

# HAIKU PUBLICATIONS SURVEY

Charles Trumbull

*"the worst publication in English"*

*"as near perfect as it gets!"*

This is how readers characterize two of the dozens of haiku periodicals available to the English-speaking haiku community.

Any idea which publications they are? (No, the two comments are not about the same journal -- that would be too cute!). Read on.

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## ABOUT THE SURVEY

It began with a simple question, and this is what it turned into!

I just wanted to see which was the most highly regarded haiku journal, thinking it was a neck-and-neck contest between *Modern Haiku* and *Frogpond*. The truth, I find, is much more nuanced.

I jotted down a list of 30 haiku journals that I had seen or knew about and devised a double-tier rating scheme that asked the respondents first to rate each journal A, B, C, or X, where

A = a top-flight journal

B = an OK, middling-rank journal

C = a relatively low-quality journal

X = a journal you don't know or can't rank

Respondents were then asked to add a numerical ranking, 1-2-3-4-5, for each of the "A" category journals, with "1" being the top. Respondents were encouraged to comment on the journals.

The form was posted on a number of Internet haiku discussion and study groups, including Raku Teapot, Haikutalk, Cricket, Shiki-temp, Shiki Workshop, and Haiku-kai, and I asked anyone who would do so to post the survey form to other groups that I don't have access to. In addition, I sent the form to about 200 individuals selected because I

knew they were not members of these Internet groups or because they publish widely in the journals -- and especially targeting present and past editors of haiku journals. The survey was conducted exclusively by e-mail, leaving out, regrettably, all those who are not yet wired.

An astonishing 93 people replied (Some people were more astonishing than others, of course.). Two respondents declined to rate the publications at all and asked not to be named. Responses of the others varied considerably. Almost no one felt comfortable rating more than about 10 journals, and many ranked only 4 or 5, suggesting that most people's reading habits are rather limited. There was a significant "grade creep" in that folks gave many more A's than C's. Many were unwilling to take the plunge and rank the A-rated journals 1-2-3-4-5 -- they either gave a large group of selections all A's or ranked them all A1. As a result the 91 respondents awarded 130 A1 grades. There was also a reluctance to award C's, and I got the impression that doing so was sometimes a sort of punitive action, "punishing" an editor for bad treatment.

Respondents were classified by place of residence as well as longevity in the haiku community -- persons who have been publishing for more than 10 years vs. more recent arrivals on the haiku scene (the range is from the late 1960's to 2001!). These criteria seem to have some significance in the results occasionally.

The results, of course, are only pseudo-scientific, but they do seem to reveal some trends, which I have sought to pinpoint in the analysis of results for each journal. Equally revealing or even more so are the comments about the various publications which the respondents generously shared. Christopher Herold's general remarks were especially detailed and thoughtful, so, with his permission, I have reproduced them here in toto by way of an introduction.

So, enormous thanks to the respondents:

Odd G. Aksnes, Stephen L. Amor, Dimitar Anakiev, Kay Anderson, an'ya, Fay Aoyagi, Winona Baker, John Barlow, Ernest Berry, Mark Brooks, Randy Brooks, Naomi Y. Brown, Becky Bunsic, Cyril Childs, Tom Clausen, Carlos Colón, Ellen Compton, Raffael de Gruttola, Angelee Deodhar, Jasminka Djordjevic, Zoran Doderovic, Steve Dolphy, Andre Duhaime, Gerald England, Ross Figgins, Stanford Forrester, Denis Garrison, Ferris Gilli, Caroline Gourlay, Lee Gurga, Carolyn Hall, Peggy Heinrich, Christopher Herold, Marshall Hryciuk, Jennifer Jensen, Jim Kacian, Bruce Kennedy, Michael Ketchek, Joseph Kirschner, Kris Kondo, Lori Laliberte-Carey, David Lanoue, Bill Lerz, Leatrice Lifshitz, Dhugal J. Lindsay, Carmel C. Liveley, Martin Lucas, Peggy Lyles, Tom Lynch, Paul MacNeil, Michael McClintock, Mary Lee McClure, Dorothy McLaughlin, Don McLeod, David McMurray, Sue Mill, Paul Miller, A.C. Missias, Jim Mullins, Naia, John S. O'Connor, Mark Alan Osterhaus, W.F. Owen, Christopher Patchel, Stacy Pendergrast, David J. Platt, Francine Porad, Frederick A. Raborg, Lyn Reeves, Caroline Rohrig, Ronan, Ce Rosenow, Gabriel Rosenstock, Dave Russo, Carmen Sterba, John Stevenson, Celia J. Stuart-Powles, Alan J Summer, Cindy Tebo,

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## INTRODUCTORY THOUGHTS

by Christopher Herold

I'd like to preface my rankings with what it is that I value in a publication.

- 1) careful selectivity apparent*
- 2) simplicity: focus on one genre instead of a little (or lots) of everything*
- 3) careful attention to detail in the layout, allowing for plenty of space*
- 4) small and focused rather than big and all-inclusive*
- 5) more frequent issues*
- 6) promptness of responses to submissions*
- 7) dependability for appearing as advertised and on schedule*

I find that poets' voices get lost when there's too much happening in a journal (book reviews, tanka, haiku, sequences, renga, renku, haiku, haiga, essays, news, etc.) The more comprehensive journals have become a blur for me. Not only do poets' voices get lost in the herd, so too does the personality of the journal become dilute. The big journals are, however, wonderful places to go for new poets who want to find out what directions are possible, what's currently in vogue, how to enter contests, etc.

I'd like to see more journals that feature one particular genre -- even one particular approach to that genre. For instance, in the realm of haiku there could be a journal dedicated to concrete haiku. One that focuses on 5-7-5 with a single *kigo* (Yuki Teikei). Another could feature minimalist varieties. And many more. There may be a journal for *kasen* renku only, another for the *nijûin* form, another for the *jûnicho* form.

When the parameters of a journal are well defined, it will attract poets who have a proclivity for that school of writing, and the individual styles of the poets who submit their work to that journal will be more likely to stand out from one another. If the playing field is well defined each player's uniqueness will shine. Poets will find themselves in the company of other poets who enjoy a similar practice and will thereby learn from one another with less confusion and in more depth. That amounts to fun.

When an editor is very clear about what he or she is seeking, that journal will have a distinct flavor, a character which will provide readers a more readily accessible understanding of a particular approach or school of thought.

I also feel that people enjoy a more tangible sense of community when they receive the publications of their chosen fields more often. A journal is a touchstone. If you love senryu and you want to hang out with others who love that form, wouldn't it be nice to receive a monthly journal that features a digestible number of really good senryu? If you love contemporary styles of haiga, how nice it would be to receive a journal of that sort every month or two.

Another important consideration is the size of a journal -- the amount of work it holds. For me, the very nature of haiku is brevity. It is a short, concise form that honors what is commonly held as ordinary. We are terribly prone to excess when writing haiku. It's even easier to be excessive when presenting a journal of haiku. The most rewarding journals, in my opinion, are laid out simply, with a good amount of space for the poems to "breathe." And they are small enough in content to comfortably read in less than an hour. If the editors are highly selective in their selection process then the quality of the poems included will be very good indeed. With such a journal an entire evening could be spent (if one wished) peeling away the layers of fifty excellent haiku.

Add to this that a small journal is generally less expensive to publish since it costs less to print and to mail out. This makes a small journal more affordable to readers. There may seem to be a drawback in that poets are faced with stiffer competition when attempting to get their work published. However, if there are to be places one can find the very best in a particular venue of haiku, haiga, renku, essays, etc., then clear parameters and high standards in selectivity are paramount.

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## TALLY OF VOTES

A = a top-flight journal

B = an OK, middling-rank journal

C = a relatively low-quality journal

X = a journal you don't know or can't rank

A numerical ranking, 1-2-3-4-5, was to be added for each

of the "A" category journals, with "1" being the top.

The total number of respondents was 91

### Number of respondents rating each journal

	A1	A2	A3	A4	A5	all A's	A1-A5 B	C	X	
Acorn	4	14	8	11	5	51	42	6	1	33
Ant5		1			1	3	2	5	3	80
Asahi Haikuists Network	1	2	1			6	4	10	4	71
black bough	1		2	1		8	4	21	4	58
Blithe Spirit	5	5	1	2		25	13	14	2	50
Bottle Rockets	1			2	1	6	4	15	4	66
Cicada		1	2	1	1	10	5	11	10	60
The Famous Reporter	1	3		1	1	6	6	3	1	81
Frogpond	21	18	19	3	3	77	64	8		6
Geppo Haiku Journal		1	1			3	2	10	6	72
Ginyu		1	1		1	8	3	5	3	75
Haiku Canada Newsletter	1	2	2	2		11	7	18	7	55
Haiku Headlines	1	1	1		2	8	5	14	26	43
Haiku International		2	1		2	10	5	10	7	64
The Heron's Nest	13	9	9	5	6	52	42	13		26
Hobo	1				1	3	2	6	1	81
Hummingbird	1	2	1		4	11	8	13	7	60
Kô	4	3	1	1		17	9	11	6	57
Mainichi Daily News	3	1		2	2	17	8	16	5	53
Mariposa	1	1	1			5	3	11	1	74
Mayfly	9	3	5	4	4	32	25	15	3	41
Mirrors			1			3	1	12	8	68
Modern Haiku	35	6	6	7	6	72	60	7	3	9
Paper Wasp	2	1	1	1		9	5	9	4	69
Presence	3	2	6	2		18	13	12	1	60
Raw NerVZ	3	7	5			23	15	19	9	40
Snapshots	8	4	4	2	3	32	21	10		49
South by Southeast	2	1	1			11	4	22	4	54
still	4		1	2	2	20	9	16	10	45
Tundra	5	5	1	2	1	30	14	18	4	39

## RESPONDENTS' GENERAL COMMENTS

- There's a vast difference in publication quality, and a magazine that excels in this area may not necessarily include haiku of corresponding quality. Meanwhile some of the less well produced magazines contain excellent poetry. Contrasting examples, to my mind, are still, compared with Raw NerVZ or the hard-copy version of The Heron's Nest. The production of the former is far superior, but I'd take the poetry in the others any day, so that's where my subs, and poems, are more likely to go. Obviously production quality plays some part in where one wants their poems to be published, but I've given little emphasis to this in my votes.
- As haiku poets we tend, I think, to be happy to send our poems to haiku journals we're comfortable with -- ones that have accepted our work in the past, ones we can expect to receive an "accepted" more often than not. This is fine some of the time but it's unfortunate if at times we don't look elsewhere. Haiku journals are read by haiku poets and not many more. All very cozy but also in-bred and "going round and round down the plughole." I would like to see us regard ourselves more as poets influenced by the history and art of haiku -- and submit more to "mainstream" journals (for want of a better word). Our work is likely to be more often rejected but we would reach wider audiences and would see, perhaps, the haiku form becoming a real and significant part of, and influence in, English poetry. I think I'd like to see more "small poems" journals (like Tundra) -- perhaps an intermediate step towards the wider mainstream scene.
- A good array of magazines for the genre.
- My thoughts are that the scoring system may be the best mass-response method available, but it is unsubtle and potentially misleading. Each magazine occupies its own niche and has its own intrinsic value. If there was only one haiku magazine in the world, Modern Haiku would be more satisfactory than Raw NerVZ. But Raw NerVZ is a perfect counterfoil to the staid and respectable, it's vital, refreshing and enriching, and the scene as a whole probably needs it. Acorn and Snapshots are wonderful small-scale showcases but, necessarily, they offer no critical prose -- a lack which must be supplied elsewhere.
- Where would I most like to see my haiku published? In anthology form. . . . Otherwise as an introduction to me and my work with several haiku in the same place and I wouldn't care at all which journal it was published in. The journal isn't

the most important thing, it's having several haiku published in the same place so the breadth of the poet's work can be assessed and enjoyed. I don't like the concept of each poet only having one or two haiku published at a time. It makes it hard to follow a poet as you have to keep searching back issues. I like anthologies with multiple poets like Cor's book or Global Haiku. More of them please.

- Some journals have great features and review sections, while the poetry doesn't seem as impressive. I've scored a couple of journals slightly lower than I would otherwise do so due to this. Other journals concentrate solely or predominantly on the poems, so their success is highly dependant on the quality of these. The best of these (Acorn, Snapshots, The Heron's Nest) contain a high concentration of excellent haiku. As such they are the places I would most like my poems to feature, as they are less likely to be swamped or over-looked by readers, and because it is rewarding to be featured alongside poets that one actually admires. And as such I rank them alongside the big guns of Modern Haiku and Frogpond, and the potential of Tundra.
- I'd like to see journals that attempt to distinguish themselves from one another. For all of Tundra's limitations, I think Welch has carved out a nifty niche for himself. I'd like to see more collaborations with schools and haiku groups (such as SxSE does). It would also be nice to have journal that contextualizes haiku: where it fits historically, where it's going, how its trajectory parallels or veers away from that of other verse forms. Haiku seems to have been ghettoized by mainstream poets, sort of the way sci-fi is treated by the literary world.
- Is this the journal from Japan? I believe all Japanese haiku at the moment (with the exception of Tôta's) to be an exercise in "original things to do with season words."
- I tend to prefer to be published in UK journals. There are a number of reasons for this. The most important is that I think that several of them are excellent and I want to support them, but there are other factors. I feel more a part of the 'local' haiku community and enjoy the interaction with people I meet face to face as well as via the internet. All of the US journals seem to me to have a somewhat limited view of what haiku is, a very 'rules-based' approach, and I do find this off-putting. There is also a minor point that some haiku don't travel or 'translate' well even cross-pond.

- One thing I think you might want to consider in your survey -- or maybe another time -- is the response time that it takes the editors to get back on a submission and also inquiries about submitting. (very fast, fast, OK, poor, very poor, or never) This is something that is really relevant and affects everyone, especially when many journals require that submissions not be simultaneous.
- My personal bitch -- and this is not limited to haiku journals alone -- are editors who do not return submissions in a reasonable time and, in some cases, not at all. I always include a SASE and currently subscribe to 10-12 haiku magazines. This regrettable behavior by an editor leads to defensive reactions on my part: I will only submit casually, I send my better work to more responsive magazines first and, depending on the degree of non-communication on their part, withhold future subscriptions as well.
- Most of my haiku I don't send out. Lazy I guess. But when I do it usually goes to The Heron's Nest or Frogpond. It's the ease of being able to submit on the Internet that appeals to me. It also saves on postage.
- I really like the diversity of journals but several -- e.g., Ant5, Cicada, Mirrors, and Tundra -- have unpredictable publication schedules and suffer due to that.
- Some magazines are known for articles and reviews, such as Modern Haiku and Frogpond, and the presence of articles and reviews and other material that sometimes leads to the increased reputation of the journal.
- ... and yet it would be very sad indeed if all of the "inferior" haiku journals did not exist.
- I tend to skip all linked forms in any journal. I grant they are fun to put together as a social activity among poets, but I don't see them as poetry. Poetry emerges from an inspiration wherein an inner psychic image (material from the unconscious) resonates with some outer experience. This process is an individual human creation. It can't be done by committee.
- I prefer those journals where the editor, if s/he chooses to print haiku, senryu, and tanka, treat them in separate sections, and risks the boundary problems.



- Some publications, notably Modern Haiku and now Frogpond, no longer give accepted writers a copy of the magazine where their work appears. Rather, they send an insulting dollar bill. Yecch.
- In all, we have a healthy lot of haiku journals in the English language (and there are more in Europe that could be added to the list, such as Albatross and Woodpecker). Each journal seems to fit a niche, and each one will appeal to people of different persuasions. Haiku journals come and go, but it seems the haiku community is at a high point with regards to haiku journals today!
- The jury is still out on electronic publishing. I have a strong background in computers, but I like the feeling of substance of hard-copy periodicals -- they also are easier to read and reference. Portability and durability are assets. I enjoy going out for a cup of coffee in the morning, carrying a small haiku magazine and a notebook. Also, it's fun to pour through or just browse a shelf of vintage issues.

## SUMMARY OF INDIVIDUAL PUBLICATIONS

### Acorn

<http://home.earthlink.net/~missias/Acorn.html>

Acorn is an amazing success story, catapulting into the top 3 or 4 haiku journals after a short three years of publication. Like John Barlow, creator of the British journal Snapshots, Acorn Editor A.C. Missias clearly recognized a need for a straightforward, honest, and classily produced journal and proceeded to fill that need very well. Acorn is widely recognized in North America (though not very well overseas) and considered one of the best haiku journals by 56% of the respondents and one of the top five by about 46%. An impressive 14 respondents considered Acorn as the second-best (or one of the second-best) journals in the field. Acorn scored quite a bit better among those who came to haiku in the past 10 years as opposed to the "old hands" -- 92% and 81%, respectively, ranked it "one of the best."

### Respondents' Comments

Outstanding in all respects; fine editorial work.

Pretty book, handy to carry around in your purse. Consistently good quality.

Top notch haiku in a straightforward format twice a year. Occasional collections of essays are of high quality with a range of contributors.

Conservative but high quality haiku.

High quality haiku, smallish focused format well laid out, simple, on-time.

Dependably good work.

My favorite "small" haiku journal.

I like the focused and high quality nature of *Acorn*. Its size and format are decided plusses.

*Acorn* is new and I loved their kigo special, an absolute classic publication special.

Both *Acorn* and *Mayfly* are strong journals that feature high-quality, "American traditional" haiku. I might give a slight edge to *Acorn* because a) I know Andrea, and b) there are more haiku to enjoy in each issue.

*Acorn* often has some very strong poems in a highly readable format, but could benefit from a *bit* of prose, or maybe a "best of issue" voting process.

Too small and visually uninspiring.

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### **Ant5**

AntAntAntAntAnt (or Ant5) seems to be an invisible publication, with 80 of 91 respondents not evaluating it -- the highest of any publication reviewed. Editor Chris Gordon was apparently aiming at the avante-garde, presumably the niche that is occupied by *Raw NerVZ* and still. Those that do know Ant5 are divided evenly as to its merit. Even when the journal was flourishing, the editor apparently had serious problems with his correspondence and bookkeeping.

#### Respondents' Comments

*Ant5* is probably known only to a few people, but is what I wish *Raw NerVZ* could be -- they both have the same energetic sort of "scruffy" appearance, but *Ant5* pulls it off with way more style and design.

Never seen. My submission was returned in two weeks -- you could say they have fast turnaround!

I have rated this as an "A" journal, but it is so irregular and has so much non-haiku stuff, I don't think it should be in the survey.

I rank *Ant5* lower because it has not come out with regularity.

I sent in a subscription check two years ago and sent two follow-up inquiries, but never heard back.

Thought these guys were out of business. When I sent for a sample copy more than a year ago, no journal arrived, my check was never cashed.

Is perhaps defunct -- would rate higher if more regular.

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## Asahi Haikuists Network

<http://www.asahi.com/english/haiku/index.html>

For an established column in a respected weekly in the Mother Country of haiku, it seems strange that a very large number -- 78% -- of respondents did not know David McMurray's Asahi Haikuists Network well enough to rank it. We are told that following the merger of the Japanese newspaper with the International Herald Tribune, the weekly column will appear in the IHT as well, which should increase exposure exponentially, and that is very good news indeed. Those who did rank the Asahi Haikuists Network did not show overwhelming enthusiasm (the mode being B), placing it clearly behind the Mainichi Daily News, which performs a similar service. Even the five respondents residing in Japan (all but one of whom are non-Japanese) gave AHN one A, three B's, and one X, placing it behind the Mainichi and tied for second place with Kô. One gets the feeling that the Asahi column, while good for beginners (a laudable accomplishment), could be more selective in the haiku it features. And there apparently have been some bookkeeping problems as well.

### Respondents' Comments

The *Asahi Haikuist Network* is very helpful for people starting out. David McMurray edits the haiku. In the last 2 years a 3/5/3 style is being championed as the ideal along with capitalizing the first letter. I would like to see more styles included rather than a uniform style, but personally I was given my first chance of publication in this column and David has published many of mine and many of my student's work. I often recommend the *Mainichi* and the *Asahi* to others.

High quality but limited content.

B -- a bit generous, perhaps.

Their response to my submission was a request to consider some one else's poems.

The editor misplaced my submission; five years later my haiku appeared -- I believe I again submitted an entry but never received an acknowledgment. I'll not send work again.

### **black bough**

A number of respondents advise us that Editor Chuck Easter has ceased publication of black bough -- a shame, for it seemed to show promise. Perhaps prophetically, the journal had a rather high invisibility quotient: 58 of 91 (64%) did not rate it and most people (21) gave it only a B. The journal lacked energy somehow and never lived up to

its potential; perhaps Acorn filled the niche better.

### Respondents' Comments

Steady, but doesn't attract the best poets' best work.

Has the American human-centered fixation.

I got a back issue that I ordered, but never did get the subscription I sent my check for -- nor any answer to follow-up letters. I'm wondering if it's still being published.

They never replied to my subscription and I think cashed my check.

Maddeningly irregular. I want to support it, but the editor's aversion to communication stymied me!

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### **Blithe Spirit**

<http://www.BritishHaikuSociety.org/journal.html>

Blithe Spirit seems to be resting on somewhat shaky ground: while it is clearly a major haiku journal internationally, it is not well known (well over half the respondents did not rate it), perhaps because it is a membership journal and generally does not publish nonmembers' work. In most indicators it ranks second to Snapshots internationally, and comes in third of the four British journals (edging out still) in popularity among respondents in the British Isles. One senses there is room for growth here, and a stronger, more consistent editorial voice seems to be called for.

### Respondents' Comments

A capacious, attractive, significant haiku journal.

Excellent!

Enjoy reading.

*Blithe Spirit* remains one of the best, although I wish they could jazz up the front cover, and bring out David Walker's artwork on a better card color etc

In the UK, *Blithe Spirit* is much the best place to go for essays, and is indispensable as a society forum, but its haiku quality can be mixed.

With a few notable exceptions I like *Blithe Spirit* for its informative essays and reviews. However, I don't often feel engaged by the haiku. Maybe I just live on the wrong side of the old Pond.

I'd really like to use *Blithe Spirit* as the bellwether of the British haiku movement -- sort of the counterpart of *Modern Haiku* over here -- but its frequent changes of editors just makes me confused. One senses that there is a lot of political turmoil within the BHS that is undercutting sound editorial policy and weakening the journal. That said,

however, the standard of discourse is very high (in fact, the discussions are the most fun to be found anywhere), the scholarship is suitably pretentious, and there is even the occasional good haiku to be found. The policy of accepting only members' work tends to isolate the journal from what is going on around it. Please resist the trend toward more haibun!

They told me only BHS members could submit. I thought, why not leave the "H out?

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### **Bottle Rockets**

[http://www.geocities.com/bottlerockets\\_99/](http://www.geocities.com/bottlerockets_99/)

One of the newer publications in the survey with only four issues in print, Bottle Rockets is still not well known, with 72% of the respondents not rating it. The most common rating was B (15), but there was an encouraging number of A's (6), and criticisms were targeted at production issues, not content or response to subscribers/submitters, leading us to forecast a good future for the journal.

#### Respondents Comments

The first issues were understandably a little wobbly, but the editors seem to be working hard and subsequent issues are beginning to show it.

Good work for a new publication.

Only have a couple of these. Seems pretty good all in all.

*Bottle Rockets* is a rising star, but could do with better production, a few more poems, and slightly better quality -- but that will come.

Pleasant, with potential, but slight

### **Cicada**

Survey ratings of Cicada may be somewhat tainted by the existence of at least two other journals with this name: the very highly regarded Canadian journal edited by Eric Amann until 1987, and New Cicada, a journal published in Japan. Assuming that the respondents knew which Cicada they were voting for, however, this is another case of poor recognition: two-thirds of those surveyed did not respond on this one, and the comments underline the puzzlement of some subscribers and the problems they have had with the journal's record-keeping. Those who did rate the journal split evenly -- with 10 A's, 11 B's, and 10 C's -- a result that compares negatively with those for other journals.

#### Respondents' Comments

*Cicada* is willing to extend the bounds of the ordinary.

Attempts to broaden the scope of English haiku publications and is not afraid of experimentation.

Frederick Raborg's *Cicada* is the one "haiku" journal that is essentially published by an "outsider" to the haiku community, and the poor quality and great unevenness of the poems demonstrates that -- the editor is simply not tuned in enough to the aesthetics of what makes a good haiku work.

If by *Cicada* you mean the one published in Bakersfield, CA, I have had only disappointment with it. A few years ago they accepted a haiku from me and said *if* I purchased the volume where I would be published, they would send it to me. I sent the check. They cashed it. I never saw a copy of their publication.

Good, but does veer towards titles. Also, I have always had problems receiving my subscriptions; hence discontinued.

Moribund, if not already dead.

Didn't know they were still in business.

### **The Famous Reporter**

Here we have the sad case of an apparently fine poetry journal that publishes haiku as well that simply doesn't circulate much to the outside world. Four of the six Australian/New Zealand respondents gave the journal an A (one X and one C), but they were virtually the only people who knew the journal well enough to render a judgment (only 10 people rated it).

#### Respondents' Comments

Surprisingly good, and needs to be seen more in the US.

Some of your listed journals only publish a couple of pages of haiku, i.e., *Famous Reporter*.

They really like my haiku!

### **Frogpond**

<http://www.hsa-haiku.org/frogpond.htm>

Not surprisingly, the haiku periodicals survey came down basically to a contest between Frogpond and Modern Haiku -- these two venerable haiku journals are really in a league of their own, not only in the United States but wherever English-language haiku are read. Frogpond drew the most number of significant responses -- that is, only 6 persons did not rate it at all, making it arguably the best known publication reviewed. Of these six, four reside outside the U.S., but three are HSA members, so their reluctance to judge the journal is puzzling. Frogpond also drew the highest number of votes as "one of the

best" journals -- 77 to MH's 72 -- and the highest number of "top 5" votes -- 64 to MH's 60 -- although at this level the differences are probably not statistically significant. Amazingly, no one voted against Frogpond, i.e., awarded it a "C" rating. Among the 24 non-U.S.-residents polled, there were 23 A's and one B, indicating a very high approval rate overseas. Frogpond scored marginally better among those who came to haiku in the past 10 years as opposed to the "old hands" -- 92% and 88%, respectively, ranked it "one of the best."

In terms of content and style, Frogpond readers have lived through two changes of editors in the past decade, and each change has brought a radical shift in esthetics and priorities. Not surprisingly, each editor's style has its advocates, and on balance the current editor, Jim Kacian, seems to be doing as well as his predecessors, Kenneth Leibman and Elizabeth Searle Lamb. On the positive side, readers like the broad scope of the journal, its innovative style, its openness to a range of forms and styles, and the modern design. Many say that the haiku selected here is better than in *Modern Haiku*, though not many seem to cherish the scholarship as highly. HSA members do not seem to be of a single mind over whether the journal is chiefly advancing the Society's interests. Responsiveness to subscriptions and submissions -- or fairness of treatment -- were not mentioned as problems at all. Criticism of the journal mostly focuses on the design and the quality of the haiku and other materials selected for publication and quirkiness of the editorial decisions.

#### Respondents' Comments

Always a delight and the one I would recommend to someone wanting to see/learn haiku in English.

Excellent, well-proofed. Hand-sized. Usable.

*Frogpond* has received my top rating because, under the current editor's direction, it is taking more risks with printing quality haiku and related forms. Additionally, the essays and critiques are thought-provoking. It provides the haiku writer/reader a broad view of the state of modern American haiku.

This HSA sponsored publication is a must for keeping up-to-date on events, publications, and contests. Essays on current issues in haiku are concise, well-organized and informative. The haiku, senryu, haibun and linked forms are generally of high quality.

A journal with an equally wide swath as its only serious rival [*Modern Haiku*] and, in my opinion, better poetry.

Always solid.

Well produced, high profile, generally pretty good selection of poems. The best magazine that collects many genres, provides news and reviews, etc. A good way to stay in touch with the community at large.

Beautiful design /pages too crowded, the haiku mediocre and the print in the prose too big.

I like the look and feel of it. Consistently good quality. And Jim's very agreeable to work with.

*Frogpond* has improved under Jim, as before each page was too crowded with haiku.

Becoming more interesting.

*Frogpond* has had some wonderful editors, notably Elizabeth Searle Lamb and Kenneth Leibman. Jim Kacian has proved himself not up to their editorial standards.

Jim added some visual flair to the publication that was lacking under Ken Leibman, who seemed mostly interested in packing in as many poems as he could, but I don't like the huge type sizes, which make the journal look like a "Dick and Jane" book, the tiny type for footnotes, the nightmarish black pages, and the yellow ink that is completely illegible!

Somewhat uneven and better presented than in *MH*. Restricting the number of poems by one person is good -- a rule that could be copied elsewhere. But the editor seems to have lost sight of the journal's role as official publication of HSA. For example, I would like to see memorial haiku return to the pond. (And we are the Haiku Society of America, not the World Haiku Association!)

I would put *Frogpond* ahead of *Mayfly* because of its much wider selection.

Very doctrinaire and, thereby, limited.

I chose to rank *Frogpond* only as a B because I think it greatly needs improvement and regularly makes a number of editorial missteps.

*Frogpond* and *Modern Haiku* separate haiku and senryu (perhaps I should say *try* to differentiate between them), which I dislike. Some editorial placements seem arbitrary to me.

Good solid journal, not as exclusive as *Modern Haiku*.

Top quality haiku and essays, but not as much as in *MH*.

I like *Frogpond*'s more international approach to haiku and basically agree with Jim's premise of keywords rather than strict season words.

*Frogpond* is running second (to *Modern Haiku*), simply because of its association with HSA and its longevity, even though its quality has not been great in the last few years.

I scored it a "B." Frankly, I have been sort of bummed out by *Frogpond* recently. I think it has been slipping downhill steadily for the past decade. It has a responsibility to represent the HSA membership, yet sometimes the editors seem to be out of control and following personal agendas. Even though I'm an HSA member and feel I should be supporting it, and I know Jim and think he's a great poet, I have stopped submitting to



*Frogpond*.

Though every issue seems to be cut from the same cloth, the presentation is excellent and the choices generally fair.

More and more *Frogpond* seems designed to appeal to everyone everywhere. While I admire the editor's willingness to reach out and take risks, when I open an issue I react negatively to all the clutter. This is especially true in the haiku and senryu sections. Since it is the official journal of the HSA I could do without the supplements. Anyway, I find them most uneven and uninteresting. The International issue was almost a complete waste as far as I am concerned.

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### **Geppo Haiku Journal**

<http://www.yukiteikei.org/index.html>

Some slack needs to be cut Geppo because it is a "bimonthly study-work journal" for the membership of the Yuki Teikei Haiku Society in California and as such it is designed to be an instructional aid. For this reason almost 80% of the respondents did not know the journal, and of those that did, the mode of responses (10 people) was "B." Even among the 12 Californians who responded, Geppo racked up no A's, five B's, three C's, and four X's. Geppo is clearly a very useful journal for learning, but not a place many authors would choose to have their best haiku showcased.

#### Respondents' Comments

Fun magazine (though some of the kigo are limiting).

Most of haiku in *Geppo* are very bad, but at the same time, in *Geppo*, some of my work was praised by Patricia Machmiller and I treasure her opinion.

Serviceable club newsletter, entry level.

Interesting study journal but the poems are often way off the mark.

*Geppo* is a reliable journal with good interaction and feedback (voting on poems, challenge kigo, commentary); the quality of poems is often poor, but a few good ones do appear from time to time. It's refreshing that the vast bulk of the poems in *Geppo* are not 5-7-5, despite the Yuki Teikei group's promotion of that form -- and I find it interesting that the poems voted as best in each issue practically never include 5-7-5 poems.

### **Ginyu**

Ginyu's threshold or recognizability is very low: 82% of respondents did not know it, and even three of five respondents resident in Japan had nothing to say about it. Those few who do know it generally ranked it very highly, and one person commented that it is

the best international haiku magazine. Too bad for Ginyu and for us if that is so!

### Respondents' Comments

An exciting window into Japanese avante-garde haiku.

The best international haiku magazine, and would rank higher if more of it was available to English readers.

*Ginyu* is probably good if you're Japanese but I don't think it offers much to an English reader.

Never seen or heard of it.

### **Haiku Canada Newsletter**

<http://www.atreide.net/rendezvous/haikucanada.htm#news>

"Ecclectic" might be a word to apply to the two Canadian magazines in the survey (see Raw NerVZ). HCN, a publication of Haiku Canada, is fairly widely recognized and is ranked so-so to good by those that know it. The Canadians themselves (four of them in our survey) are supportive, ranking it A, A2, A4, and B. Seven respondents overall rank it in the top five, and 11 say it is one of the best, though only one person gave it an A1 rating.

### Respondents' Comments

*Haiku Canada Newsletter* is an interesting place to read a variety of material from a sometimes different set of voices than you typically find in *Modern Haiku* and *Frogpond*. It mixes the energy of *Raw NerVZ* with greater editorial judgment and guidance.

*Haiku Canada Newsletter* is reasonably good. It is different in that it publishes haiku *à la Frogpond* and information *à la HSA Newsletter*. That's nice as it gives more of a "grass roots" feel to the publication.

Refreshing variety which includes a diversity of non-traditional styles/formats as well as more traditional poetry. Lots of neat little enclosures.

Another enjoyable mag that takes risk.

Needs more design input, but my kind of haiku.

A mish-mash of stuff.

A fun read, but slight in poems.

It's good for what it does.

Not too fond of the selections of poems.

## Haiku Headlines

Haiku Headlines has been on the scene for more than a decade now, and it is published monthly (most print journals have difficulty maintaining a quarterly schedule and a couple of the big ones now publish only three or two times a year). There is a lot to be said about such dedication and perseverance. Haiku Headlines has a high recognition factor -- well over half those surveyed know the publication. The fact is, however, an alarmingly high number of people simply don't like the publication very much. Of the 48 persons who rated Haiku Headlines, 17% gave it an A rating, 29% a B, and a whopping 54% -- higher by far than any other publication -- a C. The comments suggest that the problem is simply that David Priebe has taken on too big a task, and that editing and publishing 100 quality haiku a month is too much. (The Heron's Nest and Mainichi are also monthlies -- and Asahi is a weekly -- but they publish many fewer haiku.). Still, subscribers admit to finding kernels of excellence among the chaff.

### Respondents' Comments

A labor of love, and still going after all these years, which is amazing -- still entry level.

Good work -- an excellent vehicle for the beginner.

The monthly format probably allows some poems to be printed that might not otherwise, but this is not entirely negative. This is the first journal that published me, and the editor is kind enough to encourage the emerging poet!

Long running and timely but the work selected has much to be desired.

While some of the haiku published is not the best -- including some of my early submissions before I began to learn how little I knew about haiku -- it is a wonderful opportunity for newcomers to haiku to get their first publication credits and to be exposed to a nice mix of new and seasoned writers. The monthly kukai is also an opportunity (in most cases I think) to see how the best (hopefully) rise to the top, thus this becomes a teaching aid for newcomers, as do the haiku from seasoned poets.

*Haiku Headlines* should be lauded for longevity and regularity, even though the quality of the poems is usually fairly poor.

Several excellent poems in each issue, but too many poor ones, too.

Content high, production quality not as high.

This has always been a marginal subscription for me, but somehow I keep renewing. *Haiku Headlines* is not Internet-savvy, so the mechanics of submitting haiku, each one keyed to a month of the year, and then filling out an returning the little slip with the votes on it is more than I can usually manage.

Presentation is arbitrary and poor in general. Printing the first page on multi-colored designs often renders the poems unreadable. The journal provides an entry point for

beginners, but provides no help in the learning process.

I find *Haiku Headlines* a hard issue to enjoy, sorry!

Last time I had the misfortune of glancing at this thing the editor was advocating haiku that rhyme. Absolute dreck!

### **Haiku International**

HI is known by only about 30% of the respondents (comparable to other Japanese journals), and those who do know it are of mixed mind as to its virtues. No one gave it a "A1" rating, while 37% of those rating it thought it was one of the best, 37%, thought it was so-so, and 26% gave it poor marks. The main complaints seem to be the expense of the journal, an assumption that Haiku International Association members' work will automatically be published, and the poor quality of the English (a complaint not unknown in other Japanese publications).

#### Respondents' Comments

Great way of tasting how the Japanese pour haiku.

*Haiku International* may be publishing first rate stuff in Japanese; however, the translations leave a great deal to be desired, and I seem to remember that membership guarantees publication.

Would be first-rate if it was affordable and therefore more accessible.

C -- I would have rated this a "B" except the quality of the prose is usually so bad!

Needs proofreading -- lots of haiku!

The attitude of the editors is arbitrary, and the annual subscription is expensive.

*HI* is the worst publication in English.

### **The Heron's Nest**

<http://www.theheronsnest.com/>

Perhaps the most remarkable success story in haiku publication, Christopher Herold's *The Heron's Nest*, after fewer than 20 monthly issues of the hermaphroditic (Web/print) journal, has achieved a very high level of visibility (only 29% failed to rate it, so only *Frogpond* and *Modern Haiku* are better known). Moreover, to know it is to love it apparently. Fully 13 people gave *The Heron's Nest* an A1 rating, 52 rated it one of the best haiku journals, and 42 ranked it among the top 5 (numbers that are again surpassed only by *Modern Haiku* and *Frogpond*, though *Acorn* was also ranked in the top 5 by 42 people). While Herold's take on haiku may not be to everyone's taste, he is generally lauded by his readers for his editorial focus, respect for deadlines, careful selection and editing of material, and responsiveness to submitters and subscribers -- just those things

he says he values in a publication (see his "Introductory Thoughts"). Not surprisingly, The Heron's Nest scored quite a bit better among those who came to haiku in the past 10 years (and who could be expected to be more Internet-savvy) as opposed to the "old hands" -- 83% and 69%, respectively, ranked it "one of the best." In all, The Heron's Nest seems to be the ideal model for a Web journal, and its utility to the community is enhanced by appearing as a print monthly as well.

### Respondents' Comments

For me *The Heron's Nest* comes out tops for two very important reasons: the courtesy of their e-mail response makes it such that even a rejection can make your day. Secondly, there is a personalized or individualized response to a submission; very often one of the editors or members of the reading panel will make a suggestion or two, couched diplomatically, which suggests a patient and sensitive reading of the work submitted. Now, if only all those journals could come together to produce an annual, featuring the best of their published work during the year!

Unusual in that it is published monthly, this on-line journal is available in a hardcopy newsletter format. Haiku quality is high, and the editors' detailed comments on one haiku selected in each issue is a sought-after bonus.

Editors extremely responsive and generous. Handsome Website, but paper version is far less attractive. IMHO, the haiku are becoming more and more formulaic (i.e., dull) -- which is a disappointment.

Always dependable -- responses are prompt and issues come out when promised. (Monthly! Quite a feat!) No allowance for anything other than three-liners. No senryu.

High quality haiku, small focused format, comes often and on time, just one special feature.

The emphasis here is on nature rather than human beings.

I know it's available on-line. I just can't make it past the Valentine's Day contest. How about one for Hallmark?

I find *The Heron's Nest* to be one of the top journals I read. The haiku are generally of high quality, though I wonder if things are getting a bit formulaic recently. What I don't care for is the lengthy commentary on the Editor's Choice. Often I wonder what the commentary has to do with the haiku. Perhaps this is the nature of anyone's commentary on the haiku of someone else. Many of the commentaries in Makoto Ueda's *Basho and His Interpreters* more than illustrate my point.

Christopher's *Heron's Nest* carries an excellent quality of haiku, but it's a type I do not care for very much (i.e., haiku moment, nature sketch).

*Heron's Nest* started out strong -- but has wobbled a bit. Nonetheless, it's certainly better than most of what is on the Web.

Doctrinaire, but the editor explains the ezine's policy satisfactorily.

*The Heron's Nest* is rising star, with a reliable level of quality. The commentary sometimes opens the chosen poem to me in ways I hadn't always seen, but mostly I find the commentary to be overdone. The poems selected are sometimes odd, and I find the monthly appearance of the journal to be too frequent -- each journal loses its specialness, say, compared to *Acorn* or *Mayfly*.

I really like that there is an "editor's choice" with each issue and I like the commentary. That is a wonderful thing to include in any haiku magazine. I do feel however that, as a publication, *The Heron's Nest* is not publishing haiku of the same quality as the other publications. Their editorial focus is too narrow and that is reflected in their end product. They have lots of visually pretty haiku but, more often than not, there's not much "sense of heightened awareness" in most of them. I've stopped sending work there and know of people who have stopped their (print) subscriptions to the magazine for pretty much the same reason.

A very fine newcomer, and challenging *Acorn*.

I hate on-line journals.

### **Hobo**

Respondents say that Hobo is either ceasing publication or is no longer accepting haiku. In any event, the Australia-based journal was virtually unknown in our hemisphere and not all that well known down under: It was ranked A1 and B with four abstentions among the six respondents from Australia and New Zealand.

#### Respondents'Comments

Importance far beyond its size in the Antipodes -- too bad it couldn't last.

*Hobo* has now gone out of business but again published only a few haiku every issue.

Good, but must have lost my change of address.

### **Hummingbird**

Like still and Tundra, Phyllis Walsh's Hummingbird seeks to relate haiku to [other] short poems, which is the handsome little journal's strength or downfall, depending on what you feel about haiku vs. mainstream poetry. Despite having been published since XXX, Hummingbird has not managed to flutter into most poets' perception -- 66% of respondents did not rate it at all (although some may have disqualified the journal from the survey -- see the Comments). Eight people ranked it among the top five journals, while 11 felt it was one the best and 13 rated it so-so.

#### Respondents' Comments

Established for quite a long time as a quality journal of short verse. Well produced, simple, selectivity generally high. Amalgamates haiku, tanka, and western-style short verse, so Phyllis has created a fine niche with this magazine.

True to itself in featuring the short poem, this journal is perhaps the best place to notice how haiku is *not* just another short form, but it also suffers (in haiku terms) from its breadth.

A mixed bag of poetry and haiku, re quality.

Though small format, the printing, paper and general presentation is excellent.

I gave *Hummingbird* and *Tundra* an X -- they are both excellent journals but focus on the short poem and not specifically on haiku or haikai in general, so I felt it best not to evaluate them at all.

High quality but not primarily a haiku magazine.

Presentation in *Hummingbird* and *Mayfly* is a treat. *Hummingbird* and *Tundra* do their part in taking haiku into the main stream.

I'm usually extremely pleased to have my haiku appear in *Hummingbird*, but then the quality of the haiku that appears there is sometimes uneven, so I rated it as only a B-level journal.

My problem with both *Hummingbird* and *Mayfly* is their tiny size. While they contain quality small poems I find the journal too small to stow and find later. So, I finally abandoned both subscriptions.

I think they rejected mine because they weren't about humans.

## Kô

Recognition of Kô in North America is a concern (about 63% of the survey respondents did not rank it) although this journal is no worse off than other publications from Japan in this regard. Those who do know Kô are split between the half who think it is one of the best and the 32% who think it is doing only a fair job. This is true of the Japan residents too: they gave Kô one A, three B's and one X. Criticism seems to focus on the whimsical editorial style, a certain clannishness about who gets published, and the typoridden English.

### Respondents' Comments

If you believe haiku are about promoting peace and love you'll love *Kô*.

A rather timid approach to internationalism, and not on the same level as Koko Kato's anthology, but still with its value.

The last issue of *Kô* (millennium issue) was greatly improved. They have cut down on

the typos. There were translations of major Japanese haiku poets and more articles than before. I like it that it accepts different styles.

Japanese journals such as *Kô* or *Haiku International* frequently have very bizarre and poor poems. Some of this may reflect a Japanese perspective of haiku that is simply different from the American perspective, so they are worth reading, but they can be very tedious to read, with only the occasional glimmer of a good poem.

Most material is by invitation only and tends toward the intellectual and pure forms. William Elliott has done a fine job over the years in defense of traditional haiku forms. Content high, production quality not as high.

### **Mainichi Daily News**

<http://mdn.mainichi.co.jp/haiku/>

The monthly haiku column in the Mainichi Daily News, one of Tokyo's leading newspapers, has the highest rating for an English-language haiku publication in Japan, with 42% of the respondents rating it. It also received the most votes of confidence, with 17 respondents indicating it is one of the best and another 16 rating it OK, and 5 disliking it. The five respondents living in Japan rated it similarly: two A's, one B, one C, and one X. Among Americans, publication in the MDN seems to hold a special meaning, and certainly winning the annual selection/contests is an important accolade. The MDN column is also on the Web now, which should increase its appeal and raise its visibility.

### **Respondents' Comments**

The best from Japan is definitely *Mainichi Daily News*. It has high quality, various styles, and the Japanese work has been translated into good English.

A good standard for international haiku.

Always a pleasure to submit to Kazuo Sato. *MDN* is a newspaper though, so it's not exactly delightful reading

I haven't seen it since 1995 but I liked the column and I'll send work.

High quality but limited content.

Not updated for months.

All over the place, which suggests the editors need to include a good English speaker among them.

They never replied to a submission of mine, despite resends spaced months apart.

### **Mariposa**



**Mariposa**, the membership journal of the Haiku Poets of Northern California, has been publishing for only a few issues, and those facts undoubtedly lead to the journal's very low level of visibility: only 17 of 91 respondents evaluated it. Of those 17, 11 gave it a B rating, suggesting that readers may not be finding the haiku of the highest quality. Haiku poets in California were similarly unimpressed: Mariposa received one A vote, seven B's and five X's. Still, three people ranked it among the top five haiku journals, so there is promise. The small journal is beautifully produced by the folks at Two Autumns Press and the initial decision to withhold haiku authors' names until the back pages of the journal, which many readers found annoying, has now apparently been reversed.

#### Respondents' Comments

Restricted to HPNC members only.

A quite active group with some fine poets represented.

I rank it a B -- could become an A with more attention to detail/art.

Generally a good selection but I don't care for the format so far.

One good, one bad issue -- too early to tell.

A beautifully produced little journal, and the haiku in the issues I have seen is OK. The consignment of author's names to the back is annoying to say the least.

HPNC's *Mariposa* is a nice little journal, not nearly as valuable or varied or high-quality as *Woodnotes* (which it replaces, more or less), but it doesn't have much substance, and its practice of not putting authors' names with each poem is a very bad decision.

Never seen or heard of it.

#### **Mayfly**

<http://www.family-net.net/~brooksbooks/mayfly.html>

Mayfly has been around awhile and is relatively well known: 50 of 91 respondents felt competent to rate it. The tiny journal has always focused on a few very high quality haiku and nothing else: the value is in the selection. Editors Randy and Shirley Brooks commissioned a makeover in 2000, which changed the look of the journal dramatically. Subscribers seem to be of two minds over the changes. Most respondents are enthusiastic in their support of Mayfly, however, and it received nine A1 votes, trailing only Modern Haiku, Frogpond, and The Heron's Nest.

#### Respondents' Comments

*Mayfly* by Randy and Shirley Brooks is a peach! Quality abounds.

The Brookses also do a great job of editing for *Mayfly*.

Talk about focus! This little gem of a publication concentrates a lot of energy in a dozen

or so very carefully considered haiku. The result is not going to knock *Modern Haiku* off its pedestal, but *Mayfly* elegantly fills a niche. Its redesign last year has moved the publication from a xeroxed-and-stapled-together look to a well crafted volume. The inspiration to use *sumi-e* on the cover -- and to award the original artwork to the best of issue -- is inspired and makes *Mayfly* (which always paid more for submissions than any other haiku publication) the most rewarding place to be published these days.

Well done -- though limited in size (too bad).

Sends my stuff back almost as fast as *Ant5*. I like its contents though. I rank it A3 and it would be A1 except Randy is such a sucker for haiku about mayflies!

Fine quality haiku in a small format twice a year. The new layout is pleasing to the eye. Each issue has a haiga on the cover; its haiku selected by the editors from the previous month's haiku. Amazingly, the original haiga is given to the poet. Publication is sometimes erratic.

I don't care for the new format, but I think this journal has consistently achieved its goal, to feature the individual haiku, in style

My problem with both *Hummingbird* and *Mayfly* is their tiny size. While they contain quality small poems I find the journal too small to stow and find later. So, I finally abandoned both subscriptions.

## Mirrors

**Mirrors** seems to be teetering on the brink of extinction if it is not already defunct. Fully 68 of the 91 respondents did not rate it. The unique feature of this publication was that each author was given the liberty to design his/her own page on a standard 8.5" x 11" sheet of paper -- perhaps the first publication to give prominence to haiga. Those respondents who did rate *Mirrors* generally gave it a B (12) or a C (8) with only three persons considering it one of the best haiku journals.

### Respondents' Comments

*Mirrors* was an old favorite under Jane Reichhold. I do not know the current edition.

*Mirrors* seems to be defunct, so I ranked it lower because of that; its content was not great anyway.

Is this still around?

The same achievement and problems (and significance) as it ever had.

C -- but you know it may have improved.

I suppose there is a place for a publication that lets each author design her/his own 8.5 in x 11 in page, but the result, for me, was a user-unfriendly mish-mash: democracy

dipping into chaos. Editorial selection could have been tighter too. *Mirrors* was a pioneer in the haiga journal area though.

Individual pages may be OK, but together the publication is junky -- it looks like it has been designed by a committee! The haiku was not the

### **Modern Haiku**

<http://www.q-com.com/~brooksbooks/modernhaiku/>

Modern Haiku is the longest-publishing haiku journal in English, beginning its existence with the winter 1969 issue. Equally remarkable is the fact that MH has had only two chief editors in all that time: Kay Titus Mormino until the fall 1977 issue and Robert Spiess since then. Understandably, then, Modern Haiku is one of the best-known journals, with only 9 people (10%) not ranking it in our survey. Of those 9, 6 were non-Americans and at least one of the others knows the journal but had a difference of policy with the journal. In addition to Editor and Publisher Spiess and Art Editor John Reynolds, Lee Gurga joined the staff three years ago, and some haiku poets have detected a change in editorial direction. More recently, Randy Brooks has been added as Web Editor and has turned his attention to questions of design and layout.

Modern Haiku was awarded the most A1 votes of any journal by a large margin: 35 (or 43% of those who rated it), compared to 21 for Frogpond. The two journals were comparable in terms of ratings as "one of the best," however, with Frogpond actually nosing out MH in this category, 77 to 72. Unlike Frogpond, a few gave Modern Haiku a C rating, suggesting that some people have been turned off by one or another aspects of the journal.

Among the 24 non-U.S.-residents polled, there were 18 A's, 3 B's, and one C -- suggesting Modern Haiku has a somewhat lower cachet than Frogpond outside the country. Consistent with its status as the longest-publishing haiku journal in English and its perceived conservative stance, Modern Haiku scored noticeably better among the "old-timers" among haiku poets (those who have been publishing for more than 10 years) than those who came to haiku in the past 10 years -- 94% and 84%, respectively, ranked it "one of the best."

Having secured the top place for Modern Haiku with their numerical votes, the readers felt free to be critical of many aspects of the journal. The editors are characterized as autocratic and haughty by some people or receptive and helpful by others, and many folks seem to have been put off by rejections. No one complains about the editors' responsiveness, which is remarkable considering the volume of mail they must receive. Readers are divided about the quality of the haiku selected and published, and the designations of haiku/senryu seems to be particularly annoying to some. The same is true about the scholarly articles: there seems to be little question that the best prose about haiku is picked up by Modern Haiku, but there are occasional clunkers there as

well. MH does not publish linked forms or haiga, but you will find haibun. It reviews haiku books more fully and more consistently than any other publication.

Venerable, with a number of problems, some of which are being addressed, but all in all, Modern Haiku is still the journal that sets the standards!

### Respondents' Comments

Numero uno!

A personal favorite. My first haiku published here.

The best, editor is thoughtful and replies quickly!! A first-rate publication -- both in its wide variety of haiku but also in the essays and book reviews. This is the cutting edge, I think.

*Modern Haiku* is the dowager empress of the haiku world, still in first place probably but tottering and threatening to topple over from its own unstylish dignity.

Innovative.

Like everyone else, I guess, I have chafed under the quirky editorship and had my haiku gems polished or even recut (though almost always for the better). Bob Spiess is a true editor and deserves the undying respect and affection of all American haiku poets for his devotion to English haiku and his willingness to help out beginning poets.

Robert Spiess of *Modern Haiku* is often insulting in his rejections with such comments a "not up to MH standards." That, plus his damned dollar bills and predilection for using many pages on long chunks of such things as parts of doctoral dissertations, finally prompted me to drop his magazine and stop submitting. (He only accepted 4 or 5 of mine.) If his editorial ear were better and if a larger number of the haiku he published were less ho-hum, I probably would have continued after being a subscriber/reader for many years.

Like *Frogpond*, contains some of just about everything, but more so. *MH* is most certainly *the* establishment, and has the longest history of being a premier place to publish and learn about haiku. I feel that the production is often somewhat shoddy lately -- jumbled, lots of typos, quite a few poems that I feel are not very good. used to be very good in response time, but, from what I've been told, that's no longer so. Still, this is one of the major places to publish and to get a feel for who's who.

A broad selection of haiku, senryu, and haibun. The essays range from informative to scholarly to lengthy. The format is often crowded, with not-so-appealing "typewriter" fonts. Book reviews and announcements keep readers up-to-date.

*Modern Haiku*: Articles, essays, reviews, and the like are usually excellent and helpful. Haiku, however, are very much a mixed bag -- with whole pages often devoted to a single poet of unexceptional merit. Haiku presentation is poor -- higher quality, fewer to a page, please?

I still think, after decades, that *Modern Haiku* does the best selection.

I do not always like the choices of material, but it remains the chief haiku publication.

Interesting articles as well as long poems.

*Modern Haiku* excels in the prose department but is probably too stuffed with haiku for its own good. In terms of academic interest, I would rate *Modern Haiku* as the best, with *Frogpond* approaching it. However, in each of those journals there are really only a handful of haiku that I think are worthwhile. Sometimes I think that poets and editors are trying too hard, to make something, to contrive something -- i.e. a poem.

Grossly overrated. Does anyone have the guts to tell Bob and Lee that Krishnamurti was not a poet or a haiku poet and therefore quoting him at length in every issue is an embarrassment to everyone? Even more crowded than *Frogpond* and *Raw Nerve*.

I've always thought that *Modern Haiku* was the most authoritative, professionally produced, and educationally helpful journal. With Lee Gurga on board, however, there have been changes that seem to be controlling a "style" trend in haiku which lack a creativity that I felt Bob always supported.

Without a doubt *Modern Haiku* is the journal of record for American haiku. Still, I am bothered by so many haiku crowded on a page. I find this ironic for a journal dedicated to "wordless poems" that savor silence, or in visual terms, space. The haiku themselves seem to be moving in a more formalized direction, making the range less interesting. I find the essays of excellent quality, though I have long since lost interest in the running saga of Buson. By contrast I never fail to find gems in Robert Spiess's *Speculations*.

The premier journal in the world with superior editors and fair judgment -- my first choice.

*Modern Haiku* is more traditional in its approach to haiku and has high standards. It rates ahead of the other, more traditional journals due to the strength of its essays.

*Modern Haiku* is a fantastic magazine because of its reviews, essays etc... where at least the haiku are more spread out.

I respect *Modern Haiku*, but 80% of haiku printed there are very boring.

Large, important, and, for the most part, dull.

"Eccentric" would be an apt word to describe their editorial policy. I also think they lean toward the jocular -- but in fairness I haven't sent them anything in years.

*Frogpond* and *Modern Haiku* separate haiku and senryu (perhaps I should say *try* to differentiate between them), which I dislike. Some editorial placements seem arbitrary to me.

*Modern Haiku* is really the "magazine of record" for haiku.

What magazine do I usually *first* send my haiku to? Other than for contests, it's usually

always *Modern Haiku*, which has its own problems, but is still my first choice.

The practice of printing long sections of mediocre haiku by favorite poets seems to be diminishing, blessedly. I have heard complaints that *Modern Haiku* is encouraging the homogenization of haiku, and I think there is some justification. The essays and reviews are a strong plus and seem to be getting even better (although I hope no more book serializations are in store for us); I usually read the issue back-to-front.

Layout is *so* uninviting. Can't tell where one thing stops and the next begins. Editors have a tendency to want to wring the life out of submitted poems before agreeing to publish them. Essays sometimes interesting.

The layout and graphics actually seem to be growing worse with time (take a look at some issues from the 1980s) and *Modern Haiku* has not jumped on the computer publishing bandwagon, such that it is downright dowdy looking. Randy Brooks, who transformed his own *Mayfly* into a beautiful eye-catching journal is now in charge of these aspects, so maybe improvements are in the works.

### **Paper Wasp**

<http://users.bigpond.net.au/ReportWright/PaperWasp/PaperWasp.html>

Like most publications from Asia and the Pacific, Paper Wasp suffers from lack of exposure in North America -- perhaps the Web site will help in this regard. Three-quarters of the survey respondents did not rate Paper Wasp. Of those who do know the journal, there seems to be a core group of enthusiasts (two persons gave it an A1 ranking and 9 persons called it one of the best) but overall a relatively high number of B and C grades (9 and 4, respectively). Australians and New Zealanders were responsible for two A1 grades, one A2, two B's, and one C. Comments were sparse, so it's hard to get a grip on which direction Paper Wasp is moving.

#### **Respondents'Comments**

Quite good, modest (astounding, when you know the editors), eclectic -- the best of Oz -- I surprise myself by giving it an A.

Don't like that you have to subscribe to receive a contributor's copy

### **Presence**

<http://members.netscapeonline.co.uk/haikupresence/index.html>

Respondents' reactions to Presence make the journal seem like something of a diamond in the rough hidden under a bushel basket -- to horribly mix a metaphor (to negligently split an infinitive or two). It is not widely known among haiku poets -- only 31 of 91 rated it. Still, 18 people consider it one of the best and 12 rate it among the top five journals. In Great Britain and Ireland, where they ought to know, six of nine respondents

gave it an A and two others a B. From the comments there seems to be an expectation that Editor Martin Lucas is aggressively setting out to make his Presence known and a leading journal in the community.

### Respondents' Comments

Enjoy reading each issue. Recommended.

Martin Lucas is able to perceive past his own preoccupations -- -pretty outstanding in the haiku world.

*Presence* is a fine magazine that would benefit in a color cover and a good spine! It could do with more funding, but at least they are wise in keeping the basic look of the magazine simple to avoid financial hardships down the line.

*Presence* is a reliable read, with a good number of interesting and strong poems, but also some poems that are different from the American perspective of haiku that make it worth reading.

Only difficulty in finding it keeps it on the second tier, which may be remedied in the coming months.

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### **Raw NerVZ Haiku**

The journal Raw NerVZ, published in Quebec by Dorothy Howard, is the self-appointed enfant terrible of the haiku publishing world. Through a no-holds-barred editorial policy regarding form and content, absence of censorship (some would say editorial discretion), and junkyard layouts and graphics, Raw NerVZ sometimes seems to try to have a little something in each issue to offend everyone as well as please everyone. This is reflected in the polarized survey results: the journal is relatively well known (only 40 people did not rate it). Among those who voted, about 45% gave it an A, 37% a B, and 18% a C. The nine C votes Raw NerVZ received put it in the same rank as Cicada and still in unpopularity (those three ranking behind Haiku Headlines). Canadians like it: they gave it three A's and one X. The journal is more highly esteemed by the seasoned haiku poets: 54% ranked it "one of the best," as against 37% among those who came to haiku in the past 10 years. Readers' praise centers on the editor's willingness to publish things that would not be accepted elsewhere; criticism tends to focus on the same aspect -- that editorial standards sometimes dip too low.

### Respondents' Comments

My favorite of all magazines, even though it may be a bit uneven.

*RawNerVZ* is a cutting-edge journal which prints what no other modern American haiku journal dares to print. Only with such literary risk-taking can millennial English-language haiku poets make their mark on the genre.

In many ways my favorite because it Takes Chances, doesn't stick to the known, I always am eager to see what is in the magazine, (even if its something I don't like).  
Bravo!

*Raw NerVZ* is willing to extend the bounds of the ordinary.

Feisty, pushes the boundaries.

An important sounding board for cutting edge haiku and related, but as is perhaps to be expected, too self-indulgent to be of the first water.

*Raw NerVZ* is uneven but wonderfully refreshing with its courage to include political poetry and fresh creative juice.

A bit raunchy and weird yet daring and cutting edge.

*Raw NerVZ* I feel is quite unique, and I used to submit there a lot.

I'm too traditional to comment.

*Raw NerVZ* ranks a little lower because it pushes the form a little harder and occasionally veers into the odd and tasteless realm. I'm glad it's there and that there are people trying to get the most they can out of the forms and I always enjoy reading it.

Much of what *RawNerVZ* publishes is not nearly as "raw" or alternative as I imagine its readers believe -- a lot of its contents are pretty usual for haiku, rather than "bracing," etc. Some of what *RawNerVZ* publishes is not accepted as other journals -- but for good reason (it's poor poetry). Basically, *RawNerVZ* fills a useful niche, but my guess is that much of what appears there is rejects from other journals.

Wholeheartedly support what she aims at. I think Dorothy likes everyday language a lot more than I do and publishes far too many poems per page and too much non-haiku (articles, renku, haibun) for my liking. Graphics I do appreciate though.

I admire Dorothy Howard at *RawNerVZ*, but some of her selections are questionable.

Remarkably unattractive. Quality ranges all over the lot. But a refreshing change from the more formulaic poetry found elsewhere. Willing to take chances, experiment.

Not the place I'd go to read good haiku.

I give it a C because of profanity/obscenity and too much obscure art.

## Snapshots

[info@snapshotpress.freemove.co.uk](mailto:info@snapshotpress.freemove.co.uk)

**Snapshots** is the British haiku success story. Editor John Barlow is much admired for his well-produced small-format journal with the glossy four-color covers as well as his careful attention to content. About the same size as Acorn, Snapshots differs in that it will publish a number of haiku by an author and it has features material other than just



verses, such as a reader's poll of best haiku and biosketches of authors. The journal still has recognition problems, and more than 50% of respondents did not rate *Snapshots*. Of those 42 who did rate it, however, 32 considered it among the top publications (highest by far of any British journal) and 21 rated it in the top five. Eight people gave it an A1 rating (only four journals scored higher in this tally.) Among Brits (and one Irishman), six gave *Snapshots* an A and two gave it a B -- again the best showing of any British journal. No one didn't like it -- there were no C's.

### Respondents' Comments

*Snapshots* is a delight in color covers and useful size.

I love the journal and the calendar, and John Barlow is a treasure, as a person and as an editor.

A fine, simple, well-produced journal. Small, with a good selection of haiku and tanka.

John Barlow is lucid as well, though publishing contest runners-up in the last issue only showed why they didn't win. Photo by Matt Morden on each cover is great -- and now that Matt is co-editor it can only get better.

In comparison with *Presence*, *Snapshots* usually has better poems, not to mention much better production values.

I am pleased with the only issue of *Snapshots* that I saw. It is a beautifully crafted journal. I do find it a tad pricey, but I suspect I get what I pay for.

Only needs to find a good format for a larger following (perfect for the kind of books it produces, though)

Very attractive book.

High quality publications -- although a bit pricey.

Last saw in 1998; attractive qualities.

### **South by Southeast**

Consistency is what many readers are missing in SxSE -- it is a magazine that looks like it is being run by a committee, as indeed it has been. Begun as the organ of the Southeastern Region of the Haiku Society of America under the editorship of Kenneth Leibman, it passed in 199x to Jim Kacian, who gave it a physical and editorial makeover and turned it into a small journal with a large, national voice. Since Jim moved on to edit *Frogpond*, SxSE has seemed to be uncertain of what it is and where it is heading. The readers' biggest complaint, however, is the bad treatment the editorial staff gives to submissions and the agonizingly long time they take to reply. The journal has an average "visibility," with 54 respondents not rating it. Nonrecognition was especially high outside the United States and in the West. Most respondents (22) -- including all residents but one of the Southern states -- gave SxSE a B rating; 11 gave it an A. Only

two people gave it an A1.

### Respondents' Comments

Have been impressed with *South by Southeast*. I feel time, real time in that journal.

I haven't received *SxSE* for some time now, but I remember it for high quality work, creatively presented, good amounts of space, fairly small in size. A fine journal.

*South by Southeast* is an issue I enjoyed immensely, but I ceased receiving them!

I find that recently the attention paid to the appearance of *South by Southeast* as well as the quality of inclusions has declined. I found the recent issue with all the haiga especially disappointing. So many of the drawings seem to be poorly crafted sumi-e that illustrate rather than complement the haiku. Outside of including an occasional haiga I prefer them in another journal.

I like its independence, but it lacks a focus, and is still having trouble with consistency of production.

*SxSE* has greatly sunk in quality in recent issues, and was overrated before that anyway.

In a new format, this regional journal publishes haiku, senryu, sumi-e and occasional essays. With sumi-e, a column on the "haiku spirit" in non-haiku settings, and a haiku "party by mail", the editors are clearly striving for innovation. However, there is often a large lag time between the dates of submission, acceptance and erratic publication. The "books received" page often repeats what *Frogpond* and *Modern Haiku* have already reviewed.

I rank it a C -- quality has deteriorated.

Solid, but often doesn't send back submissions, I don't know what is accepted till I get the next issue.

Quality of content is still good; presentation has slipped a bit.

Editors are maddeningly unresponsive. No reply to repeated inquiries. Poems are published without prior notification, while those not selected are held hostage six months or more. Makes one not want to submit any of one's best work.

Third fastest to send my submission back. Has it changed much since Jim Kacian moved on?

*South by Southeast* needs a great lot of improvement, just to get back to where it used to be -- which was, unfortunately, largely imitative of journals such as *Woodnotes*, *Modern Haiku* and earlier *Frogpond*. Some of the recent interviews have been "name-droppings" (Gary Snyder, Sonia Sanchez, etc.) that could have done so much more than demonstrate how little these people know of American haiku.

## still

<http://www.into.demon.co.uk/>

No other journal comes close to still in beauty and extravagance of production, with its four-color glossy covers, sometimes tinted papers, perfect binding, and full page of space given to each poem. Publishing since 1996, poet and graphic artist ai li has gained a respectable amount of recognition for still, aided and abetted, no doubt, by the stunning Web site and twice-yearly "The Haiku Award" contests with the largest purse of any haiku contest (£500, later raised to £1,000). More than half of our respondents chose to rate still, and 43% of those called it one of the top journals. Quite a large number of respondents (16) gave it a B rating, however, indicating dissatisfaction, probably with the journal's cost, the editor's quirky selections, and the depressing content (only Raw NerVZ among the other publications received negative comments about its general editorial tone). Probably owing to its in-your-face iconoclasm (ironically belying the title!), still tracks closely with Raw NerVZ: 201610 to 23199 in ABC ratings.

### Respondents' Comments

Far and away the best -- as near perfect as it gets!

*still* is the only magazine that showcases each poem on its own, on its own page, but the quality of the haiku has diminished.

Japan has Kôko [Katô], USA has Jane [Reichhold], UK is lucky enough to have ai li.

I like ai li's haiku, but I do not 100% agree with her selection as an editor.

A beautiful journal, but utterly devoted to the personal expression of its poets, which, moving as this sometimes can be, does not often coincide with the best haiku practice.

Many people think highly of *still*, because it has a bit of style, but the quality of the poetry (the "haiku," anyway) is usually fairly poor.

The couple of issues I have seen are well-formatted. I particularly like the space allotted to each haiku, giving it space to breathe. Yet I wouldn't want a steady diet of the kinds of haiku published.

The UK haiku magazines are definitely quality, although they could do with the presentation skills of ai li (*still*).

*Still* certainly isn't "low quality" in any absolute sense, but I think it's low quality relative to the price you have to pay for it.

I admire the editor and her poetry tremendously, and I have only the highest regard for the journal and the works within. But I have an issue here that is just the most depressing thing. Each haiku seems more morbid or depressing than the next. Maybe it was just one of a kind, but I don't care for reading page after page of that.

Too Zen for my tastes.

Some journals such as *still* look nice, but are relatively quirky and poorly designed when you examine the typography, book-making necessities, and so on (to say nothing of the very poor poems that sometimes appear, whether intended as haiku or not).

*still* will always have a special place in my heart for publishing one of my haiku that I thought was dead on, but that even my spouse thought was too weird for words.

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## Tundra

<http://www.q-com.com/~brooksbooks/haikumag.html>

Unfortunately Tundra, a journal with immense possibilities and an auspicious beginning as the first heavyweight journal to confront the question of the haiku's relationship to short poetry, has proved a major disappointment, even an object of some derision. Despite having published only once, in 1999, it is well known in the community -- only 39 respondents did not rank it (making it the fifth most-recognized journal) -- and several nonrespondents indicated that they know the journal but chose not to rate it based on a single issue. Those who rated Tundra thought highly of it, however: it received the seventh highest tally of votes as "one of the best" journals (30) as well as 14 votes in the top five journals category, five A1's and 5 A2's. Fully 18 people marked it B, however, reflecting the high level of dissatisfaction or frustration. In terms of production values and editorial content, Tundra's closest kin is probably still (although Tundra contains vastly more material), and the American journal edges out still in the polling, with Hummingbird, a small journal that is also dedicated to exploring a range of short poems, quite a ways behind.

### Respondents' Comments

A beautifully produced journal with a huge selection of all sorts of works. So comprehensive! And way too much stuff for me to get a sense of identity from it. Also it's beyond being *just* late. It's almost a mysterious legend before the arrival of #2. Frustrating.

Innovative.

*Tundra* holds great promise for promoting haiku and other short-form poetry. However, with only one issue in print in the past two years, writers are reluctant to send their best work.

Though 3 issues per year were promised (when I sent in my \$21), only one issue has been published in a year and a half.

One issue in 4 years -- who can tell? plus, some editorial decisions (the interview!) are head-scratchers.

The editor's erratic publication dates and lack of renewal notices have contributed to my lapsed subscription. I'm not sure what the journal is doing now.

I subscribed but only received the first issue, so the "B" is more for a lack of consistency than quality.

The journal itself is of high quality, but publishing history is so erratic I will not subscribe now.

I'll give it an A -- when it comes out.

If only Michael would answer my emails or find my correct address

*Tundra* might be ranked lower because it has not come out with regularity, although I believe the quality of *Tundra's* haiku is very high.

Potentially the finest journal of all, *but* its failure to appear after the first issue leaves it adrift and largely a question-mark.

It's grand, but I'm fonder of journals that stick to haiku.

I gave *Hummingbird* and *Tundra* an X -- they are both excellent journals but focus on the short poem and not specifically on haiku or haikai in general, so I felt it best not to evaluate them at all.

*Tundra* seems to be a quality journal, but it tries to take on too much for my tastes. Maybe that is why it appears so intermittently. Since much of what is included doesn't interest me I take my journal dollars elsewhere.

## JOURNALS NOT SURVEYED

A few publications were not omitted from this survey, some by design, some by error. A number of respondents pointed out these gaps.

First, it seemed pointless to survey journals that have gone out of business; these included Patrick Frank's Point Judith Light, Ion Codrescu's Albatross in Romania, and Haiku Spirit (Eire). (One fan wrote, "I have just lost track of one of my very favorites, Haiku Spirit from Ireland -- my last subscription and submission was returned unopened.") During the course of the survey it became clear that one title on the list, black bough, is closing down as well, although subscribers have not been notified and subscription fees have not been returned. No one seems to know the fate of Ant5 except that it has not published in several years and the editor is not answering mail. I can't get a clear bead on Hobo either: some say it has stopped accepting haiku, some say it will accept haiku again. Despite showing all the morbid signs of impending doom, after a long hiatus South by Southeast delivered a long delayed issue during the course of the survey, while in the most perplexing case of all, the second issue of *Tundra*, almost two years after the appearance of the first, is "at the printers" according to editor Michael

Welch.

There didn't seem to be much to say yet about brand-new journals, even auspicious startups like Haijinx (<http://www.haijinx.com/>) or Susumu Takiguchi's World Haiku Review (<http://www.netpro.ne.jp/~aminet/pages/whreview1.html>) which debuted on May 20, 2001.

A number of major oversights became apparent as soon as we started the survey, and some journals were added to the list later in the survey. Opinions are, accordingly, incomplete about these following journals, but we are including what comments we received:

- **Chiyo's Corner**, Kathleen Decker, editor (Redmond, Wash.)  
<http://www.lcypress.com/chiyo's.htm>
  - Quality "little" magazine -- good poems, excellent graphics.
  - A very pretty quarterly full of four-color art. Mediocre poetry." I'd rank it "B."
  - A very good looking production. Have no idea about its track-record with keeping a quarterly schedule. Appears to favor haiku over other forms. Definitely a worthy for any list of haiku publications.
- **Dasoku**, published by the Kaji Aso Studios, Boston. Zeke Vayman and others, eds.
  - An odd assortment of haiku, but accepted some of mine that I particularly like.
  - Small, but a little different. I enjoy this.
- **In Buddha's Temple**, a haiku newsletter edited by Henry Sanders (Jackson, Tenn.) [http://haibun.tripod.com/sanders\\_publishing/BUDDHA/BUDDHA.html](http://haibun.tripod.com/sanders_publishing/BUDDHA/BUDDHA.html).
  - The Web site looks OK and has good haiku by reputable poets. I have not seen this print publication, but I was quite underwhelmed by the quality of content and production values of the rengay newsletter Sanders started a couple years ago. If I recall correctly, that publication ceased abruptly, without notice or refunds.
- **Winter Spin** (New Zealand)
  - A4
- **Yellow Moon** (Australia).
  - I have never been able to get any information about this publication; the editors have not answered my queries.

We excluded periodicals that were not primarily devoted to English-language haiku and the bilingual journals that abound in the Balkans. Magazines that sometime publish haiku include

- **Japanophile** <http://www.japanophile.com/>
- **Potpourri** <http://www.potpourri.org/>

In the Netherlands there are

- **Woodpecker**, Wim Lofvers & M. Objedovic, editors
  - Is Woodpecker still around? I thought it was a very good publication, but I had subscription related problems . . . it seems once I have this problem with a magazine, it continues."
- **Vuursteen**, Arnold Vermeeren, editor

Balkan haiku journals include

- **Green Apples**, Dimitar Anakiev, editor (Slovenia)
- **Haiku**, Dubravko Marijanovic, editor (Croatia)
- **Haiku**, Florin Vasiliu, editor (Romania)
- **Haiku Moment**, Zoran Doderovic, editor (Yugoslavia)
  - rated A2 by one respondent
- **Haiku Novine**, Dragan Ristic, editor (Yugoslavia)
- **Haiku Pismo/Haiku Letter**, Nebojsa Simin, editor (Yugoslavia)  
[http://www.artmagazin.co.yu/haiku\\_pismo/](http://www.artmagazin.co.yu/haiku_pismo/)
- **Haiku Zbornik /Haiku Journal** (Croatia)
- **Letni casi**, Marko Hudnik, editor (Slovenia)

- **Paun/Peacock**, Milijan Despotovic, editor (Yugoslavia)  
<http://web.wanadoo.be/tempslibres/hasee/en/asc/hpresentation.html>
- **Prijatelj**, Dimitar Anakiev, editor (Slovenia)
- **Vrabac/Sparrow**, Marijan Cekolj, editor (Croatia)
  - A1

The HASEE Website (<http://users.win.be/W0056898/hasee/hasee.html>) has information on many of these.

We completely missed some Internet journals that are refereed or carefully edited and probably should have been treated like regular print journals:

- **Reflections**, Harsangeet Kaur Bhullar, editor (Singapore), even though it is inactive recently -- <http://home1.pacific.net.sg/~loudon/reflections.htm>
- **Haiku Light**, Elizabeth St Jacques, editor (Canada) --  
<http://members.tripod.com/~Startag/HAIKULIGHTindex.html>
  - Outstanding collection of many excellent poets.
- **Haiku Harvest**, Denis Garrison, editor (Maryland) --  
<http://www.templarphoenix.com/haiku>
- **Agnieszka's Dowry**, Katrina Grace Craig and Marek Lugowski, editors --  
<http://www.enteract.com/~asgp/agnieszka.html>
  - Not primarily a haiku journal but does accept haiku, notably the haiku special issue 12 edited by Jen Jensen.

Some mentions or comments were also received about the following:

- **HQ Haiku Quarterly** (England)
  - <http://dspace.dial.pipex.com/town/park/yaw74/HQ.htm>
  - HQ is poetry-focused, with too little space devoted to haiku to qualify as a haiku journal as such. Its poetry is good but its haiku unremarkable.
  - I rank it a C.



- **Time Haiku** (England)
  - Its standard is so low it probably doesn't merit serious consideration. But even this magazine earns a place in the haiku cosmos. It offers an alternative to the establishment model and has its own set of devotees, and it also includes some of the best articles on Japanese haiku available in any UK magazine -- if only its own poetic standard was higher!
- **Hoshi** (Japan)
  - Hoshi from Matsuyama also has an English section, It's riddled with English mistakes and very amateur haiku, but there are some gems among them.
- **Micropress Oz** (Australia)
  - [Has] a few haiku in every issue and [comes] out every month. The HaikuOz website is most important for Australiana.
- **Starfish** (Ithaca, N.Y.)
- **the new hope international review**

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## ON-LINE SOURCES OF INFORMATION

**Magazines Publishing Haiku, Senryu, Tanka, Renga, Haibun, Sijo, Sedoka**  
compiled by Pamelyn Casto and Mandy Smith an excellent source of addresses and information. Includes short characterizations of each journal.

<http://www.nhi.clara.net/hk004.htm>

**Paper Lanterns Website** has a listing of journals as well as book publishers for haiku and other Oriental forms and topics.

[http://www2.gdi.net/~dmine/paperlanterns/plinks\\_bookpubl.html](http://www2.gdi.net/~dmine/paperlanterns/plinks_bookpubl.html)

**The Open Directory Project, Haiku and Related Forms**, a listing of Web resources about haiku, etc., with the advantage of great squibs about each entry by William J. Higginson.

[http://dmoz.org/Arts/Literature/Poetry/Poetic\\_Forms/Haiku\\_and\\_Related\\_Forms/](http://dmoz.org/Arts/Literature/Poetry/Poetic_Forms/Haiku_and_Related_Forms/)

**Mark Alan Osterhaus's Links to Haiku Sites.** Excellent, thorough.

<http://www.execpc.com/~ohaus/haiklink.htm>

**HaikuOz Competition & Publishing Opportunities:** a service to help writers get exposure for their work, edited by Publications Officer Sue Mill. Includes journals in a comprehensive survey of haiku-related activities.

[http://users.mullum.com.au/jbird/ahs\\_c&p.html](http://users.mullum.com.au/jbird/ahs_c&p.html)

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providing information on [haiku contests](#), [haiku books](#), and [haiku magazines](#).