by Paul Chambers (United Kingdom: Alba Publishing, 2015). 90 pages; 6" x 8¼". Four-color card covers; perfectbound. ISBN 978-1-910185-25-4. Price: \$15.00 from online booksellers

Martin Lucas' idea of haiku as a spell finds form in Chambers debut collection. Each word is the right one and together they set a scene that resonates beyond the images themselves. The Brits tend to incorporate more poetic devices into their work than Americans do, and often they distract rather than succeed; but Chambers holds the right balance. A book we will return to. Recommended. *fleeting wind— / the branch reaches after / the sparrow*

A Refutation of Exile, by Tyler S. Pruett (Winchester, Va.: Red Moon Press, 2015). 64 pages; 4¼" x 6½". Four-color card covers; perfectbound. ISBN 978-1-936848-48-5. Price: \$12.00 from www.redmoonpress.com

In the tradition of other character-driven works such as Natsuishi's *Flying Pope* or Wangchuk's *Stone Buddha*, a sequence of haiku on a blue ladybug. The sequence begins with a strong calling card, the one-liner *on the table at the last supper a blue ladybug*, which sets all of Western civilization back on its heel. However, unlike a pope or buddha—which we can give life to outside the flying or stone guise—we are less sure how to realize this character. There is no larger, historical narrative to work against. This is evident in the more personal and obscure poems. On the back cover Pruett acknowledges the influence of surrealist artists and this is perhaps the best way to read the sequence, to see the interesting ways—and there are many—in which the blue ladybug is used. *hollow earth ruptures / blue ladybugs / rush in*

Bird Watch, by Claudia Chapline (Stinson Beach, Calif.: Red Comma Editions, 2015). 108 pages; 5" x 7". Four-color card covers; perfectbound. ISBN 0-9653569-8-1. Price: \$18.00 from www.cchapline.com

Chapline lives and works near a saltwater lagoon, where, as she puts it in the introduction to her debut haiku collection: “human and sea life intersect.” The haiku are in the main natural observations and cover the full seasons. Some are too explanatory to truly be haiku and she occasionally lapses into a three part structure which often dilutes any moment of significance, but she knows the shoreline well, and writes of it with a comfortable authenticity. A portion of the book's sale benefits the Point Blue Conservation Science organization. *pewter sky— / a snail crawls up the fence / with his heavy backpack*

Puerto Rico, by Anita Virgil (Forest, Va.: Peaks Press, 2015). 32 pages; 5½" x 8½". Four-color card covers; saddle-stapled. ISBN 0-9628567-5-4. Price: \$10.00 from the author at 202 Merrywood Drive, Forest, VA 24551.

A journal of a trip the author took to Puerto Rico. As would be expected, it includes lots of descriptions of flora and fauna, beaches and parks, and places the author eats. In spots it touches on the poverty and corruption of the island, but in a privileged way never does anything beyond the observations. The book only contains nine haiku so it is more journal than haibun.

The Haiku 100, ed. by Peter Mortimer (United Kingdom: Iron Press, 2015). 62 pages; 4¼" x 7". Yellow and black card covers; perfectbound. ISBN 978-0-9931245-0-1. Price: £5.00 from www.ironpress.co.uk

Originally published in 1992 (5,500 submissions winnowed down to 100), it became the best-selling English-language haiku book to be published in the U.K. This reissue contains all the original poems plus a new introduction; yet the volume is still small enough to tuck into a back pocket. As the editor notes, it could be argued that such a reissue is more curiosity than necessity, and the haiku do reflect a certain understanding at a certain time, but there is much to enjoy; and you can't beat the price!

The Sun's True Shape, by John Martone (No place [Charleston, Il.]: Samuddo / Ocean, 2015). 71 pages; 4" x 6". Four-color card covers; perfectbound. No ISBN. Price: inquire of the author at johnmartone@gmail.com

Another book in which the author narrows his focus to a single theme or object (in this case, a pine cone), only to expand it again. This time around he seems to make larger leaps—most of them wholly unexpected. Martone must be a librarian's nightmare: prolific, yet seeming to care little for cataloging. And just when one might suspect that he has said all he has to say through his many previous books, you read the first poem in the new book and are hooked all over again: *all my books / written in exile / a pine cone*

So Long, by John Martone (Princeton, N.J.: Ornithopter Press, 2015). 28 pages; 4½" x 7". Tan card covers with orange and tan wrapper; saddle-stappled. ISBN 978-1-942723-01-1. Price: \$10.00 from the publisher at www.ornithopterpress.tumblr.com/

Mark Harris started Ornithopter Press to publish poetry in handcrafted chapbooks, and the current volume is a delight to hold. One might question the choice to publish Martone—it isn't as if his work isn't readily available, but that aside ... the volume progresses through the poems nicely. Harris clearly took a care in ordering them. Early poems take place in winter, are claustrophobic, urgent. The perfect setting for Martone's particular tight focus. There is a joy in discovery when driven outside. *So Long* is a solid entry that stands up to anything in Martone's canon. *open / the present*

Desert Wind, by Ferenc Bakos (Winchester, Va.: Red Moon Press, 2015). 98 pages; 4¼" x 6½". Four-color card covers; perfectbound. ISBN 978-1-936848-45-4. Price: \$12.00 from www.redmoonpress.com

Haiku in both English and Hungarian, some from his travels as an electrical engineer. The volume mainly collects haiku, but a few haibun and sequences as well. Like many European haikuists he has a tendency to tell more than Americans are comfortable with, and some of the travel haiku would have been better left in a diary. But the over-sharing doesn't necessarily detract from the readers enjoyment. There are some nice observations. *nudist beach / Adam and Eve exchange / email addresses*

Sleeping Bear, by Kurt Westley (Winchester, Va.: Red Moon Press, 2015). 48 pages; 4¼" x 6½". Four-color card covers; perfectbound. ISBN 978-1-936848-51-5. Price: \$12.00 from www.redmoonpress.com

A Chauvet Cave painting of a bear graces the cover of the collection, and like cave paintings, the reader may need help from the author in visiting

these poems. Some strong and interesting images, but too often they feel overly personnel and could use a side note. *snowdrifts foaming to darkened barn's knothole goat's curious eye*

End of Summer, by Joseph M. Kusmiss (Winchester, Va.: Red Moon Press, 2015). 58 pages; 4¼" x 6½". Four-color card covers; perfectbound. ISBN 978-936848-44-7. Price: 12.00 from www.redmoonpress.com

A quiet collection. Kusmiss is an observer of the larger world, and he often seems disconnected from it physically, even as he records its interactions around him. There are some weaker poems that should have been culled—but that would have made the slight volume slighter. When he hits, which is often enough, you want to linger a bit. One worth sitting with: *in the woods / a christmas wreath / turns brown*

Half Way Through, by Jörgen Johansson (Winchester, Va.: Red Moon Press, 2015). 80 pages; 4¼" x 6½". Four-color card covers; perfectbound. ISBN 978-936848-38-6. Price: \$12.00 from www.redmoonpress.com

A collection of haiku, haibun, and tanka: the first half in English, the second in English and Swedish. Senryu seems to be the focus—and Johansson has a kind eye for human foibles and the oft-overlooked ironies of modern life. *buying two of each / don't want to show / I'm single*

Between Waves, by Alexis Rotella (Winchester, Va.: Red Moon Press, 2015). 56 pages; 4¼" x 6½". Four-color card covers; perfectbound. ISBN 978-936848-37-9. Price: \$12.00 from www.redmoonpress.com

Haiku and senryu from a rightly well-respected practitioner of the forms. The collection itself doesn't fully live up to her skillset, as it includes a few ho-hum poems that are a bit noticeable in a small collection. However, other poems are strong and she does a good job expanding a moment, adding depth with a few words. *A tiny wave / to the gardener / I fired*

Grandma's Chip Bowl, by David Jacobs (United Kingdom: Hub Editions, 2015). 112 pages; 4¾" x 7½". Card covers with four-color wrap; perfectbound. ISBN 978-0-9576460-4-9. Price: \$10.00 cash from davi-djacobs2011@gmail.com

As an established poet, both long-form and haiku, Jacobs has a good eye for the telling detail. This collection of haiku and senryu covers a lot of ground, both geographically and emotionally, and in most cases successfully. He has a wry sense of humor. *sub-zero / my son's email / starts with sorry*

Gathering Dusk, by Ellen Compton (United Kingdom: Snapshot Press, 2015). 80 pages; 5" x 7¾". Four-color card covers; perfectbound. ISBN 978-1-903543-33-7. Price: £9.99 from www.snapshotpress.co.uk

A strong debut collection. Compton awakens the reader's senses, mixing images with sounds and scents, to create vibrant poems. Every word counts and is the right one. A number of haiku are about loss of family, yet she finds small reminders in her surroundings, realizing that nothing is ever truly lost. *flute notes / this little acre / of lightning bugs*

Haiku Chiaroscuro, by David Cobb (United Kingdom: Equinox Press, 2015). 43 pages; 6" x 8¼". Black and white card covers; perfectbound. ISBN 978-0-9566833-2-8. Price: £9.95 from online booksellers

A collection of haibun, standalone haiku, and free verse from a longtime practitioner and critic of the forms. The haiku in the haibun are usually associative, rather than make large leaps away from the subjects of the prose. Cobb is a storyteller. The standalone haiku are most often sketches and usually thematically grouped. *dry stone wall / sunshine / on the soles of boots*

Across the Silence, haiku by Caroline Gourlay, paintings by Sara Philpott (United Kingdom: Haiduk Press, 2015). 72 pages; 7" x 9¼". Hardcover. ISBN 978-0-947960-69-8. Price: \$25.00 U.S. from books@fiveseasonspress.com

Friends Gourlay (past-editor of *Blithe Spirit*) and Philpott spent a year independently documenting their Welsh countryside in haiku and painting. They then sat down to examine how these two artforms could be combined to create a larger whole. Both art forms are in strong display here, and both could easily stand on their own. In fact, many haiku have their own pages. The paintings are representational, rather than purely realistic, and the haiku are emotionally or thematically paired, rather than literally—which works well. There is a magical quality to many of the paintings and an awareness of things-passed, or the soon-to-be-lost, in the haiku. A wonderful book! Recommended.

Climbing Mole Hill, ed. by Lidia Rozmus (Santa Fe, N.M.: Deep North Press, 2015). 2 pages; 11" x 28". Accordion-folded; black and white slipcase. ISBN 978-1-929116-21-8. Price: Inquire of the author

Mole Hill is technically part of a public park visible from editor Rozmus' home. However, over the years, through a variety of projects, she has imaginatively built a personal myth for the space. The anthology invites eighteen poets to write haiku as tourists to Mole Hill, each to add their own voice to the myth. Selected poems are paired with Rozmus' sumi-e paintings. Some explicitly name the place, but all add to its spirit. A delightful undertaking. *a swirling stroke / of her brush / snail up Mole Hill* – Randy Brooks

Wonder, by David Burleigh (Santa Fe, N.M.: Deep North Press, 2014). 2 pages; 11" x 23". Accordion-folded; black and white slipcase. No ISBN. Price: Inquire of the author.

Burleigh takes a picture postcard of a house on a shoreline with mysterious origins and a mysterious label (House of Wonder) and expands upon it through four imaginative haiku sequences. He fills the empty rooms, chests, bookcases, and surrounding spaces. Similar to Rozmus' Mole Hill, it becomes a mythical personal space. *A primitive key / is all that is needed for / the House of Wonder*

Contingencies, by Mike Dillon (Winchester, Va.: Red Moon Press, 2014). 54 pages; 4¼"x6½". Black and white card covers; perfectbound. ISBN 978-1-936848-33-1. Price: \$12.00 from www.redmoonpress.com

Dillon has a quick style that forces the reader to slow down to maneuver his word-turnings. He has a good eye for pairings. However, *Contingencies* isn't quite as strong as his previous collection *The Road Behind* (2003) and has a different, darker focus—one that is more focused on people and his own increasing isolation. The reader encounters multiple deaths and the precariousness of life, but through them also the preciousness of it all. *rose thorn / would summon the color / of its petals*

Young Osprey, by Bill Cooper (Winchester, Va.: Red Moon Press, 2015). 70 pages; 4¼"x6½". Four-color card covers; perfectbound. ISBN 978-1-936848-41-6. Price: \$12.00 from www.redmoonpress.com

A good read. Cooper's haiku take unexpected turns, yet they are not jarring, but rather feel spot-on. His voice is open and invites us along for the discoveries. His nature haiku feel right in-the-nest or fishing river. He has a generous spirit and gentle humor. *orphan song / sap closing a hole / in the chestnut tree*

