

Sharon Hammer Baker

old porch furniture—
scents of peonies and paint
mingle in the heat

sunny beach—
the photographer poses
her tattooed model

Howard Lee Wilby

holding
the Hsiao Ching—
he closes the book

John J. Dunphy

child's hospital room
a visit from Santa
in July

school restroom
an English teacher corrects
the misspelled graffiti

thunderstorm
the migrant workers' shacks
now with running water

Ruth Holzer

cold dawn—
an owl pellet
with teeth

Elizabeth Howard

winter night
just beyond the campfire
the coals of eyes

pilot error
a great blue heron
skids on lake ice

canoe ramp
the flower of his ashes
floats down the river

Margarita Engle

mosquito season
wild hands fan
buzzing wings

roaming with dogs
I long for a glossary
of scents

junk mail
while autumn leaves fall
I recycle trees

Haiku Page accepts only the unpublished haiku. Submissions can be emailed to haiku_mvsvu@yahoo.com or by snail mail with an SASE. Contributors with an SASE will receive a hard copy of *Haiku Page*. The next issue will come out in October.

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Haiku Page

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FAVORITE Haiku COLUMN

Richard Wright Centennial

Richard Wright was born on September 8, 1908 in a small place east of Natchez, Mississippi. 2008 marks the centennial of Richard Wright. In the premiere issue of *Haiku Page*, we publish two small analytical pieces of Wright's haiku as part of the global celebration of the centennial of this great writer who writes more than 4,000 haiku.

M. Osborne

In the falling snow
A laughing boy holds out his palms
Until they are white. (31)

In haiku 31, Richard Wright expresses the sensibility that there is beauty in the unity and harmony between nature and humanity. This haiku focuses on a boy's fascination with snow as he holds out his hands, palms up, and watches the snow cover them. In this scene, Wright expresses the affinity between the quietness of nature and human sounds. He sees the beauty and awe of nature when he juxtaposes the softness and quietness of falling snowflakes with the excitement and sounds of a boy laughing as his hands are completely covered with snow. In the last line in the poem, "Until they are white," Wright creates the image of the oneness or union between nature and humanity.

Precious Person

Richard Wright presents a daily scene in the South, particularly in Mississippi in haiku 450:

In a barbershop
The stench of soap and hair,—
A hot summer day! (450)

Men and boys and sometimes women sit in a barbershop waiting to get a haircut or shave while watching TV and listening to old stories and jokes. In summer the heat is smelled through soap and hair. The olfactory images of soap and hair inside the barbershop make the poet feel the heat of a summer day while the heat in turn intensifies the soap by illuminating the scent and the hair drenched in sweat. Haiku 28 shows Wright's perception of nature in Mississippi:

In the summer haze:
Behind magnolias,
Faint sheets of lightning. (28)

The visual images of magnolias and summer haze are naturally joined with the auditory image of lightning. Everything is muted by the adjective "faint," which seems to expand quietness.

William Scott Calasso

after the fire. . .
a smell of scorched earth
and pepper trees

Raffaella de Gruttola

so pale
in the spring rain
ladybug

Greg Schwartz

Basement
With the lights off—
Every little sound

toilet paper—
she never has
enough

James Tipton

everyone wants her—
the sweet Mexican girl
stacking her ripe fruit

fiftieth reunion
everyone still alive
shows up

full moon on the river
a fish jumps
taking it

Catherine Michaels

after Mass
fewer old hands
clicking rosaries

wet with raindrops
winter ivy
a brilliant green

caught up
in fallen leaves
I forget to rake