The background features a soft, golden sunset over a body of water. A piece of white paper with a deckled edge is floating in the foreground, partially obscuring the water. The word "modo" is written in a large, dark, cursive font across the top of the image.

modo

**50**  
*One-line haiku by Alan Summers*

*modo*

Alan Summers

A

• **CALL OF THE PAGE** •

production

March 2026



• CALL OF THE PAGE •

**50** *+ new & selected*

**1-line haiku by Alan Summers**

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of *Meticulous Ink* (City of Bath, UK)

**modō** a common Latin adverb derived from *modus* (measure/limit), primarily meaning "only" "merely" "simply" or "no more than."

It also frequently implies "*just now*" or "*recently*" in temporal contexts. And used for restrictions ("*only one*").

Pronunciation:

- <https://www.youtube.com/watch?v=PrT4jPIJpTE>
- [https://www.youtube.com/watch?v=kBg\\_unc7\\_TQ](https://www.youtube.com/watch?v=kBg_unc7_TQ)

# Why one line?

*"In adopting the tercet, those who write haiku in English are doing the exact opposite of those who write haiku in Japanese: practically all Japanese haiku writers use a monolinear form."*

"On Haiku" Hiroaki Sato (New Directions Publishing Corporation, 2018)

The single line of any kind of writing has the ability of being captivating, for whatever purpose or reason. After all, we create words, and form phrases, to engage with others, be it via ordinary conversation, texting, journalism, or igniting non-fiction or fiction into book length creations, and so many other varieties of approach within our written language.

A line is...a moment...intrinsically non-narrative...  
and stopping is the friendly nemesis of narrative.  
The moment has only itself.

A good line can find employment in any poem...  
The line...is not subordinate to anything else.  
It does not need...other lines.

A line takes the time to listen to the words it holds,  
and asks the reader to do the same.

...every argument invariably suggests thinking about the line, not simply using it to make the writing "look like a poem," or simply to tell...without regard for what a poem as a form might have to offer.

## Paraphrasing Alberto Rios

and his *"Some Thoughts on the Integrity of the Single Line in Poetry"*  
Some Thoughts on the Integrity of the Single Line in Poetry©2011 Alberto Ríos  
*A Broken Thing: Poets on the Line* ed. Emily Rosko & Anton Vander Zee  
(University of Iowa Press)

Here some of the one-line of haiku that follow have a *reverse narrative*, or at least a perceived 'linear' narrative though in combative mood and mode. Some or many deal with how "story" impacts on, and within, each haiku, and perhaps differently than other approaches in poems.

The sole or solo line of haiku can reveal or tuck into its inner landscape of white space, and negative space, including hints of untold story plots, though in their own unique way.

## What is a Reverse Narrative?

Haiku can appear as if pulled from right out of the middle of an eavesdropped *partly* overheard conversation. Or perhaps a misheard one thus creating a need to reassemble the scattered parts.

These brief poems may avoid set up, context, and quite often not contain a conclusion. Thus we only have '*part of the middle*' instead of the linear narrative we might expect from a longer type of poem, or other genres such as a short story, or even a novel etc...

In one manner we might need to place ourselves as if directly into a situation where we are "telling a story backward." *To join in with the travelling back and forth*, like a switchback, a type of sharp, zigzag road.

A haiku is often represented, at least outside Japan, as a momentary experience of being super-aware of surroundings, and of a tiny aspect, everyday object, or even an oddity lurking in the folds of twilight, shade, a ray of sun, or otherwise something unnervingly present in some other way.

Haiku are often performed as 'now' though that 'now-dynamic' is already super-quick becoming the past to the author-witness. What we sometimes attempt is multiple 'now' each time that verse is re-activated whenever a reader encounters it, consciously cheating that reader, or rather perhaps they are caught in a loop of suspended time, and thus become enveloped by it, if only for a few seconds. It's a *trick of the light* poem!

It requires a lot to maintain the essence of an instant in time that had once occurred as if it's right now, though we can try to relive and revive that past that was so ever brief.

Perhaps haiku is a kind of back to the future in reverse, working "backward through time" unpeeling "the effect before the cause" and arriving at "the end at the beginning."

Or perhaps, for haiku, it's ***The end before there was a beginning.***

*"The beginning of the reverse narrative is the end of the story  
but the start of the audience's experience..."*

Source quotes are in double inverted commas:

What Is a Reverse Narrative?

Jake Shore (2017)

## Another point:

When I look into my own single line haiku [singular and plural spelling], or read one by another author, I might look for one that could start or finish a short story or a novel, or just make for a darned fine title.

Regardless, it's all about the magic of the line, whatever chosen genre, and what we look for as authors, and as readers.

Whether the line is a haiku, other types of poetry, novels, short stories, Flash, Creative Non-Fiction, or even if it's part of a stage direction for a play, or a movie screenplay, *shouldn't it hold us, and we hold it.*

Shouldn't all lines, or as many as possible, be "holding lines" for what lies in the loaded blank spaces? Holding the tension, the drama, the secreted away as well as the visible texture of a line that we can see.

Is the final creation is in sight, with hopefully the reader also in sight, and the creative spilling along that line as an interlocutor, weaving in and out of dialogue, with itself and anyone pulled along who will pause to "listen"?

Extracts:

*The Pull of the Single Poetic Line of Haiku* ©Alan Summers, founder, Call of the Page  
2021 Japan Writers Conference

Now let's also look at:

## **Genre Switch**

An interesting experiment is to create the middle-appearing haiku into a sentence and see what it does.

the snow drifting Pissarro's painting shadows mostly red

This could easily be a start or last line of a short story, or even a novel:

The snow drifting, Pissarro's painting shadows mostly red.

**For this one:**

a single gate faces the forest snow-hinting sky

I'd make it the opening line of a story:

A single gate faces the forest, snow-hinting sky.

**For this one:**

longer black coats the chill leaf deadfall

It could be the opening of a historical fiction piece of work, or science fiction, or even about current topics in a thriller:

Longer black coats, the chill leaf deadfall.

Who has woken up grubby, even grumpy, after a hard day's night! Or still caught in the vestiges of a dream where we've been on the run for ever, our pursuers or their dark coats appear to grow longer?

**For this one:**

dirty morning stubble espresso going the extra round

**As this:**

Dirty morning stubble, espresso going the extra round.

It's almost a Groundhog Day line, and could perhaps start or perversely end a story!



**For this one:**

slivers of grey the closing distance of police dogs

At any time in history and ongoing, dogs can create terror in both the innocent and the guilty, and who can tell, depending on whose police they are...

Slivers of grey, the closing distance, of police dogs...

**For this one:**

a hand disappears from between fence posts the rag doll

The heartbreaking image of children who are made to suffer through the centuries for some horrible reason. Charles Dickens would be so ashamed of this ongoing circumstance.

A hand disappears, from between fence posts, the rag doll.

A hand disappears from between fence posts, the rag doll.

A hand disappears from between fence posts...the rag doll.

**For this one:**

feathers caught in the post-Christmas mistletoe one regret

**As this:**

Feathers caught, in the post-Christmas mistletoe one regret.

Feathers caught in the post-Christmas mistletoe, one regret.

Feathers caught in the post-Christmas mistletoe: one regret.

*et magis...*

quinquaginta  
quinquaginta  
et octo  
et octo

the snow drifting Pissarro's painting shadows mostly red

---

The appearance of a red shadow is a quiet marvel—a fleeting intersection of physics, environment, and biology. It reminds us that perception is not passive recording but active interpretation. What we see is shaped by invisible forces: the size of airborne particles, the chemical coating inside a lightbulb, the neural pathways in our retina. Next time you notice your shadow wearing an unexpected hue, pause. Don't dismiss it as a trick of the light—because in truth, it *is* the light, revealing its hidden complexity. Whether caused by a smoky horizon, a flickering fluorescent tube, or your brain's clever color balancing, the red shadow invites curiosity. Investigate it, photograph it, share it. Science lives not only in laboratories but in sidewalks, parking lots, and backyard patios—where ordinary light meets extraordinary questions.

Why Does My Shadow Sometimes Appear Red And What Causes The Effect by Mia Grace (January 2026)

**Mia Grace** explores skincare science and focuses on authenticity—real skin, real people—empowering self-confidence instead of chasing perfection.

---

into shade *cat*



**Spring**



dappled script a bluebell woodland follows the couple

---

Bluebell season in UK woodlands typically occurs from mid-April to late May, with peak blooming usually falling in the last week of April and the first week of May. These native, violet-blue flowers thrive in ancient woodlands, often carpeting the forest floor before tree canopies fully close. [woodlandtrust.org.uk](http://woodlandtrust.org.uk)

*Best Time:* Late April is usually the peak, but it can be slightly earlier or later depending on the weather.

the shrike under a lowering moon lines up

---

Shrike birds, specifically the Great Grey Shrike, are primarily winter visitors to the UK, typically seen from September to April. They are migratory, with most breeding in northern Europe during the summer, leaving for winter quarters in July–October and returning to breed in March/April. 

purple archangel the last of the sun bleeds out

---

Purple Archangel, often known as Purple Dead-nettle (*Lamium purpureum*), primarily blooms in early to late spring, with flowers frequently appearing from March through May.

imprint the shadow of my younger self picks daisies again

## the water meadow's boxing hares of moonrise

---

Boxing hares are most commonly observed in early spring, specifically March and April, when their breeding season drives intense activity.

**When to watch:** The best time is during early spring, primarily March. They are most active at dawn or dusk.  
[woodlandtrust.org.uk](http://woodlandtrust.org.uk)



beyond the dappled edge something switches in two

---

dappled: slightly overcast days can also bring out the detailed textures of the woods and flowers.

fleeting song the forest gives tree by tree

---

In the UK, the most intense, widespread, and "fleeting" period of birdsong is the Springtime dawn chorus. It reaches its peak between mid-March and early May.

While birds can be heard year-round, this early Spring window represents the most dramatic, short-lived surge of activity before breeding season demands diminish and the song fades by late June.

**Summer**



a vein of light in the breeze a blue damselfly flickers

night settling arguments with sparrows

---

*In the UK during June and July, the noise often greatly increases due to house sparrow fledglings calling for food and parent birds being busy. As our front garden is re-wilded, we get terrific sparrow discourse throughout the year, keeping us up to date with their news.*

kingfisher adding and subtracting fish scales the heat

beach cocktail the sand between my vowels

which war do doves fly over summer fading

this speck of dust departing summer geese

the season's rustle crackle whisper almost whistle riflebird

---

**Southern Hemisphere (Australia)**

The Riflebird breeding season (primarily Paradise and Victoria's species) occurs during the Spring and Summer months, generally from August to February.

During this time, males establish and defend display perches in the rainforest canopy, performing elaborate dances to attract females.

Timing: While August to February is the peak, some activity, such as displaying, may begin earlier (around July) and continue through the wet season. Location: Primarily found in the rainforests of Queensland and New South Wales. [australian.museum](http://australian.museum)

# Autumn/Fall



## mirrors and puddles the boy in the adult

---

Autobiographical. Though two famous and iconic photographs should be mentioned:



**Shirley Baker** (1932 – 2014) British photographer, best known for street photography and street portraits in working class areas of Greater Manchester UK. Her photograph *Playing in puddles* 1966 could be a startling image of a war zone – but Britain's first female street photographer wasn't capturing conflict. <https://www.bbc.co.uk/culture/article/20150821-broke-down-britain-shirley-bakers-striking-shots>

**Henri Cartier-Bresson** (1908–2004), French photographer/artist famous for 1932 photograph *Behind the Gare Saint-Lazare* (aka "Man Jumping the Puddle"). Taken with a 35mm Leica camera, it illustrates his "decisive moment" concept, capturing a man jumping over a flooded area in Paris, with a reflection and background poster echoing the movement.

- Composition: The image features a man jumping over water, with a mirror reflection, and a poster of dancers in the background mirroring his pose.
- Significance: It is considered a cornerstone of street photography and a prime example of the "decisive moment"

startled crows of Buddha laughter the harvest rains



autumnal drift the radio plays itself without me

how the mist clings to the field's gate lingering in birdsong

wind in the dog emerges a mountain of leaves

slivers of grey the closing distance of police dogs



## the strings around us threading mist

---

In the UK, autumn (September-November) is the primary season for "threading mist," where cool, damp mornings create, highlight, and drape silvery, dew-covered spiderwebs across landscapes.

UK-based geoengineering research, such as Marine Cloud Brightening (MCB) involving spraying salt mist to increase cloud reflectivity, is advancing toward potential outdoor field trials. These techniques are considered "Plan B" climate interventions to reflect sunlight, but face scrutiny over risks, political manipulation, and regulation. Transparency Issues: The 2025 Full Fact report highlights concerns over the "daily torrent of misleading and/or synthetic information," which can complicate public understanding of environmental policies and, potentially, manipulation of climate discourse. —UK Parliament

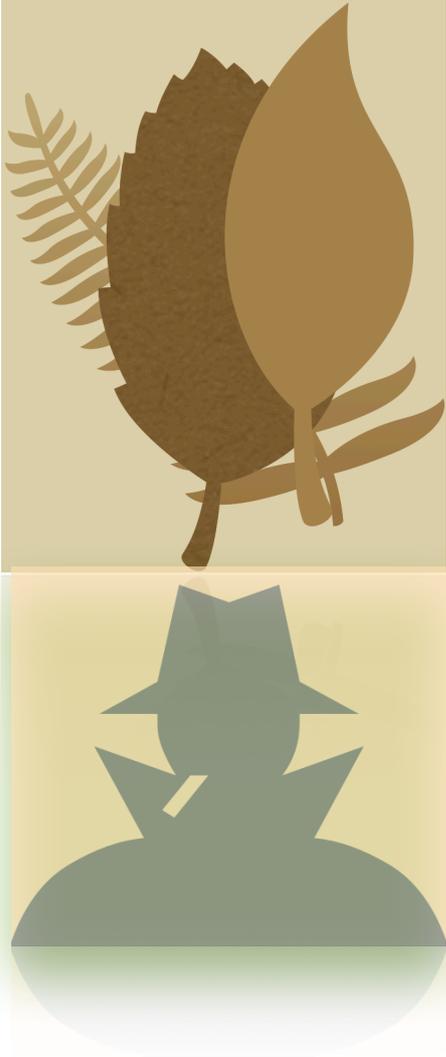
cloaked foliage the boy smaller than a mouse

---

**The peak season** for experiencing "cloaked" or vibrant autumn foliage in the UK is generally from months mid-October to early November

**Foliage Type:** Beech trees are a highlight, creating golden-brown canopies, and many retain their leaves into winter.

longer black coats the chill leaf deadfall



***Winter***



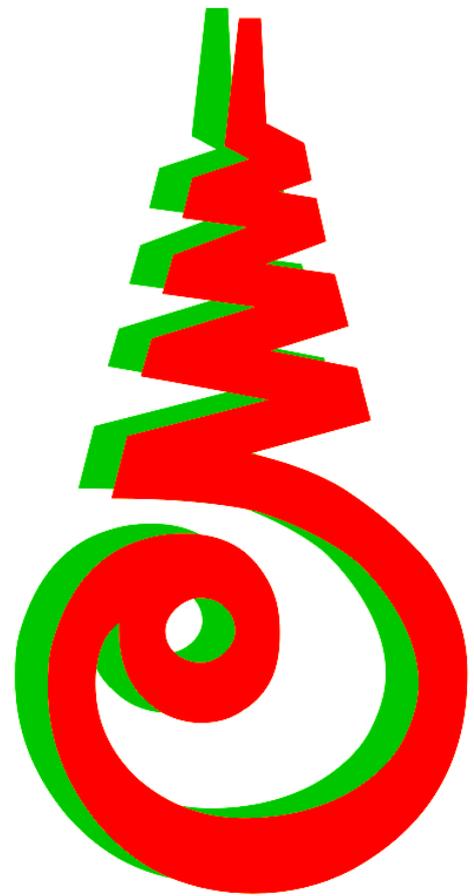
a single gate faces the forest snow-hinting sky

deepening the blue each window tree light blinking

frosting from danish to upper lip winter sun

robins outside the Christmas cards

**Winter**  
***festivities***



christmas glass the snow teasing both sides

whiteout how each snowflake carries its light

one hanging by a thread Christmas bauble

the robin *and* the snow *and* the robin's song again underscored

---

#### **History of the robin redbreast in UK**

European robin (*Erithacus rubecula*) known simply as the robin or robin redbreast in the British Isles.

The Anglo-Saxon name for the Robin was Ruddock, but by the Middle Ages *Redbreast* was used. In the fifteenth or sixteenth centuries the pet name Robin Redbreast came into use. The use of the plain name of robin is fairly recent, gaining official acceptance by the British Ornithologists' Union in 1952.

#### **The Christmas Connection**

In the 1860s, Royal Mail postmen wore bright red tunics, and were nicknamed "Robins."

The bird on early Christmas cards often represented the postman bringing tidings, which later merged into the bird being a festive symbol itself.

splinter group we use a soup bowl to shave the winter light

foxhole how the snow forgives and takes

## Oxford Street the sweet chestnut vendor's blackened fingers

---

My personal experience every build up to Christmas was the first sighting and purchase of roasted sweet chestnuts on my way to work in the West End of London!

*"They're good for your cholesterol – any doctor will tell you."*

– Fred, the legendary chestnut seller of Petticoat Lane, London.

Roasted chestnuts goes back a long way, with the sweet chestnut tree introduced to the UK during the Roman Republic period. It wasn't toga and fries back then!

*"Chestnuts roasting on an open fire"* is the first line of the 1945 "The Christmas Song" popularized by Nat King Cole the following year, and December 14th is celebrated as National Roast Chestnuts Day. A great excuse to combine song and dancing (or sizzling) chestnuts.

The UK tradition of street-side sweet chestnut sellers, especially at Christmas, originated in the Victorian era (mid-19th century) as a popular, warming street food in London and other cities. The association between chestnuts and Christmas in the UK began to solidify with the rise of many holiday traditions, from decorating Christmas trees to sending greeting cards. Chestnuts was not only a festive treat but a symbol of generosity and goodwill. The humble chestnut, a cherished part of the Christmas experience has health benefits beyond its delightful taste and festive associations. They are low in fat and calories compared to other nuts, making them a healthier snack. Rich in vitamins and minerals, chestnuts can also support heart health and boost the immune system. *Merry Christmas!*

various sources incl. History of Hot Roast Chestnuts by Annie Spratt (November 2024)

we dwell in murky waters thin moon winter

virgin snow a fox makes for the morning

---

**Marion Clarke**

The word 'for' is what makes this ku special, as it is so unexpected. It is easy to imagine the red fox against the white landscape leaving little tracks, but [...] as a present for the new day is such a lovely observation.

**Mary Weiler**

I see Alan showing total respect and admiration for this crafty creature — very Issa-ish! I'm guessing it is a red fox, displaying its ultimate resourcefulness, intelligence and cunning... so that night he begins making a complex puzzle of prints in the new snow.

**Oonah Joslin**

Who doesn't want to leave footprints in fresh snowfall? But of course the fox beats us to it every time and in this haiku one feels stillness all around and that the morning sun will be the first the see those prints left by a red fox on white snow in the dark. It's pure magic!

**Jan Benson** teasing a metaphoric reading from it, and even wondering if it might evoke the mythic: perhaps this haiku is alluding to our human nature to put first footprints into new snow; to be known for our imprinting upon earth and satisfying our need to have made a recognizable mark.



wintergreen that time spent as Christmas alone

*later* **Winter**

feathers caught in the post-Christmas mistletoe one regret

self-penned obituary again the snow

iced up ribbons the hairline cracks a door loose

a stone wall's snowmelt trickles spider silk

so quiet and unmoving the last snow painting

hibernacle I creak ever closer to the wood fire

---

## hibernacle

**Latin** hibernācula, plural of hibernāculum.

**Noun** hibernacle (plural hibernacles)

1. A winter retreat; winter quarters.
2. A place where an animal hibernates.

**Also:** hibernaculum

First recorded in 1690–1700;

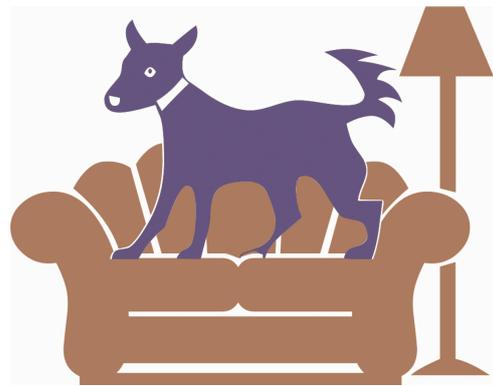
from Latin hibernāculum “winter residence,”

equivalent to hibernā(re) “to spend the winter” + -culum suffix denoting *place*

valentine cards for a sad reason the coffee darker

# non temporis tempestas

*not of a single season*



a hand disappears from between fence posts the rag doll

imbibing steam from a passing take-out coffee homeless boy

the unwinding child all pastel and birdsong period

the dragon drinks deeply between our toes

hostage situation ransom note in kibble

sand piling up another détente

why purple is a forbidden colour dripping lashes

veil(ed) t(h)reat trick or baton

the full ostrich egg a chandelier we run on legs

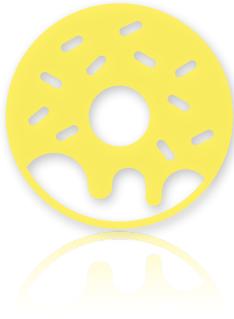
---

Ostrich eggs in chandeliers have historically been found in places like the Blue Mosque, (I've visited this beautiful place of worship) and traditionally used to repel spiders and cobwebs due to a scent emitted by the egg. These unique, often decorative fixtures, sometimes feature pierced eggs to emit light, and have evolved as modern high-end interior design. The full ostrich egg will repel spiders by substance emittance through the eggshell pores so no holes need or should be made in the egg before hanging or displaying. Empty ostrich eggshells or broken ostrich eggshell pieces do not work well.

Ostrich Eggs for Spider Control Ostrich Farm | Ostrich Egg

dirty morning stubble espresso going the extra round

*tempus*

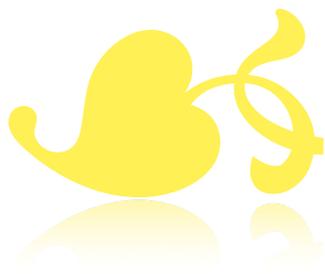


*primum*

the day made special isn't over yet jenny wren

---

All year round, the bird is a dawn-til-dusk-vocalist—best heard in the breeding season between March and May. You'll often hear a Wren before you see one. They keep a low profile, flitting through thick undergrowth at the bottom of our bushes and hedges. [Wren Bird Facts - RSPB](#)



what lies beneath the cage the lent lily of both options

---

The flower that is most associated with both lies (deceit/vanity) and truth (honesty/new beginnings) among early British Spring flowers is the lent lily known as the daffodil (wild British daffodil (Narcissus pseudonarcissus) also known as the narcissus. They can also stand for forgiveness. They bloom each Spring regardless of the winter we weather. The Lent Lily aka also known under different names of Jonquil, or Paperwhite. —Jim Ludwig's Blumengarten Florist

1. **Lies/Deceit (Vanity):** The name Narcissus comes from an ancient Greek myth and the deception of one's own image.
2. **Truth/Honesty (New Beginnings):** Within the Victorian language of flowers (floriography), can mean new beginnings, hope, and the triumph of over the winter adversity we hold inside as much as what is out there...

This combination of contrasting meanings makes the Lent Lily and its many identities a unique and potent symbol for the intersection of lies and truth.

Composed the day just before Spring 2026

---



# Alan Summers:

I focus on implication where haiku is less explaining and more implying and attempting to touch the edges of small mysteries. I attempt as much sensory imagery as I can to allow the reader to complete or even change each poem's meaning.

Excited to learn I'm related to many incredible novelists including Louisa May Alcott, famous for her novel *Little Women* (1868) which has been adapted into many films, animé, television & radio, and a musical! She was a real rebel, interested in the Gothic genre, and may have helped invent or champion detective fiction! And also close research has confirmed I'm related to Thomas Pynchon, author of *Inherent Vice*, a 2009 darkly comic detective novel set in 1970s California: As well as *V.* (1963); *The Crying of Lot 49* (1966); *Gravity's Rainbow* (1973); and *Bleeding Edge* published just after my 57th birthday! The novel is a detective story, with major themes of the September 11 attacks in New York City and the transformation of the world by the Internet.

ground zero into the new friend's story

Alan Summers  
Masks 4 (Roadrunner 12.3 – December 2012) ed. Scott Metz  
**Anthology: Haiku 21.2 :**  
an anthology of contemporary English-language haiku  
ed. Lee Gurga and Scott Metz (Modern Haiku Press, 2025)

And most recently Thomas Pynchon has had published *Shadow Ticket* (2025) set in 1932: a Milwaukee private investigator set adrift in Hungary while tracking an heiress to a Wisconsin cheese fortune

My outside interests are indeed detective fiction, plus speculative fiction, as well as poetry outside of the canon of haikai and tanka works. I'm sometimes known as a cat whisperer although my abiding love for dogs is still strong!

There is a need to constantly push and challenge myself as a haiku, senryū, tanka, and haibun/tanka-bun writer and often my individual style makes me a little too much of an outlier. Yet, despite that, it's never been a better time for stronger and stronger writing, both for ourselves, and others, in ever challenging times of social changes, the economic situations, war, and political landscapes, and just the lack of being truly safer.

I'm a big fan of *margines rerum* "the edges of things": **the edges of realism** in my haiku.

Where the marvellous is normal by the noticer (observer) and likewise attentive witnesses, readers, and listeners who may not wait to notice when the unusual is really part **of the usual, the normal**.

And this is the main driving force of my work:

"liminal realism" which is storytelling at the edges of scientific, mythical, and poetic worlds.

- It works as a kind of interspecies magic
- It places the reader in-between human and *other-than-human* worlds.

Ecopoetics of Reenchantment  
*Liminal Realism & Poetic Echoes of the Earth*  
Bénédicte Meillon  
Université de Perpignan Via Domitia (August 2021)

Alan Summers, Japan Times award-winning writer  
founder, *Call of the Page*, and *The Pan Haiku Review*  
[www.callofthepage.org](http://www.callofthepage.org)

"There are no useless words or phrases...perfect haiku."  
Mainichi Shimbun (Japan 2014)

"Astonishingly moving haiku"  
Yomiuri Shimbun (Japan 2002)

## Collections large and small:

1. ***by ink of crow*** (CoTP Production 2025)
2. ***Forbidden Syllables*** (Bones Library, May 2020)
3. ***Glint*** (Proletaria politics philosophy phenomena, February 2020)
4. ***Comfort of Crows*** (Alan Summers & Hifsa Ashraf) Velvet Dusk Publishing (2019)
5. ***Does Fish-God Know*** (YTBN Press 2012)
6. ***The In-Between Season*** (With Words Pamphlet Series 2012)
7. ***Sundog Haiku Journal: an Australian Year*** (Sunfast Press 1997)
8. ***Moonlighting*** (British Haiku Society Intimations Pamphlet Series 1996)

# publication credits :



## the snow drifting

Five Fleas Itchy Poetry ed. Robin / Roberta Beach Jacobson  
October 31st Halloween 2023

## into shade cat

☞ haibun *'that you will be afraid...'*

Pan Haiku Review issue four - haibun & tanka-bun edition (Winter 2024) ☞

## dappled script

Wales Haiku Journal Winter '25/'26 edition (January 2026) ed. Joe Woodhouse, C.X. Turner

## the shrike

A monostich version of the 3-line haiku that appears in "The Nine Assassins"  
Contemporary Haibun Online 20.1 (April 2024 issue) haibun editor: Rich Youmans

## purple archangel

Presence issue #79 ed. Ian Storr (July 2024)

## imprint the shadow

Earthrise Rolling Haiku Collaboration 2023: commercial and natural worlds (Haiku Foundation)

## the water meadow's boxing

unpublished

beyond the dappled

unpublished

fleeting song

unpublished

a vein of light

Blithe Spirit 36.1 (February 2026 issue) ed. Iliyana Stoyanova

night settling arguments

*smols* ed. Robin/Roberta Beach Jacobson (October 2025)

kingfisher adding

unpublished

beach cocktail

unpublished

which war

unpublished

this speck

haikuKATHA, Issue 45, July 2025 Founder/Managing Editor: Kala Ramesh

**Award credit:** Triveni nomination for The Touchstone Awards

the season's rustle

Australian Haiku Society Haiku String: Autumn Equinox 2023 Editor: Wanda Amos

mirrors and puddles

unpublished

startled crows of Buddha

Shadow Pond Journal Issue VI (December 2025) ed. Katherine E Winnick

autumnal drift the radio

haikuKATHA, Issue 48, October 2025 Founder/Managing Editor: Kala Ramesh

how the mist

whiptail: journal of the single-line poem issue 12 (February 2025)

ed. Kat Lehmann & Robin Smith

wind in the dog

unpublished

slivers of grey

unpublished

the strings around us

unpublished

cloaked foliage

unpublished

longer black coats

unpublished

a single gate faces

haikuKATHA 52 (January 2026) Founder/Managing Editor: Kala Ramesh

deepening the blue

haikuKATHA 52 (January 2026) Founder/Managing Editor: Kala Ramesh

frosting from danish

haibun *Ferry Across The Mersey*

Contemporary Haibun Online guest editor Terri French (December 2025)

robins outside

Bones - journal for contemporary haiku no. 7 (July 2015)

Founders: Johannes S. H. Bjerg, Sheila Windsor, Alan Summers

christmas glass

ephemerae issue 3 ed. ed. Shrikaanth Krishnamurthy (Winter 2018)

whiteout

original version:

Human/kind Issue 1.4 ed. Robin Smith (March 2019) haibun: **Living in a second**

one

original version:

Human/kind Issue 1.4 ed. Robin Smith (March 2019) haibun: **Living in a second**

the robin *and* the snow

*punctuation* haibun

whiptail: journal of the single-line poem ed. Kat Lehmann & Robin Smith (November 2025)

splinter group

unpublished

foxhole

unpublished

Oxford Street

original:

**Publication credit:** Snapshot Press Calendar 2011

**Award credit:** Runner up, Snapshot Press Haiku Calendar 2010

we dwell

unpublished

virgin snow

**original published:**

Icebox, Hailstone Haiku Circle Japan (Japan, 2010)

**Anthology credits:**

- a little help from my friends (Red Dragonfly ePamphlet 2011) ed. Melissa Allen
- fox dreams ed. Aubrie Cox (April 2012)
- Inking Bitterns (Gert Macky Books December, 2013) ed. Dru Marland

The Haiku Calendar 2012 (Snapshot Press)

**Award credit:**

Runner Up, The Haiku Calendar Competition 2011 (Snapshot Press)

**Feature:** The Haiku Foundation *re:Virals* 14 (December 2015)

wintergreen

unpublished

feathers caught

unpublished

self-penned obituary

whiptail: journal of the single-line poem (issue 14 november 2025)

iced up ribbons

unpublished

a stone wall's snowmelt

unpublished

so quiet  
unpublished

hibernacle  
unpublished

valentine cards  
unpublished

a hand disappears  
unpublished

imbibing steam  
unpublished

the unwinding  
*punctuation* haibun  
whiptail: journal of the single-line poem ed. Kat Lehmann & Robin Smith (November 2025)

the dragon  
unpublished

hostage situation  
unpublished

sand piling up  
Prune Juice: #47 December, 2025 ed. Pippa Phillips and Orrin Préjean

why purple  
unpublished

veil(ed) t(h)reat  
unpublished

the full ostrich egg  
unpublished

dirty morning stubble  
Eartrise Rolling Haiku Collaboration 2023: *commercial and natural worlds*  
(The Haiku Foundation)

the day made special

The Diutay Review #2 ed. Lucas Pessa Feniman (December 2025)

what lies beneath the cage

unpublished

**Modo**

Modo: Adverb meaning "just now" or "recently" in Latin.

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