

## BRIEFLY NOTED

*Orang-Utan* / Órang-Útan, 219 pages; 6" × 9". ISBN 978-1-918058-05-5. Price: \$21.99. *Snowy Owl* / Ulchabhán Sneachtúil, 147 pages; 6" × 9". ISBN 978-1-918058-04-8. Price: \$17.99. *Loneliness* / Uaigneas, 83 pages; 5¾" × 8¼". ISBN 978-1-0685408-0-6. Price: \$20.00. *Give Me Your Hand* / Tanhair Dom Do Lámh, 92 pages; 5¾" × 8¼". ISBN 978-1-0685408-3-7. Price: \$15.00 (All: LaVergne, Tenn.: Lightning Source, 2025). *Secret Incantations*, 75 pages; 5¾" × 8¼". ISBN 978-1-918058-06-2. Price: \$15.99. (2026). All by Gabriel Rosenstock. All matte four-color card covers; perfectbound. All available from online booksellers.

A busy final year for the prolific Rosenstock! He unfortunately passed away in early 2026. All five books are ekphrastic haiku and senryu, four in Irish and English, and one—*Secret Incantations*—in Irish, English, Japanese, and Scots. Each two-page spread is composed of a piece of artwork on the left page accompanied by a single haiku on the right. All the art is public domain. He notes that the books are intended for “older children,” so most of the poems are fun, quirky observations that act as a gateway to the larger haiku world: *take me on board! / ship sailing / through clouds; another day / another persimmon — / the life of a monkey*. But other poems are thought-provoking and philosophical. *lonely thing ... / unplayed piano; worms go deeper / in the soil — / men at war again!*

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*Wondrous Instruction and Advice from Global Poets: How to Write and Publish Moving Poems and Books and Publicize Like a Pro*, by Charlotte Digregorio (Winnetka, Ill.: Artful Communicators Press, 2025). 334 pages; 8½" × 11". Glossy four-color card covers; perfectbound. ISBN 978-0-9912139-2-4. Price: \$27.95. Inquire of [artfulcommunicators@icloud.com](mailto:artfulcommunicators@icloud.com)

A big book, both in size and ambition. It is divided into three main sections: “The Nuts and Bolts of Writing Poetry,” “Wisdom and Heart: The Short Forms of Haiku, Senryu, and Tanka,” and “Thrive as an Author.” And each section is further divided into many smaller parts—most sub-

chapters being only a few pages long—so it’s nice to dip in and out of the book for inspiration.

The best thing about the book is DiGregorio’s passion for poetry, and her willingness to share what she has learned. And the book is especially strong at encouraging writers to market their work—to be fearless, to get it out into public hands. But at times large subjects, such as “Chapter 9: How to Write Effective Haiku and Senryu,” are covered too quickly; that chapter in thirteen pages, and much of that contains a list of resources, a list of rules / guidelines, and four pages of why other poets write haiku. To be fair, whole books have been written on the subject of how to write haiku, so any expectation of completeness in thirteen pages is unwarranted, but the chapter did leave us wanting substantially more. A few of the chapters feel out of place (“Interpreting the Theme of Borders” and “Love—The Good, Bad or Ugly” which are mainly collections of poems on the subject) as if DiGregorio had written them previously and needed a home for them; they tend to diminish focus overall. The book closes with a forty-page appendix / collection of her own work which feels out of place in a how-to book.

But where she shines is the last titled section, “Thrive as an Author,” in which she gives much encouragement and tips on subjects such as manuscripts, publishing, readings, and networking. These are topics poets are often poor at and loathe to discuss, so bringing them into the light paired with her own experiences is welcome. Overall, there is much to learn from the book.

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*Beyond Emptiness: A Collection of Mystical Haiku*, by Nicholas Klacsanzky, Hifsa Ashraf, and Jacob D. Salzer (No place: privately printed, 2025). 66 pages; 8½" × 8½". Glossy four-color card covers; perfectbound. ISBN 978-1-257969-02-9. Price: \$10.00 from [www.lulu.com](http://www.lulu.com)

The book describes the poems as “call-and-response poetry,” with Klacsanzky always presented in first position, followed by Ashraf, then Salzer, but it is unknown if that was always the order of composition. The poets reference several mystical traditions, and it is enjoyable to see how ideas

step from one poem to the next. A trio at random: *half asleep — / moonlight seeps / into my veins; zikr ... / thrumming of cicadas / from the empty well; empty cabin ... / the embers still carry / her whispers.*

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*Keeping Faith: Yuki Teikei Haiku Society 50th Anniversary Anthology 1975 – 2025*, ed. Gregory Longenecker (San Jose, Calif.: Yuki Teikei Haiku Society, 2025). 124 pages; 7" × 10". Glossy four-color card covers; perfectbound. ISBN 979-8-218-81391-8. Price: \$ 14.00 from [www.yths.org](http://www.yths.org)

The society's annual anthology, which includes information on the society's activities—and it was an active year!—as well as a healthy dose of haiku. This year's anthology also includes short "Milestones" which detail the growth of the organization over its fifty years. Always enjoyable to see what the YTHS has been up to. A few favorites from the haiku: *murky juice / left in the oyster shell ... / evening war news* (Keiko Izawa); *Bashō's Day — / a mangy coyote / lopes through the field* (Phillip Kennedy).

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*Belfast Twilight*, by Liam Carson (Ireland: Salmon Poetry, 2025). 65 pages; 6" × 9". Matte four-color card covers; perfectbound. ISBN 978-1-915022-96-7. Price: \$14.23 from [www.salmonpoetry.com](http://www.salmonpoetry.com)

A collection of sequences from London, Belfast, and Irish isles—of both past and present. Many of the poems illuminate the dark times of the Troubles, and there is a grit to these works, yet the way they reveal everyday life is striking. At times he repeats lines, which in a short poem can become burdensome, yet the repetition of "Belfast night" in a sequence of the same name makes each use fall heavily the way the sky and drudge of daily life can. Other poems explore other corners of the isles. The collection is a coming to terms with the past and how it resides in the present; how a life of the horrible is perhaps part of the beautiful. Worth checking out. *Belfast in spring / a crate of petrol bombs / in a neighbour's garden; Belfast mural / light from Christ's hands / falls on the blanket man.*

*From Little Acorns*, by Anna Eklund-Cheong (Rockville, Md.: Privately published, 2025). 93 pages; 5½" × 8½". Glossy four-color card covers; perfectbound. ISBN 978-1-968966-56-0. Price: \$14.95 from online booksellers.

A first collection that serves both as personal collection as well as resource for teaching haiku. The subtitle, "Haiku to Enjoy with Children and Your Inner Child," suggests that these are poems for children, but that is not the case; rather the poet is suggesting a way to approach the book's poems. and in fact, all haiku—with openness and wonder. An enjoyable book. Two favorites. *one for us / one for the bears ... / wild berries; one mug of tea ... / the time it takes frost / to become dew.*

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*The Narrow Inland Road*, trans. Philip Guest (No place: privately printed, 2025). 240 pages; 5" × 6½". Matte four-colored card covers; perfectbound. ISBN 979-8-319052-42-1. Price: \$9.99 (ebook also available) from online booksellers.

A very readable translation of Bashō's great work. Guest's translation is paired side-by-side with a scan of a 1702 Japanese edition, so readers of Japanese can judge the value of the translation. Looking at the various translations in our library, there is great variation between them all, so we can't judge Guest's. But he has produced a fine book.

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*Haiku Deck Playing Cards*, by Randy Brooks (Taylorville, Il.: Brooks Books, 2026). Price: \$15.00 from [www.brooksbookshaiku.com](http://www.brooksbookshaiku.com)

We are always excited to see haiku presented in new and novel ways, and what could be more novel than displaying one's poems on playing cards. Each card contains a different haiku or senryu, which enlivens games such as poker or crazy eights, and Brooks suggests new, haiku variations on these classic games. He goes a bit further by adding themes and seasonality to the cards which can be used as daily prompts or speculations. Brooks has produced a winner!

*The Man-Woman River*, by Daniel Liebert (No place; Privately printed, 2026). 32 pages; 4" × 6". Matte card covers; saddle-stapled. No ISBN. Price: \$5.00 from [daniellibert67@gmail.com](mailto:daniellibert67@gmail.com)

A collection of senryu. Liebert casts a wide net, documenting the human foibles, hypocrisies, and downright silliness of people. The humor ranges from the dark to the silly. We are glad to see senryu marking its place. Favorites: *such solemn faces! / boys under a bridge / comparing erections; the ex-wife / her teeth marks / on a pencil stub; how depressing! / she's a fortune teller / in a slum.*

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*On the Way to Man in Moon Passage*, by Ruth Holzer (Chicago, Il.: Dancing Girl Press, 2025). 26 pages; 5¼" × 8". Glossy grey and white card covers; saddle-stapled. No ISBN. \$10.00 from [www.dancinggirlpress.com](http://www.dancinggirlpress.com)

Twenty haibun, when taken together, make up a narrative arc of travel through the United Kingdom. Each haibun is a different stop in Holzer's arc. The pieces are well grounded, with enjoyable details, and the haiku sit comfortably in the scene. An enjoyable outing.

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*Then and Now*, by Lynn Edge (Winchester, Va.: Red Moon Press, 2025). 90 pages; 4¼" × 6½". Matte four-color card covers; perfectbound. ISBN 978-1-958408-67-4. Price: \$20.00 from [www.redmoonpress.com](http://www.redmoonpress.com)

Twenty-six haibun of the poet's years in Texas, interspersed with a smattering of haiku. In a brief "Featured Writer" excerpt from Contemporary Haibun Online, included in the volume, Edge explains that most of her haibun are autobiographical, including family stories, into which she adds details to make the pieces more interesting or relatable. The haiku tend to add to the narratives, rather than jump away from them, and often serve to make a point. A worthwhile read.