

The editors and publisher, tripi's long-time friends, are all intimately familiar with tripi's haiku for the last 30 years—this makes the sequencing fabulous and thoughtful.

Also
for the chrysalis
spring wind

To me, the above poem is *also* enjoyable for how it deepens in meaning against the larger context of tripi's entire oeuvre. I'm thinking specifically of this poem from 1997's *between God & the pine*:

Changing the swallowtail
changed by it
the spring wind

In *Chrysalis*, tripi's poems are about beginnings. I don't want to share too much here because I want to maximize readers' experiences of this new collection, so I will end my review by quoting an old haiku in vince's 2001 collection *monk & i*. It is presented across a brownish-rust sketch of a chrysalis that I find pleasure in noticing is the same brownish-rust color of the cork laminate pouch that hold the poems of *Chrysalis*:

The chrysalis opens
i
can die alone □■

BRIEFLY REVIEWED BY MARY McCORMACK

Favorite Haiku and Other Collected Essays by H.F. Noyes, ed. Jim Kacian (Red Moon Press, Winchester, VA: 2021). 283 pages, 6" x 9". Matte beige and black card covers, perfect softbound. ISBN 978-1-9-947271-81-4. \$30 from www.redmoonpress.com.

This book is a treasure trove of brilliant haiku collected by someone who dedicated much of his life to both reading and writing haiku.

For poets new and familiar to the form, there's much to learn from both the haiku themselves and H.F. Noyes' analyses of them. Divided into five volumes, the first four introduce a new haiku (sometimes two or three) on each page, along with Noyes' commentary on it. For instance, in discussing Charles B. Dickson's haiku *dawn / evening primrose petals / closing*, Noyes writes, "...I find something inordinately beautiful in a poem of dawn serving as a farewell haiku." In reference to Jim Kacian's haiku *spring rain / if I lie / quite still*, Noyes writes, "...there is something hesitant about spring rain; it is 'shy' in the sense that spring buds 'peep' before coming out. The poet may be feeling that only utter stillness can summon forth such a gentle rain..." Equally beautiful is Noyes' interpretation of Moritake Harumi's haiku *in the bathroom / hearing a sleeting sound / through the window*. Noyes steps inside the haiku, imagining the story behind it. He writes, "This haiku recalls the *sabi* loneliness of winter travel... shivery nakedness...but then the sound of sleet on the windowpane makes you feel at last some sense of snug asylum..." This would be a wonderful book to give to someone who doesn't read or write haiku; it perfectly captures how wide-ranging haiku can be and yet how much they have in common. Particularly in the last volume, composed of a series of essays on topics such as "the spirit of haiku" and "haiku magic," Noyes delves into some of the questions about what a haiku is and what about the form is so resonant. In one of my favorite quotes from Noyes, he writes, "Haiku are never didactic, but to follow the haiku way leads to a constant learning from nature, to accepting and celebrating the joy-suffering that constitutes wholeness of true living." He also quotes from others on the topics of poetry and haiku, deepening the reader's understanding of everything words can do. Here's a quote he includes from Lasceles Abercrombie: "The poet's business is not to describe things, or to tell us about things, but to create in our minds the very things themselves." The following haiku are just four of the many in this book that exemplify how that can be done: (1) *summer night: / we turn out all the lights / to hear the rain* (Peggy Willis Lyles); (2) *wearing their homes / only in their eyes— / the refugees* (Robert Bebek); (3) *I walk home softly / not to disturb the sunrise / over the hills* (Robert M. Pirsig); and (4) *fast asleep / child part moonlight / part shadow* (James Minor).

Haiku Chronicles: Many Miles from the Sun haiku by Kendra E. Shaw (Privately printed: 2021). 103 pages, 6" x 9". Matte cover, perfect softbound. ISBN 9798531070777. \$6.50 from online booksellers.

Kendra Shaw is a poet from San Diego who has been writing haiku for about six years. In this book, *Haiku Chronicles: Many Miles from the Sun*, her haiku tackle a variety of topics: the pandemic, social justice, black power and beauty, grandchildren, sports, and so on. Sometimes, they touch on haiku itself, as in *Eastern arts / the beauty of / unfamiliar territory*. It could probably benefit from some intentional ordering of those themes; as it is, the book sometimes feels disjointed, jumping around from topic to topic. Most of the haiku read more like snippets of thought than haiku. For instance, *finishing / an intricate numbers puzzle / sudoku* or *getting a kick / out of 'South Park' / episodes*. Many haiku are vague enough that the reader can't enter the moment: *reminiscing . . . / childhood portrait / embraces the wall*. There are some that linger with the reader, such as: *winter silence— / my heartbeats are / in sync with the clock*. Visually speaking, though, it's hard to focus on a single haiku at a time. Each page is crowded, with four haiku each and very little white space separating them. There's a lot of material here to sift through. □■

BRIEFLY REVIEWED BY TAOFEEK AYEYEMI

The Lure of the Threshold haibun by Sonam Chhoki (Editions des petits nuages, Ottawa, Canada: 2021). 28 pages. eBook. ISBN 978-1-926519-58-6. \$2.49 from Amazon.com or inquire from the author sonamchhoki@me.com.

The Lure of the Threshold is a collection of haibun by Sonam Chhoki that presents the results of careful observation of life through mystical experience and interaction with one's environment; this craftiness brings to mind the aesthetics of *shasei*, *yūgen*, and Zen. Amidst the rise of fantasy and speculative poetry in the contemporary literary clime, this collection finds its root, and firmly so are its haiku wounded in the horror pedestal. Journeying with the author, we witness magical and tensive sceneries such as