

“The Mamba”

Journal Of African Haiku



Issue 6
September 2018

"The Mamba"

Journal of Africa Haiku Network



Edited by:
Adjei Agyei-Baah
Emmanuel Jessie Kalusian

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Editors' Note

Mamba 6 is a big sizzling compilation as the journal continues to attract attention of countries and continents by featuring works of new haijins from Zimbabwe, Tunisia, Morocco, and far-off Palestine. It features three haibans coming from Ghana and Lesotho exploring the essence of arcs and circles in the architectural design of African tribes' huts, and the life of the African child tending to his father's stable.

The issue as well features the three winning pieces from the Lagos Haiku Workshop organised by the Convener of Parliament of Poets Michael Babajide in conjunction with Africa Haiku Network which took place on June 6, 2018 at Arch Deacon Adelaja Senoir Boys' Secondary School Bariga, Lagos state, Nigeria. The visiting haijin and workshop instructor was Emmanuel Jessie Kalusian, co-founder of Africa Haiku Network including live coverage of the event by Channels TV Lagos.

Also gracing the Mamba for the first time are two sumie painting from Vyacheslav Sinkevich, one of Russia's leading contemporary painter. Readers will as well find the review of *Moon on Water* the debut haiku collection by Brendon Kent written by Adjei Agyei-Baah. And to further create soothing stoppages for readers to relax and continue their reading through the issue have interspersed the issue with some of the finest

haigas and photo haiku selected from Africa Haiku Network just ended Rainfall Haiku Series. And lastly contained in this issue are five new haiku sent to our journal by the late Angelee Deodhar, one of the giants and genius of Indian haiku before her death. We hope this compilation will once again delight you in your homes, workplaces and anywhere you may find yourself, and once again will look forward to your warm thoughts if there are any to share to keep our young journal continuously appealing and strong.

Adjei Agyei-Baah
Emmanuel Jessie Kalusian
September, 2018

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Photo: Alice Follow



**Francis Aheto
(Ghana)**

Makola market –
exhausted porter
snuggles her burden

**Nureni Ibrahim
(Nigeria)**

midnight cooking...
the flames reddening
grandma's eye

village uproar
two stones hit
the flying blackbird

afternoon sun
a lizard nods away
my stone



Kwaku Feni Adow (Ghana)

connecting a boy
and the noon sky . . .
kite string

navigating
a dragon's flight –
kite festival



Usman Karofi (Nigeria)

moonless night . . .
mama takes out a dead moth
from the oil lamp

dark cloud. . .
parents back in school
before closing time

first rain. . .
a message to daddy
for a new roof

**Isaac Ofori-Okyere
(Ghana)**

morning forest path
the unwanted company
of flies

**Kojo Turkson
(Ghana)**

drifting clouds
the heavens play hide and seek
with moon gazers

**Sarra Masmoudi
(Tunisia)**

big summer sky –
the fabulous mop
of a kite

after the war
migrant birds return to
same bare trees

dinner on the terrace –
the wind serves me
a leaf of vine

sweetness of the night –
two pairs of sandals
side by side

ardent sun –
an umbrella
on the ice cup

**Patrick Wafula
Wanyama (Kenya)**

dry cassia seedpods
rattle against each other –
cool breeze

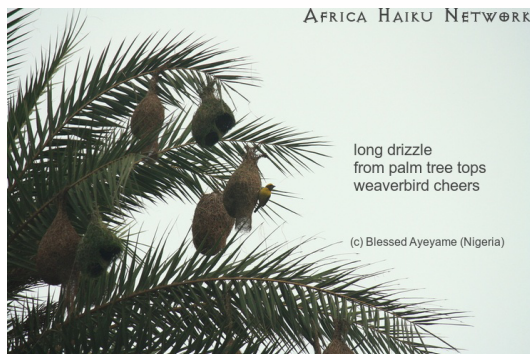
father's medicine –
aloe vera's bitter taste
in my mouth

clusters of black jack
sticking on my trouser legs –
gardening again

old weaver bird nest
dangling on a Croton branch –
bushy compound

Blessed Ayeyame (Nigeria)

market day—
a network
of a traders' call



Anthony Itopa Obaro (Nigeria)

coming from a farm
dragonflies take turns
tickling a puddle

hot dry season —
the fighting goats topple
a pail of water

early harmattan
migrating cows halt traffic
on their way south



**Raphael d'Abdon
(South Africa)**

trapped moth –
dusting the fine silk
of the spider web

**Celestine Nudanu
(Ghana)**

Harmattan leaves
how silently they fall
graveyard watch

**Barnabas I. Adeleke
(Nigeria)**

lightning and thunder —
a prayer vigil stretches
beyond dawn

full moon
watchmen answering whistles
with whistles

July flood
no fish left to ripple
the pond

**Nana Fredua-Agyeman
(Ghana)**

mango season
a housefly chases another
chasing another

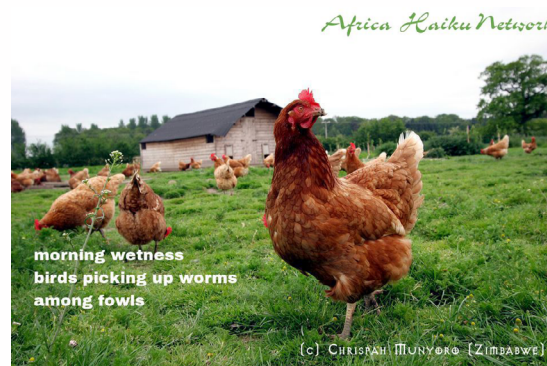
morning walk
the dog marks its path
with squirts

afternoon breeze
the mantis sways
with the leaf

**Ibrahim Clouds
(Nigeria)**



**Chrispah Munyoro
(Zimbabwe)**



**Wisdom C. Nwoga
(Nigeria)**



**Mkhadar May
(Kenya)**



Nathaniel Apadu (Ghana)



Precious Oboh (Nigeria)

a small town
of jagged smiles-
pumpkin moon

droppings on my head
i ask again
if this is a blessing

Makarios Wakoko (Kenya)



Adedoyin Luqman (Nigeria)

crops bent by rain –
children pick exposed snails
to mix egusi soup

**Justice Joseph Prah
(Ghana)**

Mara crossover
checking dead wildebeest's pulse –
a butterfly

village massacre
in a dead baby's hand
forget-me-not

Keta sea defence
from shore to shore
the sea shifts us

**Emmanuel Jessie Kalusian
(Nigeria)**

last day of harmattan
an orange leaf plastered
on my window

family meeting
a lone wasp circles
the lantern

thunderclaps
the people in the sky play
their tv loud

**Adjei Agyei-Baah
(Ghana)**

power outage –
half of granny story
still tied to her cloth

cracked pot –
water finds its way down
the gutter of my spine

morning puddle
after rain ...
a water strider mixing clouds

village road repair
the husks of coconut fruits
fill potholes

predawn chills...
the squeal of pigs from
the community abattoir

**Dynamic Rahma Jimoh
(Nigeria)**

morning assembly
torrential drops
chase pupils in

**Michael Kang'a
(Kenya)**

the raven
chasing a cherry
downhill

high winds...
every maize stalk
slanting eastwards

savannah heat
the caws of vultures above
an impala carcass

**Benedicta G. Garbrah
(Ghana)**

eagle's cry...
revealing the depth
of the valley

**Usman Karofi
(Nigeria)**

Ramadan
gunshots at the sighting
of a new moon

rain starts . . .
a bricklayer leaves
the construction site

**Ingrid Baluchi
(Uganda)**

Nile river hippos
munch water hyacinth –
spaghetti moment

African rain harvest
grasshoppers
in the frying pan

overhead power lines . . .
a fruit bat's life
cut short

**Nyamu Kariuki
(Kenya)**

cool rain drive...
the splashes wash away
my fatigue

**Okpanachi Attah Emakoji
(Nigeria)**

knee-high . . .
the pool in my room
after the rains

Bongani Masilela
(South Africa)

KwaMhlanga village –
goats yawn at me
in the morning

Zakia Haddad
(Morocco)

abandoned quay
only seagulls wait for
the boats of fishermen

**Abderrahim Bensaïd
(Morocco)**

winter night
the cry of the pregnant cat
breaks the silence

**Amel Boulahmame
(Algeria)**

Zagared
a few children are crying
circumcision!

**Abdelkader Jamoussi
(Morocco)**

immersed in haiku
my hat
blew by the wind

on her way to eternity—
sweeping the dead leaves
autumn wind

**Meriem Lahlou
(Morocco)**

the fish market
oh for death lined up
in boxes

*Translated Arabic by Samira
Boutayeb*

No Place for Evil

Haiban by Matthew Caretti

With rounded walls, there is no place for darkness. For shadows. For the evil spirits that might lurk in corners. This the tradition of building among the many tribes of southern Africa. Homes and churches and meeting places. And as the Dharma is universal, monasteries too.

Buddha nature
bees hive
in the temple eaves

Workers circle away in search of precious nectar.
Toward the *halleria lucida*. The tree fuchsia. There
in the great forest, where a shadowed path softens
underfoot.

yoga sutra
the eucalypts bend
toward first light

The trail opens into meadow. Descends to the Nalanda
Rocks, aged through millennia into a soft roundness.

A Zulu grandmother passes. Her face painted in white.
Arcs and circles, just as the news travels here. Word
of mouth. Already in the distant village the sound of
gospel. A memorial ceremony.

ufafa valley
slow glide of
Amen

The village rondavels a palette of greens and blues
and oranges. Perched high above the gorge. Swirling
ridgelines descend steep into some navel of our
becoming. Soft, rounded walls. No place for evil. Yet,
as in all places on this Earth, darkness does arrive. As
does hope.

woza moya*
a grey heron becomes
the horizon

** "Spirit wind" in Zulu, often used to translate the Christian "Holy Spirit."*

Settling In

Haiban by Matthew Caretti

Scorpio descends like an arrow toward the western horizon. The Southern Cross already sunken into true south. I walk alone to the temple. Where the children sit already in neat rows. Silent. I wonder, what else can I give them?

twilight burden
of all that comes with it
a new title

The sun rises into a cloudless sky. Cerulean. We recite morning vows. Breakfast. Receive the warm porridge as medicine for our weakening bodies. Move out into the day. Greet the new warmth.

seana marena*
gentle wave
of the shepherd

His mixed herd of sheep, donkeys and cows. From the Ha Chopho village on the ridge above us. Along the border fence to the endless plateau fronting the

orphanage. He follows them. White gumboots on ruddy earth.

slow trickle
of the winter stream
bitter aloe

The antipodal winter. At 4000 feet. Cool days. Frigid nights. Windswept. When windows slam shut. Curtains are drawn. Blankets unfurled. And the main gate bolted against all ill will.

dark screech
of the grass owl
orphans sleep

NOTE: Seana Marena, or Basotho blankets, are the traditional wool (now often fleece) mantles worn by herders in Lesotho. They have recently become known worldwide via the film Black Panther.

Morning Africa Haiban by Gordon Ayisi

The cock's crow hits him like the crack of a gun. In this part of the world the word "school" has fallen into the waters from their register. The break of dawn has in its wake a hungry chicken blues. As he gets lost in the misty harmattan morning, the barn prepares for a feast for him.

morning inspection
a pile of cow dung
awaits the farmer's son

Haiku From Europe & Other Places

**Angela Giordano
(Italy)**

placid river-
the eyes of a crocodile
on the water

they burn stubble-
two fawn eyes
behind a bush

young hyenas
between clean carcasses-
screams and laughter

**Sudebi Singha
(India)**

evening ferry
every stroke of oar
shatters the moon

summer noon
she takes her meal
in scarecrow's shadow

**Krzysztof Kokot
(Poland)**

arabic bazaar-
colors – scents – crowds
a dizziness

safari -
another loud shot
with a shutter

**Adrian Bouter
(The Netherlands)**

roaming chicks...
the hole in the fence
too small for the hen

cheetah moon
little ragged clouds
drift into fall

**Debbie Strange
(Canada)**

the fragrance
of dark roast coffee . . .
morning rituals

empty well . . .
the steady thrum
of katydids

**Nancy Brady
(United States)**

truck stop
women sell potatoes
along the road

sunset silhouette
*twiga chews
on acacia leaves

Twiga – a Kiswahili word for giraffe

**Noelani Laau
(Canada)**

the leopard
on a low slung branch
shifts his weight

**Basant Kumar Das
(India)**

lost umbrella
memory of last monsoon
with you

new dawn
between me and you
thin fog

**Tim Murphy
(Spain)**

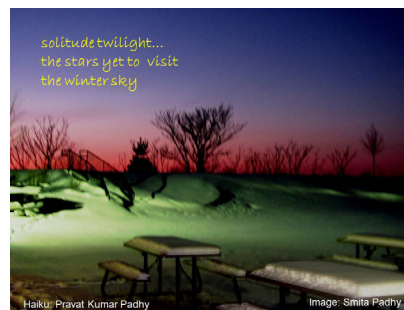
the models pose
by the old city wall
dry season

root chakra
the refugee gazes
at the night sky

**Rob Smith
(United States)**



**Pravat Kumart Padhy
(India)**



**Srinivasa Rao Sambangi
(India)**

still pond
my eyes follow the clouds
to an end

finish line
i keep guessing
wave after wave

an open window...
there's a lot of emptiness,
the thoughts disappear

**Vitaly Svirin
(Russia)**

boundless open space ...
a field of creativity
they plow and plow on

an open window...
there's a lot of emptiness
the thoughts disappear

**Vyacheslav Sinkevich
(Russia)**



**Vyacheslav Sinkevich
(Russia)**



**Zoran Antonijevic
(Serbia)**

in flowerpots
muscats are dying
housewife in the grave

instead of a branch
tired hewer
cuts his fingers

** Translated from Serbian to English
by Andjela Petrovic*

**Stefano d'Andrea
(Italy)**

harmattan . . .
the powder of Sahel
for my lo
ng eyelashes

cocoa forest
the golden fruit
illuminates the shadow

tropical storm
children awaiting
the shower of ripe mangoes

**Antonio Mangiameli
(Italy)**

kente –
the smiling face
of a young girl

**Angelee Deodhar
(India)**

patch of sun
a chameleon rises through
rain wet leaves

first rains-
the curve of her belly
gibbous moon

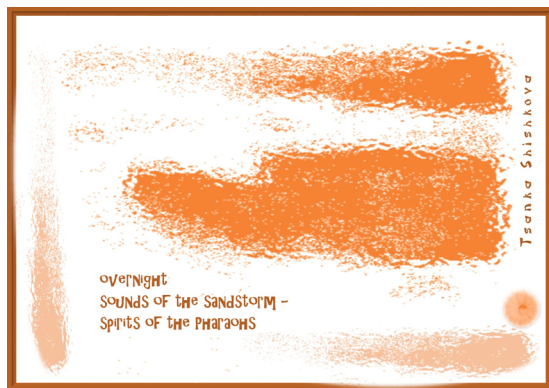
torrential rains-
urchins cheer their paper boats
into a gutter

rain toccata-
under the rusty tin roof
hot masala chai

the rushing stream
spilling downhill
pink and yellow crocuses

Tsanka Shishkova (Bulgaria)

pelting rain ...
a flower survives
in a turbulent flow



**Margherita
Petriccione (Italy)**

street sweeper's smile –
how many bird songs
on the sunrise

**Gurpreet Dutt
(India)**

glum sky
the tide rises
in her eyes

**Kjmunro
(Canada)**

peacock cries
pierce the mist –
do you take this man?

raindrop
on a leaf
monsoon moon

**Ivan Gaćina
(Croatia)**

cricket asleep . . .
a spider weaves silently
in the moonlight

village in the mist . . .
a lantern turns on
in the blind alley

Savannah
Haiku Sequence by
Margaret Rutley

leopard shoulder
sharp point
on the rock face

dust cloud
wispy wildebeest tail

red-crowned crane
preens
white black white

crooked branch
cheetah's narrow balance

savannah . . .
in the tall grass
eyes

Keith A. Simmonds
(France)

a frightened doe
hesitates under the full moon...
sound of gunshots

Halloween night ...
a black spider crawls
upon the full moon

Joanne Van Helvoort
(The Netherlands)

upside down trees
ancient stories
left untold

sunny beach
the carcass of a boat
picked clean

Slobodan Pupovac
(Croatia)

bird's cries
the three open beaks
and the one worm

sunset -
the sunflowers piously
lower their heads

**Gregory Piko
(Australia)**

rhinoceros –
his horn
some place else

**Nikolay Grankin
(Russia)**

water hole
motionless eyes
of a crocodile

**Corine Timmer
(Portugal)**

heat wave . . .
the egret hitches a ride
on the back of a tractor

drought . . .
the oxpecker picks a scab
in the rhino's ear

night lights . . .
the turtle hatchling
runs the wrong way

**Goran Gatalica
(Croatia)**

arid grassland -
the games of jackals
become clumsy

courtship ritual -
tossing of the head
the wattled crane

**Nicholas Klacsanzky
(Ukraine)**

waiting
for the bathroom to be free . . .
waxing moon

long walk . . .
the left-behind purse
full of rain

**Colleen M. Farrelly
(United States)**

banyan branches--
memories of Grandpa's
mustache kisses

antlers rattling
as waterbuck fight--
poacher lies in wait

Mark Gilbert
(United Kingdom)

in heat
the midnight scream
of the lioness

harmattan wind
slight movement
of the lion's mane

Ed Bremson
(United States)

Cairo traffic...
a Mercedes stopping
for a camel

M. Franklyn Teafor
(United States)

tea fields
finely manicured
by old hands

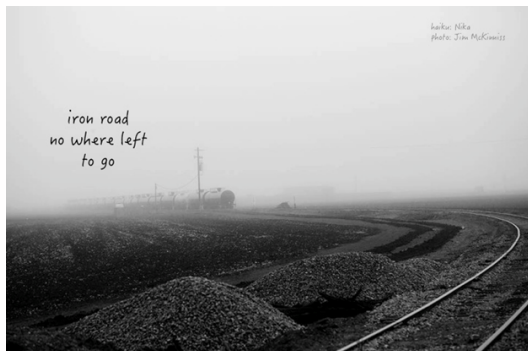
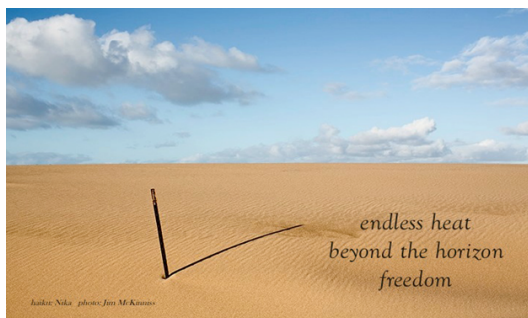
Lavana Kray
(Romania)

couples around -
two seif dunes moving
toward each other

fences –
wild flowers welcome
all types of butterfly



**Nika (Canada)
Jim McKinniss
(United States)**



**Claudia Messelodi
(Italy)**

Namibian spring
the blue cranes' courtship show
on blooming carpets

**Garry Eaton
(Canada)**

white gloves
a Lagos policeman conducts
beeping traffic

**Somayajulu Musunuri
(India)**



**Faten Anwar
(Palestine)**

lilac on her dress
for a moment
i'm in the fields

**Caleb Mutua
(United States)**

summer solstice –
a yawn here and a nap there
at each subway stop



Workshop, Contest & Book Review

Africa Haiku Network Haiku Contest & Workshop in Lagos 2018

Here are the three winning pieces from the Lagos Haiku Workshop organised by the Convener of Parliament of Poets Michael Babajide in conjunction with Africa Haiku Network which took place on June 6, 2018 at Arch Deacon Adelaja Senoir Boys' Secondary School Bariga, Lagos state, Nigeria. The visiting haikin and workshop instructor was Emmanuel Jessie Kalusian, co-founder of Africa Haiku Network including live coverage of the event by Channels TV Lagos.

First Place:

earthquake
the little boy
runs back to school

Lawal Hameed, Arch Adelaja Senoir Boys' Secondary School, Bariga, Lagos state.

Second Place:

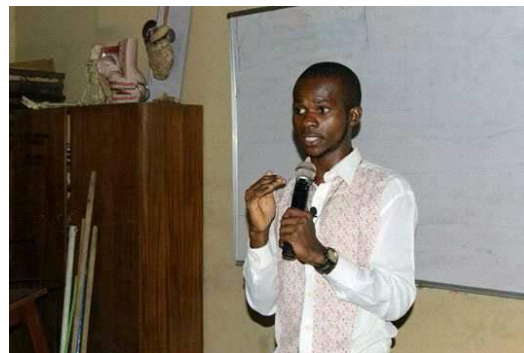
a fallen tree
the woodcutter hacks
the bits of wood

*Eyop Chukwuebuka, Arch Deacon Adelaja Senoir
Boys' Secondary School.*

Third Place:

forest
the hunter point his gun
the animals run away

*Arowoto Daniel, SS2 C, Arch Deacon Adelaja Senoir
Boys' Secondary School, Bariga, Lagos State*





Book Review

Trio of Windows.

By Adjei Agyei-Baah, Maki Starfield, and Ikuyo Yoshimura.

JUNPA Books, 2018.

217 pages. Softcover 1,500-yen.

Review by Ben Grafström, Akita University, Japan.

Trio of Windows (Japanese title: Mado no Sanjūsō 窓の三重奏) is the latest book in a series of haiku collaborations orchestrated by poet Maki Starfield. In this collection, Starfield (a native of Japan) is accompanied by Adjei Agyei-Baah of Ghana and Ikuyo Yoshimura, also of Japan. As the title suggests, window imagery acts as the common theme connecting the haiku in this collection (Starfield's earlier collaborative efforts followed themes such as lines, crystals, gardens, and doors). *Trio of Windows* is a bilingual collection, with English versions of the poems in the first half followed by Japanese versions. In total there are ninety-four haiku and one Japanese short-poem. The haiku in each half are separated into three sections by poet: Agyei-Baah, followed by Starfield, and then Yoshimura.

Movement One

The first thirty haiku are by Agyei-Baah. The reader feels a strong impression of the window theme from reading Agyei-Baah's poems. In some of his haiku, windows are used in the literal sense (**behind the storm window/ and yet this storm/ in our teacup**) while others utilize the window imagery in a figurative sense (**stillness/ where the fish leaps/ a window in the sky**).

Instead of feeling closed in by the window theme, the reader gets a sense of the world at large from his mention of various window-related objects and architectural forms like storefronts, schools, homes, and temples, giving his poems a sense of universality, as with the haiku: **behind kitchen window/ voices of swallows seeking shelter/ from the rain**.

As someone who prefers more traditional haiku, I was initially worried that Agyei-Baah's mentions of "selfies" (**nature's selfie/ the sky watches itself/ from a still lake**) would be perhaps too modern, or that they would be too comical (**classroom window seat/ sandwiched between/ fart and breeze**). His poems, however, are a refreshing blend of modern and traditional, sacred and profane.

Movement Two

Starfield is featured next with thirty of her own haiku. Her poems also range from the figurative to the literal, such as this haiku: **what looks like love/ from windows/ of a chapel**. Starfield's poems more often tend to allude to other types of objects that share certain features with windows, for example sunglasses, which one could say are like mini-windows, as in the poem: **sunglasses—/ my brother's annoying love**.

Windows sometimes have reflective, mirror-like properties. Like windows, mirrors are also used for viewing, albeit one-way: **a mirror of stars/ reflects the universe/ summer evening**.

In the Introduction, Starfield reminds readers that windows are liminal spaces, an aspect that they share with gates and doors—imagery she also employs, as in the haiku: **blocking/ spiritual gates/ flowering mustard field**, and: **cluster-amaryllis/ creaking sound/ of an automatic door**.

Movement Three

The third and final movement of this trio's performance is Yoshimura's collection of thirty-four haiku and one short poem titled "Window" ("Mado" 窓). The short poem appears to have been originally

written in Japanese and consists of two seven-line stanzas, a form that is retained in the English version. The poem reminds readers that when staring through a window, one is simply observing the action on the other side and not actually participating in it. This separation of the observer from the observed-events leaves doubt in the reader's mind as to whether what they are observing is real or simply imagined.

Yoshimura's remaining haiku are divided thematically by the four seasons. Just as in nature, there is some unbalance among the sections, with thirteen dedicated to Spring, eleven to Summer, six to Autumn, and four to Winter. Ordering the poems in this way gives the reader a shared sense of observing the changing seasons with Yoshimura and through her window.

One of Yoshimura's haiku particularly drew my attention: **round window/ round scene of/ red persimmons' leaves**. When I read the haiku prior to this, I only imagined rectangular windows typical of most Western buildings. It was not until I read this poem that I was reminded of the circular "moon-windows" found in homes and architecture all over Japan.

Aside from the aforementioned haiku, Yoshimura only makes very indirect allusions to the theme, such as in: **the first day of spring—/ dust rolling**

slightly/ on the bookshelf. This poem leaves the reader wondering if it was the opening of a window that stirred the dust.

Other liminal spaces also appear Yoshimura's collection, such as: **leave the day flower/ in clusters at the door, my father's favorite**. This poem and others depict the varieties of everyday human interactions that occur in liminal spaces such as doors and windows.

In Closing

Each poet's use of the window theme is very distinctive. Agyei-Baah tended to make explicit references to windows; Starfield took a broader approach to include not only windows but objects like eyeglasses and mirrors that share physical traits and liminal qualities with windows; and Yoshimura described activities and phenomenon that occur around windows without mentioning them directly or too often.

Trio of Windows is a wonderful collection of haiku, however there are two minor things missing. One, the Japanese section does not include romaji readings or furigana. Adding one or both of these would make the book better suited as an educational tool for those learning Japanese or for non-native speakers trying to practice it. Two, it seems clear to me that

the Japanese poets wrote their haiku originally in Japanese with a 5-7-5 pattern. In spirit I see no problem with casting aside the 5-7-5 pattern for the English translations, but this discrepancy should be mentioned in the Introduction or as a note so that readers understand they are not reading the haiku in their original form. Agyei-Baah (whom I presume composed his haiku in English) uses a free-form haiku pattern that is popular among modern haiku poets. His poems begin the book, so after reading his haiku and continuing straight into Starfield's and Yoshimura's, I assumed they, too, were composing in English free-form. It was not until I had read all three English sections and began reading the Japanese that I realized the discrepancy.

Overall, this collection provides a clear window into the minds and methods of three prolific modern day haiku composers that readers of all tastes will find delightful.

Book Review 2

***Moon Over Water* by Brendon Kent**
Alba Publishing, Uxbridge, UK. (2018). RRP:12/ \$14
Reviewed By Adjei Agyei-Baah

Brendon Kent lives in an old countryside village in Southampton, England UK, where he loves to stay in touch with the changing seasons. He regularly reads and studies the great poets of the day including early influences such as Chaucer, Shakespeare, Robert Frost, E.E. Cummings and Ezra Pound (station at the metro opened his eyes to the beauty behind brevity, the unsaid and the power of the juxtaposition).

Moon On Water is the debut collection of Brendon Kent made up of 57 poems, all previously published in various journals dedicated to micro poetry. It's a mixed bag of haiku, tanka, and senryu of varying numbers. The poems in the entire collection are arranged into six sections with each section's title formed randomly with the catchy lines of his poems. By arrangement, a poem is laid per page, like a desert oasis with a vast text space for the reader to rest the eye, relax and unravel the moment shared by the poet. The entire collection spans across the poet's nature observations, life story and sometimes too what appears to be abstractions or the poet's own imaginations.

On observing nature, Kent shares this piece below:

*turning crows
the distant smoke
of a yellow tractor*

Here, one can subtly establish a connection between birds and smoke especially when there is forest fire. An occasion for birds to track animals from a high height trying to escape the blazing fire and hunt them as prey. Or has the plowing activity of the tractor exposed frogs and other creatures from their holes and hideouts which caused the birds to stir above? Perhaps, there may be other hidden moments that the poet wants readers to observe and find while perchance taking a walk in the meadow.

On personal stories which most poets have always dared to share amid disagreement and disappointment from their loved ones and family members, Kent musters the courage to share some of his trying moments with readers.

*letting go
of mother's hand
blossom rain*

*custody battle...
the divorce papers'
bullet points*

The collection also of course comes with its poetic nuts which are hard to crack. Kent's poems are sometimes hard to decipher and leaves the reader on the precipices of imagination and abstraction or at the extreme let readers take consolation in the metaphysical.

*folding sunset
into stars
the last flag*

*lengthening the candle's scent...
winter moon*

However, glittering and engaging of all his poems is his visual river haiku dedicated to a friend or possibly lover. And the haiku could be Kent's boldest that can stand as his iconic poem of all time.

*parts
of the river
the river
leaves behind*

(for Krish)

Though Higginson's river haiku below has enjoyed the unique position as my all-time river haiku, Kent's new haiku comes up to share that prestigious space.

*the clock
chimes, chimes and stops
but the river...*

Indeed, it was a delighting experience reading through Kent's first collection and will recommend to readers to read too to savor the other moments better left untouched!

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