

later periods the time dilation can be even greater. The book could have been broken into sections to provide a needed pacing.

Organizational issues aside, the presented haiku contain solid choices, which are after all, the true point of the book. All the big-name poets are included and some lesser ones as well. The reader will recognize many classic poems, but also quieter ones. As a bonus it is an engaging book that poses questions and provides alternative ways of looking at ELH. One such bonus is the realization that the current introduction to ELH of what has been called *gendai* is but the latest salvo in a healthy debate of what is and isn't haiku.

Haiku in English is not designed to replace any of the aforementioned anthologies; rather it is designed to complement them. A book not only a student, but also a lover of haiku should have on their shelf.

BRIEFLY NOTED

frog, stone buddha, & moon, by karma tenzing wangchuk (Windsor, Conn.: Bottle Rockets Press, 2013). 106 pages; 4" x 5¾". Glossy black and white card covers; perfectbound. ISBN 978-0-9792257-7-2. Price: \$10.00 plus \$3 s&h from Stanford M. Forrester, P.O. Box 189, Windsor, CT 06095 or www.bottlerocketspress.com

This volume contains two of the poet's previous collections: *frog* (1999), and *stone buddha* (2009); as well as a new one: *moon*. Wangchuk is one of our best haiku poets. He writes with the empathy of Issa and the lightness of Bashō's later work. Since the poet produced so few versions of his earlier collections, we are indebted to editor Forrester for reissuing them. Grab this one! From his newest: *an aspirin chewed / to soothe a toothache— / winter moon*

The Naked Octopus, by Gabriel Rosenstock, translated into Japanese by Mariko Sumikura, illustrated by Mathew Staunton (Ireland: Evertype, 2013). 77 pages; 5½"×8½". Glossy four-color card covers; perfectbound. ISBN 978-1-78201-048-7. Price: \$10.95 from online booksellers

A series of haiku—some erotic, some humorous, some profound—from the perspective of a love-struck octopus who has been drawn ashore by a human woman. An enjoyable read. *wearing eight / of your shoes— / octopus fetishist*

A Dictionary of Haiku, by Jane Reichhold. Second Edition (Gualala, Calif.: AHA Books, 2013). 308 pages; 6"×9". Glossy four-color card covers; perfectbound. ISBN 978-0-944676-24-3. Price: \$18.00 from online booksellers

“Dictionary” is a bit of a misnomer, since a dictionary attaches meaning to its entries. Instead, this is really a collection of Reichhold’s haiku—over five thousand of them!—categorized by season then further subcategorized like a *sajiki*. Yet unlike a *sajiki* or William Higginson’s *Haiku World*, Reichhold’s *A Dictionary of Haiku* doesn’t provide any information beyond the haiku themselves.

“Second Edition” has similar problems. Where the original 1992 edition contained thousands of haiku written up to that point, according to Reichhold’s introduction to the present volume, the new edition contains haiku written from 1993 to 2013. With the exception of the method of organization, the two books have little in common.

Those definitional quibbles aside, *Dictionary* contains a generous helping of haiku, and there is no doubting that Reichhold knows her stuff. She is aware of the various styles and techniques of haiku, and that keeps the assembled poems from falling into a rut. Still, five thousand is a lot to go through and the volume can be intimidating. The book is best read a section at a time to see how certain seasonal categories are handled. Some weaker haiku should have been culled. An ambitious project. From Summer: Terrestrial: River: *Gualala River / called by a flute / mosquitoes*

Snail on a Well Bucket, by John Bryce Belbas (Oregon House, Calif.: on-the-field-of-mars, 2013). 136 pages; 4"x6¾". Glossy four-color card covers; perfectbound. No ISBN. Price: \$17.00 plus \$5.00 s&h from the author at P.O. Box 442, Oregon House, CA 95962

A collection with some interesting ideas, but many are too explanatory to truly be haiku. "*When, the small girl asks / as her plane is in flight / ... do we get smaller?*"

The Disjunctive Dragonfly: A New Approach to English-Language Haiku, by Richard Gilbert (Winchester, Va.: Red Moon Press, 2013). 132 pages; 5¼"x7¾". Glossy four-color card covers; perfectbound. ISBN 978-1-936848-30-0. Price: \$17.00 from www.redmoonpress.com

Gilbert continues his study of disjunction, taking his essay's fourth updating, published most recently in *Poems of Consciousness* (2008), and updating it yet again. He expands his categories of disjunction from seventeen to twenty-four, adding many more examples in the process.

Embryo, by George Swede (Canada: Inspress, 2013). 60 pages; 5½"x8½". Glossy four-color card covers; perfectbound. ISBN 978-0-9881179-2-1. Price: \$20.00 US from the publisher at www.inspress-net.webs.com

Swede has always been a diverse and inventive poet. *Embryo* collects over thirty years of his visual and concrete poems.

Drunken Robins, by David Oates (Columbus, Ga.: Brick Road Poetry Press, 2011). 109 pages; 8"x5¼". Glossy four-color card covers; perfectbound. ISBN 978-0-9841005-1-4. Price: \$12.95 from www.brickroadpoetrypress.com

An extensive collection of the poet's work. *after twenty years / I fly in dreams again— / not as high*

Now This: Contemporary Poems of Beginnings, Renewals, and Firsts, edited by Robert Epstein (Shelbyville, Ky.: Wasteland Press, 2013). 187 pages; 6"×9". Glossy four-color card covers; perfectbound. ISBN 978-1-60047-895-6. Price: \$17.95 from online booksellers

In his new anthology, Epstein asks the reader to approach the present moment as he did in his previous anthologies on death and loss—meaning: fully aware and present—but the territory covered this time is beginnings. As is usual of his anthologies the haiku are well-selected and cover many kinds of beginnings. *first summer rain / the bride and groom pause / in their dance* – Lenard D. Moore

Hopeless Roof, by John Martone (No place [Charleston, Ill.]:Samuddo/Ocean, 2013). 105 pages; 4¼"×6¾". Glossy four-color card covers; perfectbound. ISBN 978-1-304-30467-4. Inquire of the author at johnmartone@gmail.com

A collection of ten smaller chapbooks in which Martone puts his keen eye to his surroundings—observations only made possible by a deep inhabitation. Poems on building, both house and garden; yet also what passes through each. Despite a prodigious output, he is always finding the new. *summer solstice / there's also / a chainsaw*

Bheid, by John Martone (No place [Charleston, Ill.]:Samuddo/Ocean, 2013). 59 pages; 6"×8¼". Glossy four-color card covers; perfectbound. ISBN 978-1-304-59084-8. Inquire of the author at johnmartone@gmail.com

Primarily poems of boat-building, whether imaginary or real. Martone takes as his entry point the title's meaning: "to split open (as a tree), root of the English boat." *table-saw / a window / on the ocean*

The Winter Sun Shines In: A Life of Masaoka Shiki, by Donald Keene (New York: Columbia University Press, 2013). 248 pages; 5¾" x 8½". Hardcover. ISBN 978-0-231-16488-7. Price: \$31.50 from booksellers

Keene has been an authoritative translator and writer on many things Japanese for over sixty years. His latest book—drawn extensively from the poet's private diaries and letters as well as public articles—is a welcome biography of Masaoka Shiki for whom the opening of Japan to Western artistic influences led to his reinvention and reinvigoration of haiku. The book is not an extensive biography, at times moving quickly through important events, but among other things it puts a human face to Shiki as he publically educates himself on haiku and other literary arts through his newspaper articles. It is interesting to watch his evolution as a critic and scholar. Equally interesting are the relationships between Shiki and his peers. It is not an overstatement to say that Shiki's influence on haiku can still be felt today. All serious students of haiku should check this book out.

The Color of Water, edited by Carolyn Hall (San Francisco, Calif.: Two Autumns Press, 2013). 28 pages; 5¼" x 7". Card covers, saddle-stapled. No ISBN. Price: \$8.00. Inquire of jwrobello@hotmail.com

The annual anthology from the Haiku Poets of Northern California celebrating their annual Two Autumns Reading. This year's readers: Gregory Longenecker, Eve Luckring, Carolyne Rohrig, and Ce Rosenow.

Falling Ashes, by James Fowler (Brookline, NH.: Hobblebush Books, 2013). 54 pages; 9" x 6". Glossy four-color card covers; perfectbound. ISBN 978-1-939449-02-3. Price: \$16.00 from online booksellers

A nice collection of haibun, haiku, and a few slightly longer poems—many related to Fowler's naval career. They are quiet poems of important details. *Veteran's Day / everyone else / at the parade*

Fragrance of the Wild Rose, by Smajil Durmišević, translated by Djurdja Vukelić Rožić (Bosnia/Herzegovina: Meligrafprint, 2013). 256 pages; 6"×8¼". Hardcover. ISBN 978-9958-677-13-7. Inquire of the author.

Four of the poet's collections in one volume. Eastern European haiku tend toward the lyric and philosophical, often at the expense of the reader's participation. Durmišević works in that mode: *gladly return to the fields / you deer, beware of wolves / let them change their nature*

The Scent of Music, edited by Marlène Buitelaar (Netherlands: 't schrijverke, 2013). 72 pages; 5"×7". Glossy four-color card covers; perfectbound. ISBN 978-94-90607-8. Price: €12,00 from max@verhart.org (Europe) or \$16.00 from www.redmoonpress.com (US)

An anthology of haiku on musical themes that includes songs (both specific and general), chants, and musical instruments. 194 haiku by 145 poets. Very pleasing. *Chopin nocturne— / the lower octaves warm / from the sun* — Hortensia Anderson

Senokulvitre, by Steven D. Brewer (No place: CreateSpace Independent Publishing Platform, 2013). 107 pages; 5¼"×8". Glossy four-color card covers; perfectbound. ISBN 978-149127-69-45. Price: \$6.99 from online booksellers

A collection that combines Brewer's interests in haiku and Esperanto. *neĝo ekfalas ... / la mondo malgrandiĝas, / kaj malvarmiĝas; snow begins falling ... / the world grows smaller, / and colder*

My Haiku, by Saeed Abbasi (No place: Privately printed, 2012). 266 pages; 5"×7". Glossy four-color card covers; perfectbound. ISBN 978-1-62847-188-5. Price: \$25.00 from the author at saeedabbasi33@hotmail.com

Haiku in English, Persian, and Spanish; yet they often tell too much to truly be haiku. *Four small birds at the / beach, picking what the ocean / has brought them today*

Haiku Diary: Hazy Moon, by Satoru Kanematsu (Japan: privately printed, 2013). 84 pages; 5¾" x 8¼". Glossy black and white card covers; perfectbound. ISBN 978-4-9907320-0-4. Price: \$15.00. Inquire of the author.

The volume contains haiku selected by editor David McMurray that appeared on the *Asahi Haikuist Network* between 2000 and 2012, arranged in order of appearance. The poet is an assistant editor of the journal *Kō*, and his work often has a classical feel to it. An enjoyable exercise to follow the poet through the seasons. *To dye or / not to dye my hair / spring arrives*

Her Cold Martini, by Marsh Muirhead (Minn.: The Island Journal Press, 2013). 45 pages; 5" x 8". Glossy four-color card covers; perfectbound. ISBN 978-0-9814995-4-3. Price: \$9.00 from mgmuirhead@midco.net

Muirhead writes wonderfully of his world. It is a world that includes both nature (skinny dipping with ouzels) and human activities (property taxes, dating). There is an honesty (and often humor) to his work. Recommended. *foghorn / floating somewhere / thirty tons of ore*