

shadow of Pawtuckaway's North Mountain not far from the New Hampshire coast (see her website: <http://www.wildgraces.com>). *Wild Graces 7* (WG7) features one poem per page from each of the 46 poets who had previously attended and submitted poems for this special occasion. Wild Graces is "a hidden gem off the beaten path" and provides a most fitting culmination of another year coming to fruition. Besides being home to Robin and Marshall, it is a natural refuge for dragonflies, frogs, deer, owls, porcupines, and wild turkeys. Even moose wander by every now and then, as well as numerous other wild visitors, including the poets who come from near and far to enjoy the day! Three haiku from WG7: (1) *haiku gathering / strands of spider silk link / two folding chairs* (Mary Stevens); (2) *wet turtle shell / how it mirrors / the sky* (Kath Abela Wilson); and (3) *For / the butterfly's two-weeks of life / another butterfly* (vincent tripi). ◻■

BRIEFLY REVIEWED BY JO BALISTRERI

The Color of Bruises by Terri L. French (buddha baby press, Windsor, CT: 2019). 42 pages, 4"x 5". Glossy cover, perfect softbound. \$10 plus shipping available from the author at <https://www.terrilfrenchhaiku.com>.

The Color of Bruises by Terri L. French, dedicated in part to, "all the unheard people of the world," is a book of senryu unlike any other I've read, in that every single poem packs a punch from the first offering: *wrapped in a quilt / the stories / we're afraid to tell*. French has listened with love to the victims. She tells the stories with compassion, and in doing so, has offered the reader an opportunity to examine and forgive their own and others' uncomfortable truths. For example: *a father's love / stealing the sparkle / from his daughter's eyes*. She gets to the crux of this heart-wrenching situation in ten words. The reverberations are too many to count. It is Terri French's acute sense of detail, the way she homes in on what is important that make her senryu stand out: *solitary confinement / searching for faces / in the mildew stains*. Perhaps some of us can relate to this poem due to the recent lockdowns and self-isolation during Covid-19. Reading *The Color of Bruises* is an emotional experience that will make you sit up and take notice of our shared humanity. ◻■

BRIEFLY REVIEWED BY RANDY BROOKS

Fragmentation haibun by Sean O'Connor (Alba Publishing, Uxbridge, UK: 2021). 82 pages, 5.75" x 8.25". Four-color card covers, perfect bound. ISBN 9781-912773-41-1. 15€ from <https://seanwriter.com>.

As the founding editor of *The Haibun Journal*, Sean O'Connor is well known as an outstanding writer of haibun. In this collection, *Fragmentation*, he draws on his experiences as a psychiatric nurse. The book is divided into three sections: (1) "Fraying" is a personal memoir of his father's decline due to Alzheimer's; (2) "The Past in the Present" focuses on experiences related to becoming a psychiatric nurse; and (3) "This Side of Death" shares a variety of perspectives about how various people encounter and come to understand unexpected deaths. The entire collection is rather heavy, and yet, the author's voice and attitudes come through and provide us with models of caring, listening, and ultimately accepting the suffering we all have known or will know one day. The haiku are clear, vivid perceptions that serve as interludes of "getting on" with the living. Here is a sample haibun from the last section:

Hair

I never saw her husband. He lived upstairs. She had two rooms on the ground floor, a bedroom and a parlour. They had time slots to use the kitchen and the bathroom. She had her own kettle to reduce the risk of encountering him.

It boils just as she finishes telling me about her treatment. Her trips to the hospital. The intimidating rooms. The strange equipment.

A new phase of conversation as she sits back down. The clock ticking. A cloud passes. Light pours past her pink curtains.

tea and biscuits—
she tells me her funeral plans
the wig in her lap

The Cottage of Visions—Genjuan: International Haibun Contest Decorated Works 2018–2021 edited by Stephen Henry Gill (Hailstone Haiku Circle Publications, Osaka, Japan: 2021). 160 pages, 6" x 9". Black ink covers, perfect bound. ISBN 978-4-9911809-1-0. \$18 postpaid from Hitomi Suzuki at indigoapple28@gmail.com.

The Cottage of Visions is an anthology of the Genjuan International Haibun Contest's award-winning haibun from the last four years. It includes 40 haibun complete with judges' commentary. As a bonus, the anthology includes eight haibun by the judges; three new translations of Bashō, Kyorai, and Kikaku; and ten illustrations from Buson and Taiga. This is the fourth, and last, anthology of decorated haibun—editor Stephen Henry Gill has announced that this contest will not continue, so this is a culminating anthology.

The preface sheds light on the cottage of visions:

The door of the Cottage of Visions is surprisingly light. As I push it shut for the last time, I wonder if there is any point in locking it. While I'm away, perhaps the wind might blow it open and an animal get in? Or, if the windows are not properly fastened, creepers might just extend through the chinks and take over what's been left inside – a low table, an oil lamp, some woven rush cushions, and piles and piles of papers with scribblings on many of them in both red and leaden grey.

At this time of year, the Genjuan is framed in vivid green. And this is how I shall remember it: a little thatched hut somewhere on a viridian hillside with the hint of a view across a distant lake.