

This Week's Montage

—Antipodes

Comparative Haiku

selected by

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ANZAC Day, observed each April 25th, honors members of the Australian and New Zealand Army Corps (ANZAC) who fought at Gallipoli, the first major—and very costly—military engagement of Antipodean forces during World War I. This rare instance of a national holiday shared by two sovereign nations provides a convenient occasion to celebrate some achievements of the vibrant haiku scene “Down Under.” We start at the beginning, with Janice Bostok, who single-handedly pioneered the writing of haiku in Australia, starting in 1972, and who created the first market for haiku in Australia by founding the journal *Tweed*. Among her many influential haiku collections are *Banana Leaves* (1972), *Walking in the Sun* (1974), and *Amongst the Graffiti: collected haiku and senryu, 1972–2002* (2003). Perhaps the best-known haiku poet from New Zealand, Ernest J. Berry has made quite a name for himself with his successes in international competitions. He only “discovered” haiku in 1994 but took to the genre with a vengeance—composing more than 15,000 haiku to date! Ron Moss of Tasmania is well-known in haikai circles for his quality haiku, senryu, haiga, haibun, and collaborative linking poems. A volunteer firefighter, Ron turned to traditional Japanese forms as a way of recording and coping with his experiences. His outstanding mixed media artwork can be viewed here: <http://www.ronmoss.com>.

Janice Bostok (b. 1942)

Ernest J. Berry (b. 1929)

Ron Moss (b. 1959)

daylight
the warbler's note
stuck on dawn

wagtail
threads its way
through lantana

splashing
down the hillside
wet sunshine

stationary bus
talking we visit places
within each other

old 'queenslander'
its verandah posts
stained by dogs

suburban loneliness
the incessant spinning
of rotary clothes hoists

in this blue
the scalloped flight
of one swallow

1–6 from *Amongst the Graffiti* (Post Pressed, 2003)
7 from *First Australian Haiku Anthology* (<http://www.haikuo.org/faha/haiku.html>)

alpine lake
a tiny fish
shatters my face

yard sale
his empty cottage
fills with sunshine

ground-fog
the top half of a kangaroo
intermittently

night fishing
knee deep
in the pleiades

storm clouds
the cry of a shearwater
circles the sky

close of day
the lupin pods
clicking shut

mother's parasol
I unfold the dust
of other summers

1–2 from *Snapshots* 5, 1999
3–6 from *Snapshots* 8, 2000
7 from *dust of summers* (Red Moon Press, 2007)

car wreck
the plastic Elvis
still smiling

wild river
over and over
the sound of white

low tide a child's shoe drains red

highland lake—
burnt button grass
on both sides of the moon

starry night...
what's left of my life
is enough

Charcoal Alley—
children flick marbles
into the light

end of summer—
fire-fighters hug
in the lightness of rain

1 *Famous Reporter*, 28 December 2003
2–3 *A New Resonance* 4 (Red Moon Press, 2005)
4 *The Heron's Nest* 8.4, 2006
5 Shiki Monthly Kukai, December 2006, First Place
6 Harold G. Henderson Haiku Contest, 2007, Honorable Mention
7 *FreeXpression*, January 2007

Previous Montages

April 12: Spring Migration
April 19: The Good Earth

Next Week's Montage: Buddha-nature

Jôsô
Burnell Lippy
Stanford M. Forrester