

The background of the cover is a complex, abstract collage. It features various geometric shapes, including circles, squares, and triangles, in a wide range of colors such as blue, green, red, yellow, and purple. These shapes are layered and overlapping, creating a sense of depth and movement. The collage is set against a light, textured background that resembles crumpled paper or a fine mesh.

HK

Issue 1.5
May 2019

HUMAN/KIND

Journal of Topical & Contemporary
Japanese Short-forms & Art

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Journal of Topical and Contemporary
Japanese Short-forms and Art

Issue 1.5
May 2019

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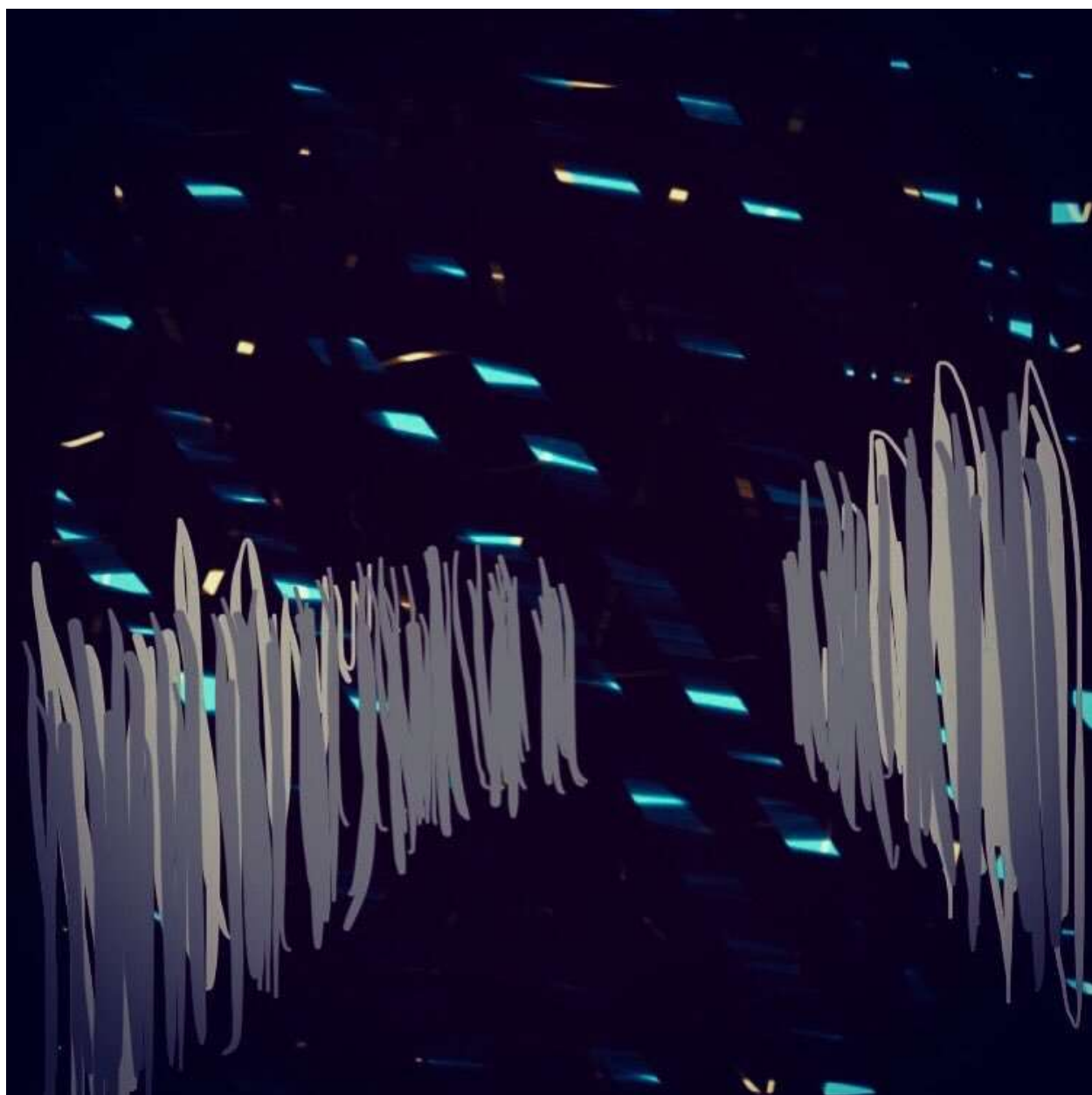
Aparna Pathak

Cover Art: *Blocks*
by Shloka Shankar

Special thanks to Rich Schilling for his assistance with proofreading.

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going to the ocean

Mike Andrelczyk

letting thoughts fly the hollow bones of birds

-Robyn Cairns

original sin a geranium dreams of war

-Michael O'Brien

deepening winter
I turn
to new gods

-Ashish Narain

Primer: Letter from a Credit Union

Simcha//henbit marches up every highway median//my mother's Persian lilac breathes soft
as prayer in the backyard corner//right now I'm shunted away in concrete, brick, and
uptown robbery stats//surrounded by other people's money/Simcha when we ran in the
woods behind my parent's baldfaced/cherubic//we were looking for the meaning of these
grim dreamers we would fatten into//expecting they would live up to some vague future
ghost we formed of them//You know, that kind of anti-image//unreal yesterday through
the click & shutter of an old ViewMaster//Stills of a forest fire//Old people withdraw cash
from me and scowl/Bullet hole still in the carpet//That's why a security guard with a Hogan
stache and Brooklyn accent sits out in the lobby//Simcha, does a father's love come with a
dollar?//Say a prayer for me when I can't//Which is now//

at dusk
you can almost see
god's beard

-Seth Copeland



Outside

Olivier Schopfer

I cough and then my grandmother's blood

-Michael O'Brien

a change in the tumor moon

-Dan Schwerin

petrichor the last snap of her jump rope

-Jo Balistreri

The Day Everything Changes

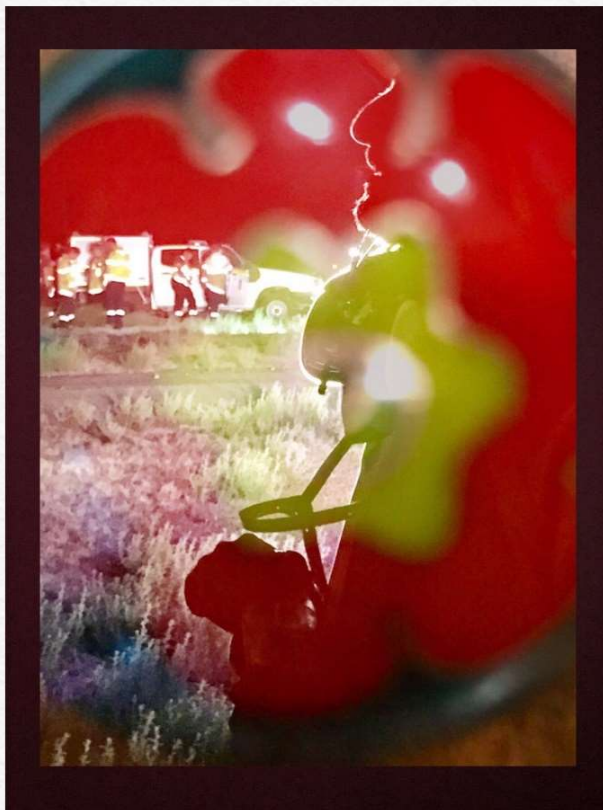
Bundled in blankets on a morning already hot, our mother lays you down in the bassinet, your red hair a surprise. Your tininess. She looks worried that I am even in the room, but father promised me a peek at my new brother before we leave for the hospital. I have scarlet fever and will spend the next two weeks away. I don't know about the yellow sign yet, already on the door, that says *Do not enter—scarlet fever*. I am seven and do not understand the word *quarantined* means summer in an attic bedroom. Without visitors. Without seeing you.

I hear you cry.

When our mother slides my meal tray under the door, she usually talks to me for a while. She tells me your hair is still red, that you smile when our mother smiles. She tells me you sleep with your tiny hands curled into fists. When I ask why you cry so much, she explains that crying is the only way a baby says, *I'm hungry. I need to be changed. Something hurts.*

from the burn barrel
an ember smolders . . .
no one sees

-Jo Balistreri



Samar Ghose

spinning

for a little
something

a small
fortune

mama
when can they
when
can they

in ways not mine

I hit the turn signal

-Samar Ghose



girl & dog

Kyle Hemmings

all night rain
something in me
wants to say no

-Lucy Whitehead

yes i said no

-Elizabeth Moura

construction blocks—
a little boy learns
to lie

-Lucy Whitehead

spring morning the wind telling the story of Pinocchio

-Mike Andrelczyk



Practice Practice Practice

Alexis Rotella

another night
spent barking
at the dog . . .
the delicate balance
of coexistence

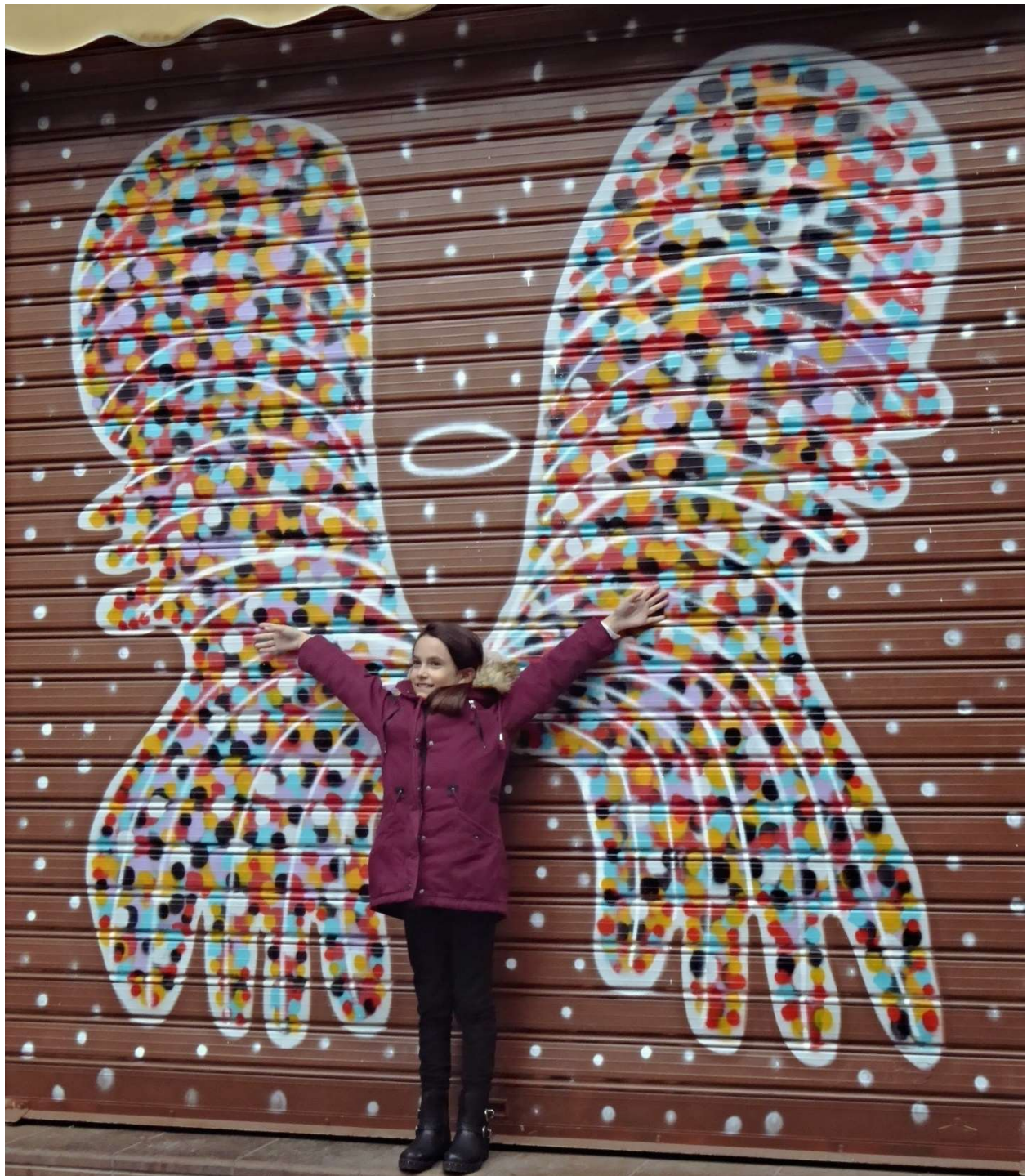
-Julie Bloss Kelsey

Renewal

As our children are off running around the indoor playground we have sought refuge in, I disclose to my friend that I have never gardened before. With our new house and spring approaching, I ask for some tips on what to do about all the empty beds in our backyard. After an appraising look, she replies, "Don't buy anything you can easily kill."

couples counseling
we circle back
to the beginning

-Tia Haynes



Butterfly

Olivier Schopfer

polar vortex
making it through another
round of layoffs

-Rich Schilling

digital loop the ghost lizard eats the ghost moth

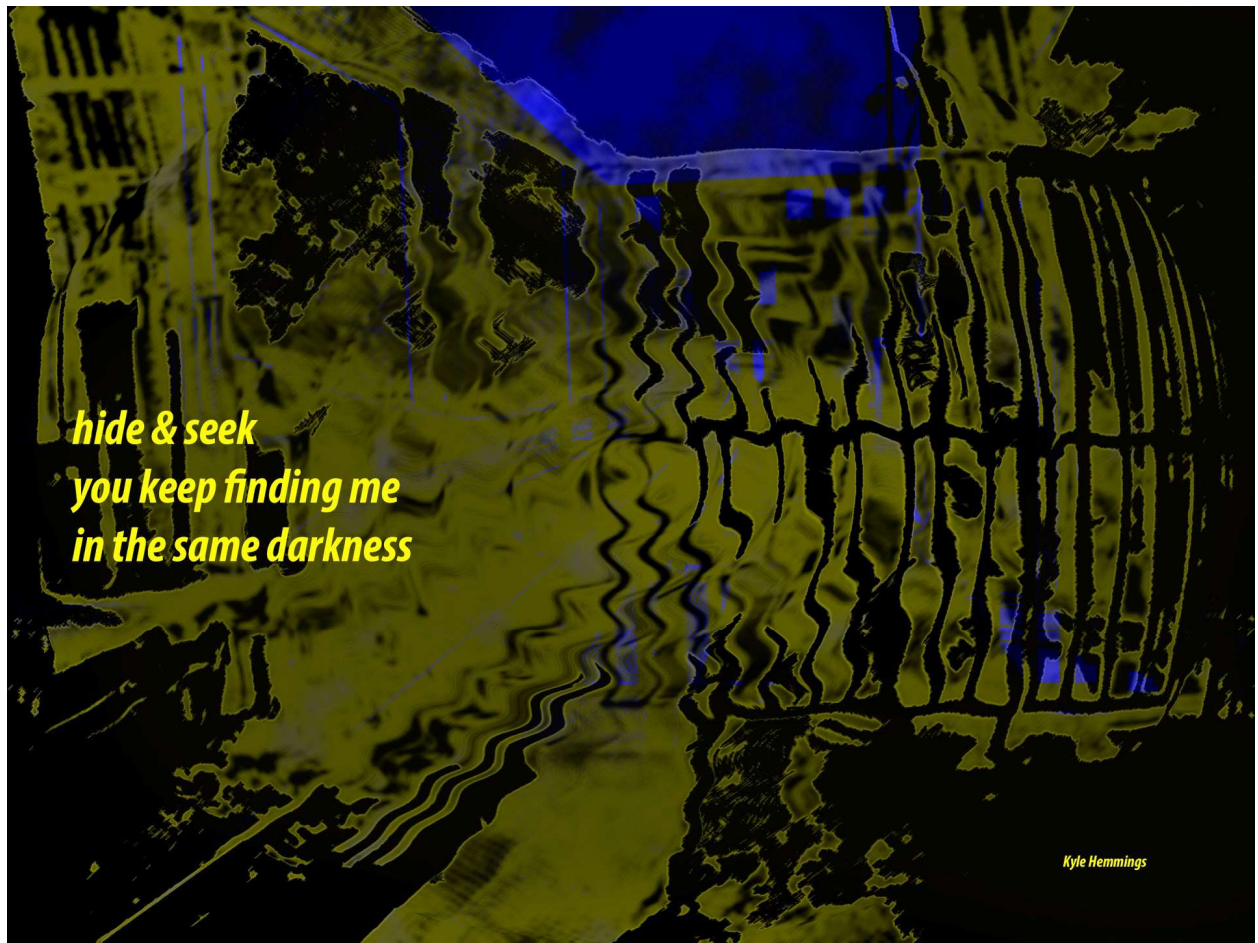
-Mike Andrelczyk

vacuuming fruit flies my karmic overload

-Madhuri Pillai

geiger counter
trouble is easy to think about

-Adam T. Bogar*



hide & seek

Kyle Hemmings

in all the wrong places déjà vu

-Sondra J. Byrnes

four bocce players each holding a world before it began

-Mike Andrelczyk

earth seen from afar
in the back of the cupboard
a forgotten pulse

-Michael O'Brien



*myriad
unknown paths
under the snow –
our old feelings
rebuild their synapses*

Lavana Kray

myriad

Lavana Kray

the uncertainty principle . . .

is something that haunts so many of us just starting out in life, hovering just beyond the periphery of parental constraints, where we fly or fall on a single smile, and . . .

blustering wind
does she really love me
dandelion?

after Heisenberg

-Alan Summers

since the beginning
the light
we crawl to

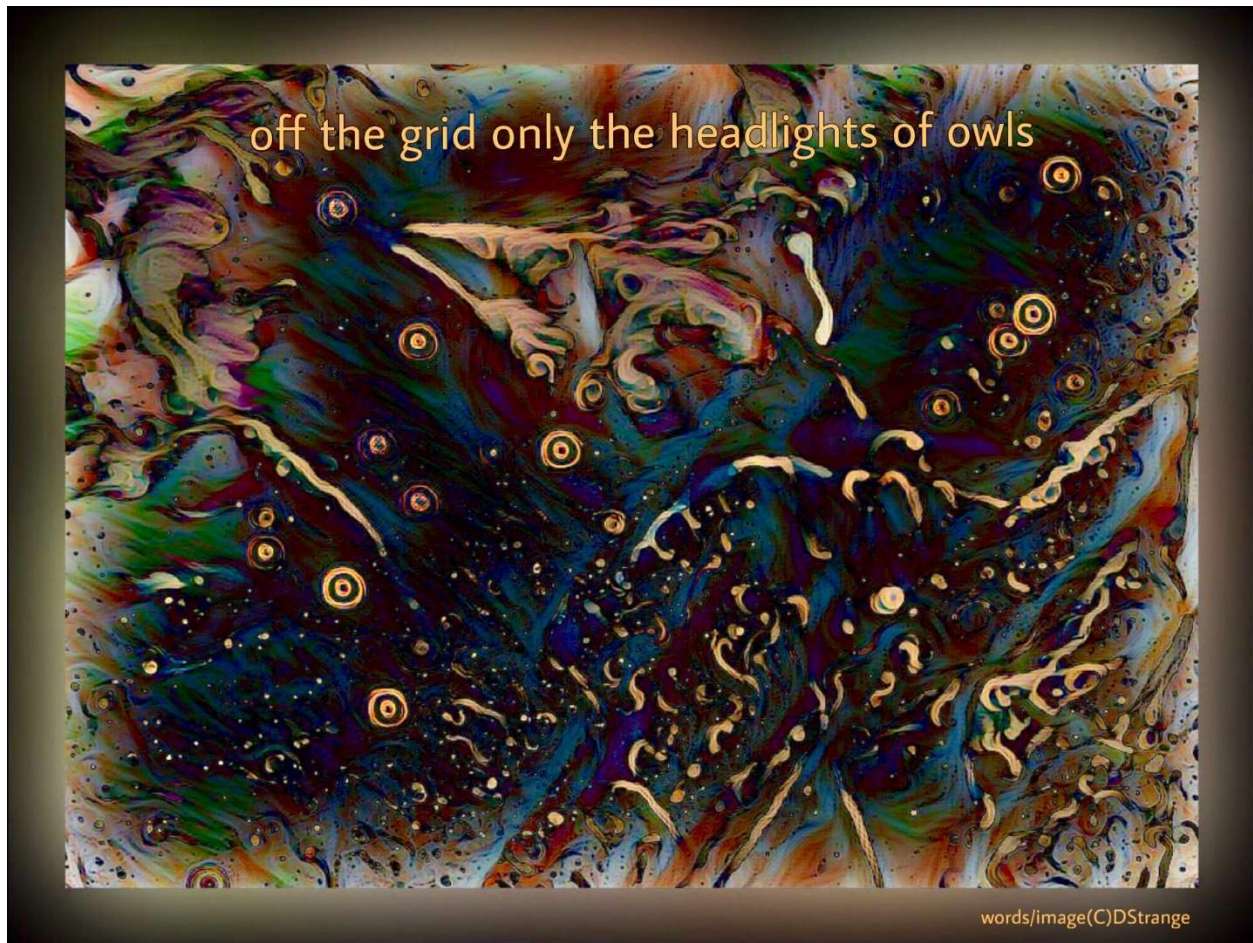
-Rp Verlaine

wavelengths the distance to the other

-Adam T. Bogar*

Doppler shifting through shades of grief a dark rainbow

-David J Kelly



off the grid

Debbie Strange

more friend requests
the silhouettes of strangers
on a bullet train

-John McManus

scratchy pajamas—
all the letters
i owe

-Sondra J. Byrnes

written in stone
the morning
the glacier left you

-Dan Schwerin

thin ice—
we watch each other
for lapses

-Sondra J. Byrnes



synapses

Marianne Paul

(at family dinners I played the role of Very Nice Houseplant)

On paper, the difference between speaking with someone versus speaking to someone is quite superficial. Insignificant, perhaps. “Why even bother analyzing this?” you might ask. In terms of semantics, however, the difference between those two is as significant as crossing a pond versus navigating an ocean.

invisible
my sweat
in the Pacific

-Tiffany Shaw-Diaz



godwits

Robyn Cairns

Every day 270,000 trees end up in the toilet . . .

Since going green
it's an "eco-friendly choice"
his constipation

-Antonietta Losito

Biographies

Mike Andreleczyk lives with his wife in Strasburg, PA. He is the author of *The Iguana Green City & other poems* (Ghost City Press, 2018). Find more work at neutralspaces.co/mikeandrelczyk.

Jo Balistreri has three books of poetry, the first two by Bellowing Ark Press, the third by Future Cycle Press and a chapbook by Tiger's Eye Press. In 2014, she began studying haiku and over time found her joy in Japanese forms. It began by changing her life and now it is her life.

Adam T. Bogar is a Hungarian translator and independent scholar living in Folkestone, UK. He is a member of the Kurt Vonnegut Society, the Milton Society of America and the British Haiku Society. His website (atbogar.wordpress.com) contains an updated list of publications. *Adam's haiku in this issue are found haiku, all excerpted from *The Feynman Lectures on Physics, Vol. III: Quantum Mechanics* by Richard P. Feynman (The New Millennium Edition, Basic Books, 2010).

Sondra J. Byrnes primarily writes haiku. Her poetry has been published in *Prune Juice*, *Frogpond*, *A Hundred Gourds*, *Ribbons*, *Modern Haiku*, *The Heron's Nest*, and *Moongarlic*, among others. Along with short form poetry, Byrnes is interested in ikebana and chanoyu. Byrnes is a retired law and business professor from the University of Notre Dame; she lives in Santa Fe, New Mexico. Twitter @SondraJByrnes.

Robyn Cairns is a Melbourne poet who writes poetry including; Modern English haiku, haiga, senryu, tanka, haibun, and free verse. Robyn's short form poetry has been published in Australian and overseas poetry journals and she has had two chapbooks published by Ginninderra Press; *In Transit* 2016 and *The Drifting* 2016. Twitter: @robbiepoet.

Seth Copeland (he/him) is the founding editor of *petrichor*. His work is recent or forthcoming in *Yes Poetry*, *Really System*, *SOFTBLOW*, *Hummingbird*, *The Birds We Piled Loosely*, and *Kestrel*. He teaches in the OKC metro. @SethTCopeland petrichormag.com

Samar Ghose lives in Perth, Western Australia with his wife and two adult daughters. He is enamoured of the haiku genre and its related forms. He enjoys the appreciation of the art form via reading and occasionally writing. His work has been published in international online & print journals. Samar feels that haiku can live in both poetry and prose.

Tia Haynes has been a lover of Japanese short-form poetry since she discovered it two years ago. Haiku became her lifeline during postpartum mania and has continued to be a solace. Her work can be found in *The Heron's Nest*, *Frogpond*, and *Modern Haiku*. Follow her at: www.adaliahaiku.com.

Kyle Hemmings lives in New Jersey, and has prose, poetry, and art work in various online and print publications. He loves street photography, French Impressionism, and obscure 60s garage bands. His latest collections of work are *Split Brain* (2016), *Paper Girl and Other Tales* (2017, formerly *Phantasizer*), and *Amnesiacs of Summer* (2019).

David J Kelly has a fascination with words and the music of language. He enjoys writing Japanese short forms and sometimes people enjoy reading them.

Julie Bloss Kelsey didn't start writing haiku and tanka until after the birth of her third child in 2009. Since then, her work has appeared in a number of publications, including *Frogpond*, *The Heron's Nest*, *tinywords*, and *#FemkuMag*. Connect with her on Twitter @MamaJoules.

Lavana Kray is from Iasi, Romania. She is passionate about photography and poetry and has won several awards, including the status of Master Haiga Artist, from the World Haiku Association. Her work has been published in many print and online journals. Currently she is the haiga editor for *Cattails Blog*: photohaikuforyou.blogspot.ro.

Antonietta Losito was born in Mottola, Italy, and has lived there all her life. She has a degree in philosophy. She has been writing senryu since 2016.

John McManus is an award-winning haiku poet from Carlisle, Cumbria, England. His haiku have been published all over the world, and his first collection of haiku *Inside His Time Machine* was published by Iron Press in 2016.

Elizabeth Moura lives in a converted factory and works with elders. She has had poetry, flash fiction or photographs published in *The Heron's Nest*, *Chrysanthemum*, *Atlas Poetica*, *Presence*, *Shamrock*, *Flash*, *Paragraph Planet*, *Flash Fiction Magazine*, *Occulum* and *O:JA&L*.

Ashish Narain is an Economist by profession and a haiku poet by choice. His work has been published in online journals like *Sonic Boom*, *Otata*, *Bones*, *Prune Juice*, *Modern Haiku*, and *Frogpond*. He lives with his wife and two sons in Manila, Philippines.

Michael O'Brien is the author of *As Adam* (UP Literature), *Big Nothing* (Bones), *The Anabasis of Man* (Yavanika Press) et.al. His writing has been published widely in print and on the internet, and translated into other languages. You can follow him on twitter @michaelobrien22.

Marianne Paul is a Canadian poet, novelist and, recently, an amateur bookbinder. She has won the Vancouver Cherry Blossom Festival haiku contest and the inaugural Jane Reichhold Memorial Haiga Competition. Marianne posts her words and art on Instagram @ms.haiku, Twitter @mariannpaul and on her websites: www.mariannepaul.com and www.literarykayak.com.

Madhuri Pillai has a journalistic background, she discovered the Japanese genre of poetry in 2011. Her work has been published in major haiku and tanka journals. Madhuri lives in Melbourne. She is also an animal rights activist.

Alexis Rotella is a visual storyteller, wordsmith and licensed Acupuncturist in Arnold, Maryland.

Rich Schilling lives in Webster Groves, Missouri with his wife and three kids. He has been published in *Mayfly*, *Modern Haiku*, *Is/let*, *Akitsu Quarterly*, and numerous other journals.

Olivier Schopfer lives in Geneva, Switzerland. He likes to capture the moment in haiku and photography. His work has appeared in anthologies, and numerous online and print journals. In 2018, Scars Publications released his first poetry chapbook, *In the Mirror: Concrete Haiku*.

Dan Schwerin is a pastor appointed to a large United Methodist downtown congregation in the upper Midwest of the US where he facilitates the monthly meeting of Haiku Waukesha in Waukesha, WI. His first collection, *ORS*, received a Touchstone Award for distinguished books in 2015.

Tiffany Shaw-Diaz is an award-winning poet and artist living in Centerville, Ohio. To learn more about her, please visit: www.tiffanyshawdiaz.com. She can be found on Facebook (@tsdartist) and Instagram (@tiffanyshawdiaz).

Debbie Strange is an internationally published short form poet, haiga artist and photographer, whose creative passions bring her closer to the world and to herself. She maintains a publication and awards archive at debbiemstrange.blogspot.com, which also includes hundreds of haiga and reviews of her books. Twitter @Debbie_Strange.

Alan Summers (he/him/Alan) came from London but now lives in England's South West. Dogs and cats like him and he likes them, oh, and birds, and Christmas with snow. Alan is co-founder of Call of the Page, with Karen Hoy. Website: www.callofthepage.org, Twitter @haikutec, @allabouthaiku, @CallOfThePage.

Rp Verlaine has a MFA in creative writing from City College and taught in NY schools for many years. Although he no longer teaches, he continues to write and do photography in

NYC. Rp's most recent poetry collection, *Femme Fatales Movie Starlets & Rockers* was released in 2018.

Lucy Whitehead (Essex, UK) Lucy's haiku have been published in various international journals including *Akitsu Quarterly*, *The Heron's Nest*, *Frogpond*, *hedgerow*, *Blithe Spirit*, *Cattails*, *Otata*, *tinywords*, and *Under the Basho* and appear in three anthologies including *a hole in the light: The Red Moon Anthology of English-Language Haiku* 2018. Her Twitter handle is @blueirispoetry.