

THE NORTH AMERICAN HAIKU:
EMPIRICAL STUDIES TO ESTABLISH DEFINING CRITERIA
AND FUTURE TRENDS

By

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PREFACE

On an October morning in 1977, my son Juris, then 10 years old, came home very disgruntled. When I enquired what was wrong, he replied that his English teacher had asked the class to write three haiku for homework. Becoming somewhat defensive, I questioned what was wrong with that. He answered that there was nothing wrong with writing haiku per se. The problem was that the teacher had asked for five-seven-five haiku with alliteration in the second line.

"You don't write haiku that way do you, Dad?" Juris said confidently. I had to admit that while the seventeen-syllable requirement was reasonable, the teacher's request for alliteration was a bit unusual. However, I added that the teacher was probably trying to teach the principles of alliteration and syllabification at the same time. For him, the haiku was merely a convenient pedagogical tool, not as for me, an end in itself.

My son then revealed that he had written a few haiku during the class. When the teacher saw them, he said that they were "no good" because they did not follow the rules he had laid down. My son's three haiku were:

Tornado:
the elephant stands
against it

Fresh snow
on the fence . . .
a sparrow alights

Falling snow
slowly fills
the empty tin can

Juris Krumins (age 10)

My admiration for these poems soon became supplanted by anger--anger at an educational system that forces teachers to unwittingly punish students for showing greater understanding than the curriculum requires. However, Juris was soon vindicated. All three haiku were published in Modern Haiku, (1978, Vol. 9, No. 1, 48) with "Falling snow" winning the Helen S. Chenoweth Award. A copy of the issue was sent to Juris' teacher.

The seed for my 1981 book The Modern English Haiku ' was planted in that experience and nurtured by a similar occurrence involving my other son, Andris, at a different school a year later. Again, the number of syllables was paramount, not the haiku spirit. But at least my second son was spared the demand for alliteration.

That short book gathered together seven essays that had previously been published in various haiku periodicals. It was intended as a brief but thorough introduction to the English haiku, its past, present and possible future. The print-run sold out within a year

proving that a strong need had indeed been met.² Since then I have published a number of other essays which I have integrated with the earlier ones to form this dissertation.

ACKNOWLEDGMENTS

I owe thanks to a number of people who, over two decades, have played instrumental roles in the development and dissemination of my ideas about the English haiku prior to the writing of this dissertation.

First and foremost, I am indebted to my spouse of twenty-five years, Anita Krumins, professor of Business and Technical Communication at Ryerson Polytechnic University. She spent many hours brilliantly editing much of the early work into something readers could comprehend.

Next, I would like to thank Dr. Eric Amann, editor of Haiku and Cicada, two former periodicals that greatly stimulated the haiku movement in North America. He published my first haiku and greatly encouraged my fledgling attempts at haiku theory.

Finally, I was very fortunate to have the help of two other nurturing, yet tough-minded individuals: Ted Plantos, managing editor of the former general literary periodical, Writers' Quarterly and who, as publisher of Columbine Editions, put out my first collection of essays, The Modern English Haiku after suggesting some useful changes; and Robert Spiess, long-time editor of Modern Haiku, who published several of my articles, but not without first making me repolish some ideas.

Last, but certainly not least, on my list is the person chiefly involved in my pursuit of the doctorate, Dr. Helen Jaskoski, Professor, Department of English and Comparative Literature at California State University, Fullerton. She was a very supportive

ABSTRACT

This dissertation is an empirically-based study of the contemporary North American haiku to determine its current state and probable future.

I begin with a brief history of the haiku after nineteenth-century Europeans discovered the form in Japan. In particular, my focus is on the reasons the haiku became more popular in North America than anywhere else.

Then I try to determine which of the eight most important rules governing the composition of traditional Japanese haiku still seem to be meaningful to North American poets and which seem to have outlived their usefulness. My conclusions are founded upon content analyses of representative samples of published haiku. Naturally, of considerable relevance to the discussion are certain linguistic differences between Japanese and English.

I continue with a study of how North American poets have distinguished the haiku from its closest relative, the senryu. My findings suggest that distinctions based on straightforward content criteria are more clear and useful than those stemming from assumptions about authorial intent.

Finally, I try to predict what the state of North American haiku writing, publishing and criticism will be in the middle of the twenty-

first century. My method is to look at changes that have already occurred over the last two decades and then to extrapolate from them to the future.

I had enormous resources available to me for the conduct of these studies. Over the twenty years of my involvement with haiku, as poet, editor and scholar, I have accumulated an extensive library of books and periodicals. These formed the bases for my empirical studies of the North American haiku. Not surprisingly, the findings are often at odds with prevailing opinion.

CHAPTER I

INTRODUCTION

The haiku has arguably become the world's most popular poetic form. People of all ages, nationalities and language groups read and write this short poem which originated in Japan hundreds of years ago. Haiku societies around the world stage conferences and contests, publish newsletters as well as periodicals.

While haiku interest is truly worldwide, the hub of activity, apart from Japan itself, is North America, especially in the United States and Canada. For the last two or three decades, practically every child in these two countries has heard of the haiku because the form is routinely taught in the elementary schools of both countries. Major publishers have issued comprehensive anthologies of haiku by American and Canadian poets as well as books that deal with the history of the haiku and the intricacies of its composition. Furthermore, at any given time, around a dozen literary periodicals have specialized in the form.

My concern in this dissertation is with the North American haiku. In particular, I focus on the reasons the haiku became so popular on this continent, how Canadian and U.S. practitioners have reinterpreted the form, and what its future holds.

For readers not very familiar with the form, a definition as well

as an example seem appropriate at this point. The essence of haiku, whether Japanese or North American, is the depiction of a fleeting moment of heightened awareness. To illustrate, here is a haiku of mine (Swede in Struthers and Klassen 1995):

Dead roadside deer
a snowflake melts
on its open eye

This haiku is characteristic insofar as it renders an experience through the use of simple, direct images. And, while it evokes metaphorical resonances, it does so without the use of poetic devices such as simile or metaphor. As is quite apparent, it is also one of the shortest poetic forms, usually no more than three short lines, each usually involving a different image, action or context.

While this definition accurately describes today's North American haiku, it avoids the complex issues surrounding any attempt to define a poetic form, especially one that has been adopted from another culture with a very different language. Chapter III explores such complicating factors. I especially focus on the eight classical rules of haiku composition to see how many still apply in North America. My conclusion is that Canadian and U.S. poets consider only five as essential.

Earlier, I gave as proof of the haiku's popularity its widespread appearance in the curricula of North American schools. Of course, this fact is also a reason for the haiku's prevalence. The

explanation for why educators have given this poetic form such a prominent place lies with two of the characteristics of the haiku. Its brevity suits nicely the short attention spans of children (Arnstein, 1962) and its imagistic focus on the real world teaches them that poems do not have to be nonsense and/or rhyme (O'Huigin 1978, Swede 1981, Higginson, 1985).

But very likely more than pedagogy motivates many Americans who become acquainted with the form. Compelling evidence suggests that their intellectual and spiritual heritage predisposes them to have more than a passing interest. In Chapter II which deals with the history of the haiku in North America, I give special attention to why the first American poets and scholars to discover the form were more receptive than their British and French counterparts who actually preceded them in writing and publishing haiku.

In Chapter IV, I continue Chapter III's exploration of the criteria that define the form, but this time by focusing on content only. I examine 350 pieces written by twelve of the most prominent English-language haiku poets to see whether they involve nature images or human images exclusively or whether they possess a combination of the two. This analysis results in a new distinction between two kinds of haiku: ones with entirely nature content and ones with a combination of nature and human content. The method also provides a new and unambiguous basis for defining the senryu as a special kind of haiku which has wholly human content.

A particularly strong interest of mine has been to try to foretell the future of the haiku in North America. Will it continue to grow in popularity or will it eventually fade into obscurity like other imported poetic forms, such as the sonnet or the ballade?

In Chapter V, I report a number of attempts at prediction using statistical projections based on the analyses of four long-running haiku periodicals as well as other material. In this Chapter, I also summarize all the major points made in the earlier Chapters and draw a number of general conclusions.

This dissertation introduces empirical methods to haiku scholarship. To date, haiku scholars and critics have followed the traditional approach to the analysis of literature and art which relies on the interpretation and re-interpretation of the works of a small sample of selected (and usually long-dead) artists who most scholars assume have been major influences. My more scientifically-based outlook on the haiku stems from a long-standing interest in the experimental psychology of art which stresses a more representative sampling of artistic products.

This newer approach, sometimes known as scientific aesthetics, also emphasizes the importance of gathering facts first and only then developing the theories to explain them. This is opposite to the traditional approach, sometimes called speculative aesthetics, which creates theories first and then looks for confirmation in selected samples of data (Berlyne 1971).¹

As I indicate in Chapters III, IV and V, my scientifically-based method has led to findings that are often at odds with prevailing ideas about the haiku. Some of these have already been presented as papers or published.²

CHAPTER II

A HISTORY OF THE ENGLISH HAIKU

AND WHY IT FLOURISHED IN NORTH AMERICA

A History of the English Haiku

The haiku originated in Japan about six to seven hundred years ago and thus is one of the world's oldest surviving poetic forms (Henderson 1958).¹ However, the English-speaking world did not learn of its existence until after 1868 when Japan opened its shores to the West and envoys from England started to translate the form (Giroux 1974). A short while later, French visitors to Japan took up writing haiku and in 1905 published an anthology of their work in France. Then, in 1910, two anthologies of Japanese literature in translation were published, one in France and one in England and both included haiku (Higginson 1985).

While these anthologies created little general interest, they did catch the attention of a much-heralded group of English and American poets headquartered in London and in Chicago between 1910 and 1917 who called themselves the Imagists and who took a special interest in the haiku (Pratt 1963). Its members, among whom were such luminaries as James Joyce, D.H. Lawrence, Amy Lowell, Marianne Moore, Ezra Pound, Carl Sandburg and William Carlos Williams, used the haiku as a model

(along with the classical Greek lyric and French symbolism of the vers. libre type) for what they considered to be the ideal poem, one "in which the image was not a means but an end: the image was not a part of the poem; it was the poem (Pratt 1963, 29).

While the Imagists thought of the haiku as an ideal, none of them quite managed to ever write a true one. Pound's famous "In A Station Of The Metro" is often described as a haiku by persons with only a tenuous knowledge of the form:

The apparition of these faces in the crowd;
Petals, on a wet black bough.

(in Pratt 1963, 50)

Successful as a short poem, it fails as a haiku because only the first line deals with an immediate experience while the second line involves the memory of an image that the poet uses overtly as a metaphor. As I indicated in Chapter I (and will elaborate in Chapter III), a haiku is a haiku because all the images it conveys occur simultaneously in a person's present preceptions of the world. To become a haiku, Pound's poem would have to indicate that he saw the faces at the same time as he saw the actual petals in the flesh, not in memory.

In "Ts'ai Chi'h," Pound comes much closer to the spirit of a true haiku:

The petals fall in the fountain,
 the orange-colored rose leaves,
 Their ochre clings to the stone.
 (in Pratt 1963, 58)

Here he manages to deal only with things perceived in a particular moment, but fails to achieve the needed brevity (which in Chapter III will be defined as an comfortable breath-length).

W.J. Higginson (1985, 52) considers "Autumn Haze" by Amy Lowell to be "one of the best hokku [haiku] by a self-styled Imagist":

Is it a dragonfly or a maple leaf
 That settles softly down upon the water?

However, this haiku has the same problem as Pound's "Ts'ai Chi'h"--it is too wordy. In sum, while the Imagists saw the haiku as a model for their aspirations, they wrote pieces that were either too metaphorical or too wordy and usually both.

After the Imagist movement broke up around 1917 (Pratt 1963), North American interest in the haiku per se languished for several decades until after World War II. Scholars such as Higginson (1985) and Thomas Lynch (1989) have tried to trace the path of the form during this period of more than thirty years and suggest that a continuing interest in the haiku way of seeing was kept alive by the work of a few major poets who made their mark during this time, such as William Carlos Williams (beyond his Imagist days), Wallace Stevens and Charles

Reznikoff.

Williams' 1923 poem "The Red Wheelbarrow" is most often quoted as evidence:

So much depends

upon

a red wheel

barrow

glazed with rain

water

beside the white

chickens

(Williams 1958, 37)

As Lynch (1989, 141) states, "All that keeps this poem from being an excellent haiku is the opening two lines, which by haiku standards are quite unnecessary."

To this editorial comment, I would add that the title is also superfluous. Good haiku do not need a title. The meaning should be apparent from the actual works themselves. Because haiku are so brief, titles become merely repetitive.

Both Higginson and Lynch also single out Wallace Stevens'

"Thirteen Ways of Looking at a Blackbird" as proof of the haiku's influence on eminent North American poets. The first stanza of the thirteen composing the poem is the most frequently quoted:

Among twenty snowy mountains,
The only moving thing
Was the eye of the blackbird.

(Stevens 1971, 20)

As with Williams' "The Red Wheelbarrow," only a small change is necessary to make this a true haiku. As it stands, it lacks the immediacy required in a haiku, but this can easily be remedied by dropping the verb "was."

"Thirteen Ways of Looking at a Blackbird" was first published in 1917, during the last year of the Imagist movement. Thus the poem might simply have been the young Stevens' lone experiment with haiku-like poetry. But we can find similar writing in later work such as this stanza from the the 1936 "A Postcard from the Volcano":

At what we saw. The spring clouds blow
Above the shuttered mansion-house,
Beyond our gate and the windy sky

(Stevens 1971, 127)

Nevertheless, such direct images are rare in the more mature work of Stevens which is richly metaphorical in the best tradition of Western poetry.

On the other hand, Charles Reznikoff did show a steady kinship with the haiku way of seeing throughout his long career as Geoffrey O'Brien (1982, 21) points out:

Reznikoff wrote in a variety of forms . . . but most typically he employed brief lyrical forms, often grouping short units into such comfortably loose sequences as "Autobiography: New York" and "Autobiography: Hollywood", sequences which do not rise toward a climax or seek an overall symbolic meaning but rather collect a series of powerful moments related only by their position in the author's experience.

Here is one of his poems that needs no editing to become a true haiku:

About an excavation
a flock of bright red lanterns
has settled.

(in O'Brien 1982, 20)

However, most of Reznikoff's work is composed of haiku-like lines imbedded in longer stanzas. The reader has to pluck them out like brilliantly colored feathers from a peacock. Here, for instance, are the last two lines from a five-line stanza:

From the bare twigs
rows of drops like shining buds are hanging.

(in O'Brien 1982, 20)

Nevertheless, compared to Williams and Stevens, Reznikoff is probably the strongest strand spanning the years between the Imagists and the

the 1950s, a decade which E.S. Lamb (1979a, 5) describes as the "real beginning of what may be called the haiku movement in the western world."

The chief reason for the renewed interest was American fascination with Japanese culture following World War II. In particular, artistic and intellectual Americans became enthralled with Zen whose history as well as charm Bullock and Stallybrass (1977, 682) succinctly describe:

Zen [is] the Japanese version of the Ch'an sect of Buddhism in China, noted for its simple austerity, its mysticism leading to personal tranquility, and its encouragement of education and art. Some of its scriptures and paintings have become widely known and admired in the West; and Aldous Huxley and others in California led something of a cult of Zen, which in the 1960s began appealing to students as a way of having religious experience without dogmas or religious institutions.

For many this interest grew to encompass Japanese art and literature. As a result, the haiku translations of scholars H.G. Henderson (1934, 1958) and R.H. Blyth (1949) began to be widely read (Lamb 1979a).

Blyth's four volume Haiku became especially popular at this time because his translations were based on the assumption that the haiku was the poetic expression of Zen.² Not surprisingly, his books attracted the attention of the Beat school, most notably writers such as Allen Ginsberg, Gary Snyder and Jack Kerouac, all of whom had a prior interest in Zen. All three wrote haiku as well as about haiku. Kerouac especially played a huge role in popularizing the form. In fact, his book The Dharma Bums became:

The bible to a whole generation of American youth
it introduces the reader to "Japhy Ryder," a character based

on Gary Snyder. Japhy writes haiku--and suddenly so do a lot of other people Several of the poets I [Higginson] know first discovered the haiku in Kerouac's novel (Higginson 1985, 64).

While the Beats' interest in the haiku contributed greatly to its widespread acceptance, only Kerouac and Ginsberg wrote in the form long enough to eventually produce small bodies of work.

Kerouac (1971) published twenty-six haiku on four pages in his seventy-six page collection Scattered Poems and he collaborated with Albert Saijo and Lew Welch on a prose and haiku diary of a car trip across the U.S. in 1959 which was eventually published as a slim book in 1973 as Trip Trap: Haiku along the Road from San Francisco to New York (Ungar 1982). Ginsberg has published haiku here and there throughout his long career and in 1978 produced Mostly Sitting Haiku which was the first collection, albeit small, of haiku by a major U.S. poet outside the haiku movement (Lamb 1979a).

A study of the haiku written by these two Beats reveals a good grasp of the form. These two pieces, probably from the late fifties or early sixties, successfully evoke fleeting moments of heightened awareness full of metaphorical resonances:

The summer chair
rocking by itself
In the blizzard

(Jack Kerouac 1971, 74)

I didn't know the names
of the flowers--now
my garden is gone.

(Allen Ginsberg in Higginson & Harter 1985, 59)

For Ginsberg, and especially Kerouac, the haiku was a brief diversion from the other writing on which their reputations as well as incomes were based. Time spent on haiku meant time away from their bread and butter.

Around the same time that the Beats were exploring the haiku, so was an American novelist and poet from an earlier generation, Richard Wright. Apparently while sick and bed-ridden in Paris in 1959, he read Blyth's four-volume Haiku and "discovered in it something he had been unconsciously seeking to ease his mind" (Michel Fabré as cited in Lynch 1989, 144). The result was an output much larger than that of either Kerouac or Ginsberg--about 4,000 haiku which he sifted down to a manuscript of 800 entitled This Other World (Lynch 1989). The collection has yet to be published.

W.J. Higginson (1982) managed to track down twenty-five of these haiku in various articles and biographies.³ As with the work of Ginsberg and Kerouac, Wright's best haiku reach a high standard:

Coming from the woods
 A bull has a lilac sprig
 Dangling from a horn

(in Higginson 1982, 6)

In the falling snow
 A laughing boy holds out his palms
 Until they are white

(in Higginson 1982, 6)

Both are vivid and joyful and resonate with meaning. Because Wright is Afro-American, the second is of particular interest because it can be interpreted beyond a child's play with snow. Is the boy experiencing the fulfilment of a desire to be white or is he feeling the sense of equality which comes when everyone, no matter their skin color, is covered with snow?

By the early 1960s, other haiku translators, such as Geoffrey Bownas (1964) and Peter Beilenson (1962), joined the ranks of Blyth and Henderson. The effect was that even more people grew aware of the haiku and eventually grass roots organizations, in the form of haiku study groups, began to flourish, especially in California (Lamb 1979a).

Haiku interest grew phenomenally during this decade which saw the birth of the "Hippie" culture with its interest in Eastern art, literature, music, religion and philosophy that far surpassed anything generated by the Beats. A major influence during this time was the

philosopher Alan Watts whose writings and recordings used haiku (what he called "the wordless poem") as a way of illustrating Zen principles (Higginson 1985, 67). Thus, Watts reinforced the impression left by the Beats that haiku had something to do with Zen.

In 1963, American Haiku, the first magazine devoted entirely to English-language haiku, was published in Platteville, Wisconsin (Lamb 1979b). By the end of the 1960s, the interest in haiku could no longer be considered a fad. Haiku magazines and collections were being published on both coasts of the United States as well as in the Canadian and American midwest.

During the 1970s and 1980s, the English-language haiku became even more entrenched in North American culture with over a dozen periodicals at any one time devoted to publishing the form as well as its close relative, the senryu (see Appendix). Three of them, Brussels Sprout, Frogpond, and Inkstone (Canadian), have lasted over 12 years and one, Modern Haiku, has survived over 27 years.⁴

Concomitant with the success of the periodicals, has been the establishment of various haiku societies. Three of them, Haiku Society of America (established 1968), Haiku Canada (established 1977)⁵ and Haiku Poets of Northern California (established in the late 1980s), have emerged as dominant, holding their own regular meetings and conferences as well as cooperating every two years to hold one major event, Haiku North America, that has attracted individuals from around the world. Each of the Societies also publishes a regular newsletter,

and, two of them, Haiku Society of America and Haiku Poets of Northern California, also publish their own journals, Frogpond and Woodnotes, respectively.

In the late 1980s, the renku and renga, both variations of linked haiku usually written in collaboration with others, have mushroomed in popularity with the result that about half of the haiku periodicals now publish one or two per issue. In fact, a couple of journals, Air and Lynx, were founded in the late eighties for the sole purpose of publishing such linked poems. ⁶

Why the Haiku Flourished in North America

Having established that the haiku has indeed flourished in North America, I think an attempt should be made to explain why it took such strong root in this part of the Western world. After all, French and British scholars and writers were the first to translate the form and to publish the first Western haiku. Should not, then, the haiku phenomenon have begun in one or both of these countries?

I have already given the two usual explanations: American enchantment with Japanese culture following World War II and the stamp of approval the influential Beats gave to the haiku. But what created this receptivity in the first place? The curiosity of the conqueror about the conquered? Guilt, both American and Canadian, about the internment of Japanese North Americans during World War II? Such explanations are worth exploring, but beyond the scope of this dissertation.

Thomas Lynch (1989) has formulated another interpretation, one that has literary roots and therefore is directly relevant to this discussion. In his unpublished Ph.D. dissertation, he posits that an influential group of nineteenth-century New England poets, writers, and philosophers known as the "Transcendentalists" created an intellectual and emotional climate receptive to the haiku.⁷ Lynch (1989, 3) argues that especially Walt Whitman, Henry David Thoreau and Ralph Waldo Emerson, developed a homegrown philosophy quite similar to Zen Buddhism and that this way of thinking permeated their writing which, in turn, strongly affected the work of important twentieth-century poets such as "Ezra Pound, Wallace Stevens, William Carlos Williams, Richard Wright, Allen Ginsberg, and Gary Snyder." Not surprisingly, these names appear whenever haiku scholars, such as Higginson (1985), list the major poets who have written haiku or haiku-like poems.

Lynch's argument is compelling. One does not have to look far in the writing of Thoreau, the Transcendentalist most often cited as an influence by today's haiku poets, to see his concern with the immediate moment:

In any weather, at any hour of the day or night, I have been anxious to improve the nick of time, and notch it on my stick too; to stand on the meeting of two eternities, the past and future, which is precisely the present moment; to toe that line ([1889] 1975, 179-180)

This attitude is very similar to those expressed by Whitman ([1892] 1969) and Emerson ([1840] 1971). Such Zen-like focus on the here-

and-now is the sine qua non of haiku composition (see Chapter III).

Lynch (1989, 58) goes so far as to speculate that a haiku-like poetry eventually would have evolved on its own in North America:

It seems to me possible, given the circumstances of American life and poetry, and given the direction established by Emerson, Thoreau, and Whitman, that a poetry very much like haiku, and perhaps even a philosophy very much like Zen, would have developed on this continent independently of any direct contact with Buddhism or Japanese literature.

Lynch has formulated an intriguing possibility, but whether these events would have transpired or not, is, in the final analysis, irrelevant. All that really matters, for the purposes of this discussion, is that an influential ideology predisposed North Americans to welcome the haiku because, at first glance, it seems to be a Zen- (or Transcendentalist-) based form of poetry.

What the practices of haiku reading and writing and Zen Buddhism certainly do have in common is that they both stress the importance of the present. Each approach argues that focusing on the immediate moment will result in illumination, or, what in Zen is called "satori," and in haiku is referred to as a moment of awe or wonder (see Chapter III). This shared outlook is what attracted the Beats and Alan Watts. It is also what forms the heart of Lynch's hypothesis.

But the haiku is, first and foremost, a form of poetry, not a vehicle for philosophical or religious expression. Study of the haiku's long history in Japan shows quite clearly that it has always been a form of poetry quite separate from Zen Buddhism. While the great Bashō and a few other outstanding haiku poets were Zen monks, they all treated

haiku as poetry first, and, if at all, as Zen second. It is well-known that Bashō made his living by teaching students how to become masterful haiku poets, not how to be Zen monks. Zen instruction was the job of the monks on staff of the Zen monasteries. As eminent Japanese haiku scholar Harold G. Henderson confirms in his classic An Introduction to Haiku (1958, 21), "Only a comparatively few of Bashō's poems are obviously religious."

In fact, Henderson (1958, 2-3) emphasizes on numerous occasions that haiku is very much a form of poetry, such as when he states:

In the hands of a master a haiku can be the concentrated essence of pure poetry. Because the haiku is shorter than other forms of poetry it naturally has to depend for its effect on the power of suggestion, even more than they do.

Further evidence of the independence of haiku from Zen comes from another Japanese haiku scholar, Kenneth Yasuda. In his also classic book, The Japanese Haiku (1957), almost no mention is made of Zen as an influence.

Thomas Lynch has suggested a plausible reason why the haiku form found such a hospitable environment in North America. Without question, the haiku received immediate respectability because of its perceived link with Zen Buddhism, a philosophy which evoked in North Americans, particularly those with a literary bent, the influential nineteenth-century philosophy of Transcendentalism. It is ironic, then, that in the haiku's long Japanese history, Zen played a minor role.

With which viewpoint do most current haiku poets align themselves--Blyth's haiku as Zen medium or Henderson's haiku as pure

poetry? My long study of the significant haiku periodicals, the major anthologies, the collections of influential haiku poets and the conferences and agendas of the various haiku societies suggests that Henderson's outlook is clearly the more popular, in keeping with the long-held prevailing view in Japan. A telling fact is that the Haiku Society of America's annual haiku contest, the longest-running and the most prestigious, is named after Henderson and not Blyth.

Nevertheless, the belief that Zen and haiku are inextricably intertwined continues to be held by a small, loosely-knit but active group of haiku poets. Its members feel the Zen practices enhance the composition and appreciation of haiku and some of them regularly meet at various Zen retreats found chiefly in the New England states. I wonder whether the ghosts of the Transcendentalists can be found there as well.

Ironically, West-coast poet James W. Hackett (1968, 1983), the best-known and most influential advocate of haiku as expression of Zen, holds himself relatively aloof from this group as well as the general haiku movement. To the public at large, Hackett became the spokesperson for haiku after winning the first of a series of haiku contests run by Japan Air Lines. Lamb (1995, 10) describes the first one which was also the most successful:

In 1964 something over 41,000 haiku were submitted to their National Haiku Contest. Seventeen contests conducted by radio stations in different parts of the country screened the entries and five winners from each local contest were submitted for final judging by Alan Watts. Japan Air Lines published the 85 national entries in a booklet entitled *Haiku '64*. James W. Hackett won the grand prize of two round trip tickets to Japan.

Note the date of the contest--1964. This explains why it captured the public's attention in a way no subsequent contest did. As stated earlier, the sixties was the heyday for worship of things Japanese. By the way, the winning poem by Hackett is considered a masterpiece by the Zen-oriented as well as the regular haiku community:

A bitter morning:
Sparrows sitting together
Without any necks.

(in Lamb 1995, 10)

For three years (1981-83) I ran haiku workshops at Ryerson Polytechnic University in Toronto and found that the majority of newcomers to haiku possessed an already established interest in Zen. They expected to heighten their Zen-ness by writing haiku. In addition to having read some Hackett, many came to the first class imbued with Eric Amann's ([1969] 1978) The Wordless Poem: A Study of Zen in Haiku, essentially an essay self-published as a booklet. On page thirty-eight, Amann summarizes the view that these students found compelling:

The main point of this essay has been to show that haiku is not to be regarded primarily as a 'form' of poetry, as is commonly assumed in the West, but as an expression of Zen in poetry, a living 'Way', similar to the 'Way of the Brush' and other manifestations of Zen in the arts and in literature.

Their dismay was palpable when I told them that the workshop was going to focus on haiku as poetry, not Zen. But it was nothing compared to

the news that Eric Amann had by this time publicly (at Haiku Canada meetings) divorced himself from the idea of haiku as Zen and was embarrassed by the attention his old views still garnered. In spite of this double-whammy, practically all students stayed with the workshops and became quite proficient at writing haiku as poetry (Swede 1981).

The Influence of the North American Haiku Around the World

Once rooted, the vigorous North American haiku spread its seeds throughout the English-speaking world and beyond. In 1990, The British Haiku Society was formed and immediately became a powerful force, holding monthly meetings, annual conferences as well as publishing its own journal, Blithe Spirit. Shortly thereafter, a couple of independent haiku periodicals took hold as well. Similar developments have occurred in Australia and New Zealand and, not surprisingly, in countries speaking tongues other than English, especially Holland, Germany, Croatia and, most recently, Poland. ⁹

Has Japan, where the haiku first blossomed, shown any interest in these developments outside its shores? Most definitely. Currently, a number of Japanese literary periodicals, such as Ko and The Plaza, as well as more general publications, such as the newspapers Mainichi Daily News and The Daily Yomiuri, regularly publish English-language haiku. Several others, particularly Poetry Nippon, have had long commitments to the English haiku, but have ceased operations.

In 1989, the three major Japanese haiku societies, the Modern Haiku Association, the Association of Haiku Poets and the Association of

Japanese Classical Haiku, formed Haiku International Association. The purpose for the creation of this new umbrella organization was given in an official announcement mailed around the globe:

To promote friendship and mutual understanding among poets, scholars and others who share a common interest in haiku, though they may live in very distant parts of the world.

True to its stated aim, Haiku International has its own periodical HI which publishes work from numerous countries in the original language and Japanese. About half of every issue, however, is devoted to haiku from Japan which are printed in Japanese and English. This makes sense considering that Japan still has far more haiku poets than any other nation.

As we approach the twenty-first century, writers, teachers and scholars of haiku can justifiably argue that the form is the most popular poetry in the world. None of the other long-lived forms, such as the englyn, ghazal, limerick, rondeau, sapphics, sestina, sonnet and villanelle, are considered with such universal interest. This status is in no small way due to encouragement by the Japanese who, in addition to publishing work from everywhere, also hold international contests and conferences to which they invite, often with all expenses paid, the winners as well as the presenters.¹⁰

Further proof of the haiku's widespread influence is that many notable Canadian and American poets include the form, or approximations to it, in their collections. A quick check of my bookshelves found haiku or haiku-like poems in the works of Canadian poets Milton Acorn,

Margaret Atwood, Earle Birney, Roo Borson, Michael Bullock, Christopher Dewdney, Ralph Gustafson, and then I stopped the alphabetical search, realizing the futility of listing practically everyone. An examination of my smaller selection of American poets had similar results: John Ashberry, Wendell Berry, Richard Brautigan, John Judson, W.S. Merwin and so on. Lynch's (1989) thesis about the legacy of the Transcendentalists certainly offers one plausible explanation of why the haiku has had so much influence on poets from both sides of the border.

One more indicator of how the North American psyche has welcomed the haiku is the fact that the current Poet Laureate of the U.S. Robert Hass has "championed haiku for many years" (Welch 1995, 35). An English professor at the University of California at Berkeley, Hass recently has published The Essential Haiku: Versions of Bashō, Buson, and Issa (1994). The book is part of a series put out by New Jersey's Ecco Press called "The Essential Poets," and puts the three Japanese legends of haiku in the luminous company of poets such as Blake, Keats, Poe, Shakespeare and Whitman. It should not be long before the haiku gets the same attention in university curriculums that it now enjoys at lower levels.

CHAPTER III

TOWARDS A NEW DEFINITION OF THE ENGLISH HAIKU

As indicated in Chapter II, the haiku originated six to seven hundred years ago in Japan and has grown to become one of the most popular poetic forms in the world. Two explanations for this success are its shortness and, seeming simplicity. These characteristics are probably why the haiku is one of the earliest poems taught to children all over the globe.

Of course, composing haiku is not nearly as simple as grade school teachers make out. The skill needed to create consistently excellent haiku takes just as long to acquire as for any other type of poetry. It has been well-documented how Bashō (1644-1694), arguably the greatest haiku poet ever, reached his peak only after two arduous decades of writing and study (Yuasa 1974, Ueda 1991).

Haiku involves a number of compositional rules with which an aspiring haiku poet must become thoroughly acquainted. As Yuasa (1974, 9) reminds us:

Haiku, like any other form of literature, has grown out of a long process, and it is subject to a number of restrictions historically imposed upon it.

This does not mean that all the rules have to be slavishly obeyed. As I will show in this chapter, some are more in the nature of general guidelines which can be followed or not. However, there are a number

that are essential--the brain, heart and lungs of the haiku's existence.

My method to arrive at a definition of the haiku suitable for the English language was to draw up a comprehensive list of criteria and then see which ones were considered essential and which expendable as indicated by the published work of North American haiku poets. To get the list, I scrutinized the definitions of haiku given by the most widely-recognized authorities: Blyth (1949), Yasuda (1957), Henderson (1958, 1967), Giroux (1974), Yuasa (1974), Ueda (1976, 1991) Higginson (1985) and van den Heuvel (1986). The result was a total of eight rules that seemed to encompass every aspect of writing haiku in English.¹

What follows is a systematic examination of these eight rules to see which are still meaningful and which have outlived their usefulness. The results will provide us with a new definition of the haiku, one that is more in touch with what North American poets are really writing.

Rule 1: The Haiku Is a Poem that Is Brief

This rule has two corollaries:

- a. It should contain seventeen syllables
- b. When spoken, it should be approximately one breath-length long.

Rule number one is universally followed. In whatever form or shape we find the English haiku, in books, magazines and anthologies, it is invariably shorter than practically any other form of poetry. The two corollaries, seventeen syllables and breath length, provide concrete ways to indicate what is meant by "brief." But even with these

apparently simple, objective criteria, differences between Japanese and English create complications.

Japanese syllables, or "onji", are more uniform than in English, that is, seventeen onji nearly always take one breath to utter (Yasuda 1957). In contrast, whether seventeen syllables in English can fit comfortably into one breath depends on their length and ease of pronunciation. For example, the following haiku by Eric Amann and Catherine Buckaway both have seventeen syllables, yet Buckaway's is much harder to say in one breath:

The names of the dead
sinking deeper and deeper
into the red leaves

(Amann in Swede 1979, 19)

Autumn morning wind
and the wild geese calling out . . .
knife edge of the sky

(Buckaway in Swede 1979, 32)

Buckaway's ellipsis points force readers to pause briefly after the second line, but this alone does not account for the difference in utterance times. Another factor is that Buckaway uses words with vowel-consonant combinations that take longer to say. The first line of each haiku illustrates this nicely. Amann uses five words, all possessing one easily-articulated syllable. While Buckaway has only three words,

one of them, "autumn," takes a relatively long time to enunciate. Furthermore, the pairing of "autumn" with "morning" requires a short pause between the two words to make the "m" in morning distinct from the "mn" ending of autumn. The result is that Buckaway's shorter first line takes as long to say as Amann's.

By the time readers get to the end of Buckaway's longer second line and its ellipsis points, they will probably have exhaled a normal breath-length. If not, a second breath will definitely be required to complete Buckaway's third line, particularly with its difficult to articulate "knife edge." By comparison, Amann's piece, basically a simple sentence, can easily be stated in one breath. Such divergences among haiku are much less common in Japanese.

In addition to being more uniform than syllables, onji are also on average quite a bit shorter. The reason is that an onji can have no more than one consonant and long vowels count for two onji (Giroux 1974, Higginson 1985). As a result, the Japanese see more onji than we perceive syllables in the same word. For instance, a haiku with seventeen onji in Japanese will have only half that number of syllables in English. Or, to put it another way, seventeen-syllable English haiku, like the ones by Amann and Buckaway, will seem inordinately long to the Japanese reader. Still one more way to understand the language differences is to compare the number of words in a haiku. The average 17 onji Japanese haiku has five or six while the typical seventeen-syllable English haiku has twelve or thirteen, omitting articles (Giroux 1974).

Most North American haiku poets have long recognized that the seventeen-syllable length was designed for the characteristics of the Japanese language, not the English. Very few seventeen-syllable, English haiku are as effective as those by Amann and Buckaway. Nearly all tend to be awkwardly padded with unnecessary words and, like Buckaway's, impossible to say in one normal breath.

My research shows that, starting in the 1960s, 80% of the haiku published in the best anthologies and periodicals have fewer than seventeen syllables (Swede and Amann 1980, Swede 1995). Clearly, the first corollary to rule number one is not required as part of the definition of an English-language haiku. The second corollary involving breath length has become the sole measure of brevity for the vast majority of North American poets.

Rule 2: The Haiku Should Be Arranged in Three Lines.

This rule has one corollary:

- a. The three lines should be arranged according to a 5-7-5 syllable count.

Neither this rule nor its corollary are essential. In fact, Japanese haiku almost always have been and continue to be written in one line or rather, column, as the language is written vertically. Because Japanese onji are so short, seventeen onji always fit easily into one line or column. On the other hand, a seventeen-syllable haiku in English usually has to be more than one line otherwise it would run off the page, at least in the normal horizontal way the language is

written.

Early translators, such as Basil Hall Chamberlain and Lafcadio Hearn, began to use three lines for the English version of the one-line Japanese poem. They used this form even for translations that could have fit the one-line format because they felt that Western readers would find one-liners too unusual (Matsuo-Aillard 1977).

The first decoders did have another option--two line translations. Their preference for three-liners is not difficult to figure out. Seventeen syllables cannot be arranged symmetrically in two lines but with three lines the task is easy--five-seven-five.

Thus, the three-line rule is not really a classical rule (in the Japanese sense). It is merely a Western invention to accomodate seventeen syllables. Nevertheless, my research shows that ninety percent of North American haiku stick to the three-line rule (Swede and Amann 1980, Swede 1995).

This persistence is likely due to the fact that most English-language poets find the three-line form a comfortable way to indicate the two short pauses necessary for making the implied comparison between two things or events. The Japanese indicate these pauses without line breaks by using a special grammatical device called the "kireji" or a cutting word or suffix (Higginson 1985, Yasuda 1957). As William Higginson (1985, 102) states: "In effect, the kireji is a sort of sounded, rather than merely written, punctuation. It indicates a pause, both rhythmically and grammatically."

While the great majority of English-language haiku poets use the three-line form, a few experiment with one-line, two-line, visual and vertical haiku. Here are a few examples showing how, despite drastic changes in form, something that is essentially haiku is retained.

We part the moon follows us both

(Anna Vakar in Swede 1979, 95)

Deserted tennis court.

wind through the net.

(Gary Hotham in van den Heuvel 1974, 45)

out of the fall mist

a duck

f

e

a

t

h

e

r

(LeRoy Gorman in Swede 1979, 51)

The	I	beneath
summit	steady	my
reached	the	foot
	mountain	

(Tao-Li 1977, 37)

As these examples clearly illustrate, haikuness does not reside in only the seventeen-syllable, three-line haiku. These criteria should be eliminated from the definition of the North American haiku. More specifically, rule number one's first corollary, regarding a seventeen-syllable length should be eliminated as should the entire rule number two which includes a three-line form and a corollary for a five-seven-five syllable arrangement.

Persons usually first encounter haiku via a school text or a dictionary which typically define the form as a short poem with seventeen syllables arranged in three lines. As I have indicated, these criteria serve little purpose. Unless they are dropped from the definition, newcomers to haiku will expend undue effort struggling to achieve them rather than concentrating on the essence of haiku--the content.

However, as stated earlier, rule one's second corollary, regarding breath length, should be kept. It provides a verifiable way to indicate what is meant by brevity. Of course, there are other poetic forms equally short, such as the closely related senryu (a haiku-like

poem involving human nature only and which will be discussed later in this Chapter and again in Chapter IV) as well as the Western epigram. A new definition will need to distinguish the haiku from these other forms. Nevertheless, that the rule of breath length is a good one is proven by the fact that nearly all the different kinds of haiku written today can be said in one breath length (or less).

Rule 3: The Haiku Is a Poem which Describes an Experience of Awe or Transcendental Insight

This rule has always been the sine qua non of haiku composition and continues to be so today. A very short poem without the feeling of awe or "ahness" is simply not a haiku. Agreement on this rule appears to be unanimous, both among classical and modern haikuists.

While a sense of awe can also be created by longer poems (such as those of Wordsworth), the method is different. The longer poem builds its effects through an accumulation of images (sometimes dozens) but the haiku uses only two or three. Thus, for the haiku to be effective, it must capture the essence of an experience. And, as Kenneth Yasuda (1957) suggests, this essence is best expressed in one breath length. Of course, a longer poem may possess striking combinations of two or three images that have the same effect as haiku.

A problem remains, however--to distinguish the acute awareness or "ahness" experienced as a result of a haiku from what is experienced as a result of other very short poems such as the senryu and epigram. As can be seen from the following examples, the haiku is substantially

different.

Epigram

I am His Highness' dog at Kew;
Pray tell me, sir, whose dog are you?

(Alexander Pope in Richardson 1971, 238)

Pope's epigram is a clever put-down. It does not transcend the world of egotism, it revels in it. The response it creates in readers is not one of "ah," but "aha"--someone got zapped.

Senryu

"Strike three!"
Dad's face--the only face
in the bleachers

(Chuck Brickley 1979, 48)

Brickley's senryu tugs at deeper feelings than Pope's witticism. It describes a dramatic moment between a demanding father and a young son seeking his approval. But that is all it does. Readers are offered no resolution for the feelings they experience.

Haiku

Only embers remain . . .
clouds
drift across the full moon

(Betty Drevniok in Swede 1979, 38)

Drevniok's haiku has a greater depth and breadth of emotion than either the epigram or the senryu. It makes readers consider the sadness elicited by the first line in a larger context--that of constant change which is evoked by the movement of the clouds across the full moon. The result is the transformation of sadness into acceptance, understanding and even a hint of joy at the beauty of the juxtaposition of events.

This rule or criterion is the one that made Blyth (1949) and others consider the haiku to be a Zen poem. No doubt, the feeling of transcendence a good haiku creates could be described by the Zen term "satori" which Alan Watts (1960, 86) defines as "awakening to our 'original inseparability' with the universe." But as I point out in Chapter II, the haiku can best be understood as a form of poetry and not as part of Zen or any other religious/philosophical outlook.

What provides the haiku with the power to evoke feelings of transcendence? The most important factor seems to be the inclusion of nature which is also rule four.

Rule 4: The Haiku Is a Poem which Contains Some Reference to Nature,
Other than Human Nature

This rule has one corollary:

- a. The reference to nature should involve a season word.

The rule itself is essential. Without involving some aspect of nature, a poem cannot be a haiku. While human nature can be part of a haiku, it must occur together with something from the outside world,

otherwise the poem becomes a senryu. Compare Brickley's purely human situation with the following haiku which puts the person into the context of physical nature:

the newly widowed woman
watering her lawn
in the rain

(Marco Fraticelli in Swede 1979, 49)

As arresting as Brickley's senryu is, it lacks the expansion of awareness found in Fraticelli's haiku: few ripples of emotion are created after the first impact. The inclusion of human concerns within a larger context seems to be vital for generating a feeling of awe, wonder or transcendence.

This process occurs even more subtly in haiku with no stated human content:

A flash of summer
lightning . . . and healthy apples
glowing in the night

(Claire Pratt 1978, 11)

The surface meaning of Pratt's poem is straightforward: a bolt of light parting the darkness to reveal ripening fruit. But readers inevitably feel the tugs of something deeper. The scene soon creates an identification with a human situation. What leaps to my mind is

the nascent sexuality of a teenager, expectant and full of hope, but another reader will likely have a different interpretation.

In the well-rendered haiku, the external world provides an objective correlate to the workings of the inner. In the words of Nobuyuki Yuasa 1974, 33), "What is remarkable . . . [is] the symbolism which it achieves without pretending in the least to be symbolic." This is the haiku defined in a nutshell.

The corollary to this rule, the need for a season word, stems from the beginnings of the haiku form:

The haiku has a very specific, historical reason for indicating the season. Haiku originated as the starting verse, or hokku, of the longer renga, or "linked poem". Renga were written at parties, by several poets who took turns at writing successive short stanzas. The opening stanza of a renga, the hokku, had a very important function. It had to indicate when the renga was written. Some early hokku had the flavor or newspaper date lines. But subtle poets simply named objects associated with the particular time of year, thus suggesting, rather than stating, the season. The words for these objects came to be known as kigo, or "season words". (Higginson 1985, 90)

The concern with season became so prevalent in Japan that poems were customarily anthologized according to the time of year in which they were set and dictionaries of season words (or kigo) became commonplace. The results of such classification were to be expected--arbitrariness and artificiality (Blyth 1949, Henderson 1967, Higginson 1985, Yasuda 1957).

For instance, the noun "haze" has arbitrarily become a standard Japanese season word for spring (Higginson 1985, Yasuda 1957). Here is an example of its use in a fine piece by Ryôta, a classical Japanese

haiku poet:

From the long hallways
Voices of the people rise
In the morning haze.

(Ryôta in Yasuda 1957, 42)

Bu why must readers automatically associate haze with only spring? I have seen what I would call haze (as opposed to the thicker and wetter mist) in summer, fall and winter as well. I have also seen mist in all four seasons, but season-word dictionaries relegate mist, as well as fog, to the autumn (Higginson 1985). While the meaning of Ryôta's haiku will change slightly if haze is associated with one of the other seasons (or no season at all), its transcendent quality will remain constant because what really matters is the effective juxtaposition of the morning haze with the rising voices.

Many Japanese haiku poets in the twentieth century, began to rebel against the dictates of kigo compilations. Makoto Ueda (1976, 10) quotes a remark made in 1913 by Ogiwara Seisensui, a major modern Japanese haiku poet: "The season word is a fetter fastened on the living flesh." Clearly, he was reacting to the inhibitions on the writer's imagination that kigo impose. But there are other problems with season words.

Blossoms of several kinds--camellia, double cherry, mountain cherry, thread cherry, plum--are quintessential kigo for spring.

Readers living outside Japan, in more desert or arctic conditions such as Arizona or Alaska, are unlikely to see thread cherry blooms as part of their daily spring experience and thus will have a reduced appreciation of haiku with such season words. As a result, poets who use Japanese kigo will be at a disadvantage with audiences living in these environments. And what about haiku poets from Arizona and Alaska? They will have a reduced list of spring kigo from which to draw.

Urbanization and controlled environments pose more difficulties for season words most of which were compiled in earlier times. For instance, frogs are kigo for spring according to the rationale that this is the time when their songs are first noticed after a long absence. Quite apart from the issue whether frogs should be season words for spring is the problem that urban dwellers, the vast majority of us, do not normally hear the croaking of frogs in spring or any other time of the year. Thus, this kigo has reduced impact for city audiences plus apartment-dwelling haiku poets have one fewer kigo from which to choose.

In spite of the arguments against the necessity for season words, the majority of Japanese poets continue to use them (Higginson 1985). Knowing this, a small number of North Americans also advocate their use. The leader of the group is William J. Higginson, one of the foremost North American haiku scholars. For over a decade he has been putting together a season-word dictionary for North America that takes into account climatic differences (Higginson 1990). While fully aware of the

pitfalls of the project, he nevertheless believes that the effort will be worthwhile. , Here is an indication of his thinking around the time he was starting work on the dictionary (1985, 94-95):

Conventions arise because many people do the same thing. Many people wrote poems on frogs in the spring, when their singing was first noticed, and therefore most noticeable. Soon it was the fashion to write of frogs in the spring. People who observed--and observe--this fashion do not deny the existence of frogs in the summer. But they express their membership in a special community of human perception by writing of frogs in the spring. As a reader of haiku it seems reasonable to try to know these conventions of season, and to use that knowledge to expand the meanings of haiku written according to them.

What do we concluded about the corollary to rule number four-- is it essential or not? I believe it certainly is not. Many fine haiku have been written without a clear indication of the precise season. In fact, of the nine haiku used as examples up to this point, only four specify an exact season--those by Amann, Buckaway, Gorman and Ryôta.

Up to this point I have discussed the four most commonly-stated rules and corollaries for haiku composition. Based on what North American poets are actually publishing, my conclusions are to drop rule number one's first corollary requiring seventeen syllables, to eliminate rule number two (the three-line form) as well as its corollary (a five-seven-five arrangement) and to dispense with rule four's corollary about season words. However, it seems imperative to retain rule one's second corollary about brevity as defined by breath length as well as rule three which is concerned about "ahness" and rule four which expresses the need for nature content.

Rule 5: The Haiku Is a Poem which Involves Sense Images; It Does Not
Involve Generalizations

This rule is also essential and follows so inevitably from rule four that many definitions do not mention it. Nevertheless, from my experience giving writing workshops, I have found that stating this rule outright seems to provide the necessary focus for many students.

Readers require definite objects juxtaposed in a believable manner otherwise they cannot extrapolate effectively from the depicted event to their own existence. To illustrate, here is a haiku that fails to communicate because it involves abstract ideas rather than tangible things:

time
is what
is still

(Raymond Roseliep 1980a, 46)

The meaning of "time" is not pinned down by reference to something specific. Thus, Roseliep's three lines remain more of an intellectual exercise than anything else. Readers have only a fuzzy notion of what the poet is trying to say and would have to create their own images to make more sense of his lines.

Roseliep is an outstanding haiku poet and thus it is not surprising that he has written another haiku on time in which everything works the way it should:

Spring breeze
puffs through the skeleton
of a bird

(Roseliep 1980b, 6)

How much more effective the second haiku is! With vivid images Roseliep operationalizes what he means by time--in this case the arrival of spring and the possibilities of rebirth after winter, the season of death. Of course, readers will depart from this surface meaning in their own ways. But the places from which they leave will be much more palpable than they were in Roseliep's failed poem on time and their inner experiences ultimately will be richer and more transcendent.

Rule 6: The Haiku Is a Poem which Presents an Event as Happening Now,
Not in the Past or in the Future

Like the previous rule, this criterion is rarely stated openly. It is simply assumed that the present tense is the one that will maximize the haiku's experience for readers. In the published literature, almost no Japanese or North American haiku exist in another tense.

It is also the only rule about which I have not had a consistent opinion. Twelve years ago I argued that a skilled poet could achieve immediacy by using the past tense (Swede 1984, 9). The example I gave was this haiku by Raymond Roseliep:

I whispered of death
 one winter night in a voice
 we both never knew

(Roseliep, 1977, 36)

Today, I have changed my mind. The past tense does precisely what it is supposed to do--bring readers to an earlier time. Immediacy has definitely been lost. As such it is not a haiku but a short poem involving reminiscence.

I wonder why Roseliep allowed this piece to be published as a haiku. With only slight modifications, of which he was very capable, Roseliep could have achieved the required immediacy for a true haiku. I have taken the liberty to make the changes of which he very likely would have approved (he died in 1983):

Winter night
 I whisper of death in a voice
 we both do not know

The result is the essence or special "ahness" characteristic of haiku. True, I have altered the meaning somewhat, but readers should feel more deeply the feelings associated with the recognition of our mortality than in the original version which asks for identification with the memory of the occasion.

What is ironic about this discussion is that all haiku are memories which the poet relates as present events. In essence,

the poet is lying, but we prefer to describe it as imaginative reinterpretation or reinvention of reality.

Rule 7: The Haiku Is a Poem which Is Objective, that is, It Expresses as Little as Possible of the Poet's Personality

This rule is unnecessary. If the essential rules discussed so far are followed, then the haiku has very little room left for the poet's personality to be expressed. But that small space that remains can be filled with a few artfully disclosed personal items that will add to the richness of the impression a haiku makes.

Anyone knowledgeable about the history of haiku can distinguish most of the work of the classical masters from one another. The usual choice of words and their arrangement, the preference for certain topics over others, the presence or absence of humor, and so on, all reveal something about the person behind the poems. Rod Willmot (1980, 33-34) takes even a more definite position: "acute observations of suchnesses is [sic] not enough, . . . there must be a sense of the man behind the work, the shaping personality that has itself been shaped by experience."

Rule 8: The Haiku Is a Poem which Usually Avoids Poetic Devices such as Metaphor, Rhyme, Etc.

This rule is also unnecessary. Haiku are, after all poetry. Furthermore, there are many examples of the restrained use of poetic devices in both classical and modern haiku. No one would deny that this

poem by the classical master Buson captures an acute moment of awareness in spite of metaphor and hyperbole:

About to bloom,
and exhale a rainbow,
The peony

(Buson in Roseliep 1976, 20)

Another successful use of metaphor occurs in this modern haiku by Dorothy Cameron Smith:

The freshly cut grass
comes in on the children's shoes.
The house is laughing.

(Smith in Swede 1979, 83)

As Richard Ellis Tice aptly points out:

"They are laughing." for the third line would be a flat statement, but "The house is laughing." a kind of metaphor known as personification, shows, not intellectualizes, the extent, joy, and nature of the children's laughter (Tice 1980, 41).

Rhyme is a device which, if not used carefully, will draw too much attention to itself and, consequently, undermine the experience of a haiku's meaningful moment. However, when employed economically and skilfully, rhyme can sometimes enhance the experience:

the bones of a bird
 on the spring path of lovers
 not saying a word

(Roseliep 1979, 31)

Roseliep's rhyme is easy to miss because it occurs naturally with the words most suited to the description of the moment. Any other kind of rhyme in haiku will be a burden, for the poem is too small to carry the weight.

What must be remembered about all poetic devices is that their overuse can weaken the central life, not only of a haiku, but of any other form of poetry as well. Their use must be spare and meaningful; their goal to heighten the moment of insight and make it memorable.

In Summation, Only Five Rules Remain Essential

In summary, this examination of the eight classical rules reveals only five which still remain crucial today:

1. The haiku must be brief, that is, when read aloud it should be one breath-length long.
2. The haiku must express a sense of awe or transcendental insight.
3. The haiku must involve some aspect of nature other than human nature.
4. The haiku must possess sense images not generalizations.

5. The haiku must present an event as happening now, not in the past or in the future.

Nothing absolute exists about the three rules and the three corollaries that I have dropped. Unlike the five essential criteria, their presence or absence does not create or destroy a haiku. Whether or not they are followed becomes a matter of personal choice.

Almost thirty years ago, Henderson (1967, 42) drew the following conclusions about the state of the English haiku:

There is as yet no complete unanimity among American poets (or editors) as to what constitutes a haiku in English--how it differs from other poems which may be equally short. In other words, haiku in English are still in their infancy.

Perhaps today, these five defining rules may create, if not total, at least greater unanimity. The haiku in English is growing up.

The suggestion that we part with some of the traditional rules is by no means unique to English-language haiku. The history of the Japanese haiku (especially in the twentieth century) is full of experimentation and controversy (Higginson 1985). Coexisting in Japan today are various schools of haiku poets ranging from the traditionalist to the free-form experimentalist (Ueda 1976). What all this activity on both sides of the world shows is the tremendous versatility and vitality of the haiku form.

CHAPTER IV

HAIKU AND SENRYU: SOME EMPIRICALLY-BASED DISTINCTIONS

Once my wife and I were at a haiku gathering and overheard a well-known haiku poet and scholar say, as he pointed to me, "Oh, he's just a senryu poet." Obviously, this poet and scholar was expressing out loud what is rarely expressed openly in print, that the senryu is a form inferior to haiku and so anyone who writes it is a lesser artist.¹

After getting over the trauma of hearing myself put down, I grew puzzled why the poet/scholar thought I was a senryu poet. I dislike being pigeon-holed and always describe myself by the generic label of poet. When pressed, however, I will admit to writing a lot of haiku and some senryu and tanka as well as free verse and experimental poetry.

Then I remembered late-night bull sessions at various haiku gatherings and the disclosures made not only by this poet-scholar but also by a few other influential poets and editors. They felt that anyone who regularly included humour in his or her work was being "clever, but shallow," and was, by definition, being a senryu poet. Another oft-expressed sentiment during these late-night, boozy soul-barrings was that the true haiku poets were those who write mainly nature haiku.

The reason why the poet-scholar said what he did grew crystal-clear. I write a small, but consistent number of humorous

poems, only some of which are senryu, and I write relatively few pure nature haiku. Most of my haiku tend to include human elements in addition to nature elements.

Ironically, the poet/scholar's cutting remark had a positive effect. It made me question just what haiku and senryu really are. During that process, I worked out objective criteria that would not only clearly distinguish the haiku from the senryu but also pure nature haiku from ones that include human elements. As a final step, I conducted an empirical study to test how effectively these criteria worked with published haiku and senryu. A consequence of this research was some surprising data on the publication frequency of the senryu and the two kinds of haiku.

Before turning to the study, I would like to describe the conclusions I reached during the questioning process, referred to above. They will provide a rationale for the way I approached my research.

As a starting point I used the most-commonly agreed upon definitions of the haiku and senryu, those of Cor van den Heuvel in his widely-read The Haiku Anthology (1986). I found that they also best fit the results of the research reported in Chapter III.

van den Heuvel (1986, 355) states that a haiku records "the essence of a moment keenly perceived in which nature is linked to human nature," and that it is "usually written in one to three lines with no specific number of syllables," however, the syllable count "rarely has more than 17."

As for the senryu, van den Heuvel (1986, 357) defines it as having "the same form as the haiku but concerned with human nature and human relationships," that are depicted as either being "serious, humorous, or a mixture of both."

These definitions will be the springboards from which I arrive at the following three conclusions about haiku and senryu. These conclusions, in turn, form the rationale for the study which is then described (following a summary of prior research).

Senryu Are Not Inferior. They Can Be Just as Profound or as Shallow as Haiku

Many persons think senryu lack the depth of perception found in haiku. True enough. Many shallow senryu are published. We've all seen them. Yet not all are like this. A senryu can be as evocative as any excellent haiku. Here are two examples of such work, the first by Nicholas Virgilio and the second by Alexis Rotella:

My dead brother . . .
hearing his laugh
in my laughter.

(Virgilio in van den Heuvel 1986, 282)

Discussing divorce
he strokes
the lace tablecloth.

(Rotella in van den Heuvel 1986, 201)

Meanwhile, we've all seen published haiku that are like "wading pools" compared to these "deep sea" senryu. In other words, bad haiku are as shallow as the worst senryu.

Senryu Are Not Always Funny; Sometimes Haiku Are

van den Heuvel's definition makes clear that senryu are not always funny; they can also be serious, as the above two examples convincingly show. However, his definition for haiku, as well as the more extensive one given in Chapter III, fail to point out that haiku are not always serious; they can also be funny, as Anita Virgil illustrates:

low tide:
all the people
stoop

(Virgil in van den Heuvel 1986, 265)

While the human image in the last two lines is funny, it also links with the natural phenomenon of low tide in a way that creates "the essence of a moment keenly perceived."

The next humorous haiku by Marlene Mountain possesses a style quite different from the previous one:

gosling following its neck to the bug

(in van den Heuvel 1986, 157)

Yet in both haiku, the humour does not detract from the moment's focus.

Instead it provides a background mood in the same way sadness, for instance, does in other haiku.

The Senryu Is a Useful Category for Poems Dealing with Human Nature and Its Artifacts

Marlene Mountain and Jane Reichhold have called for the elimination of the senryu category. Mountain (1990, 19) writes that she does not see a difference "between nature and human nature, nor human nature and human affairs." Citing Webster's dictionary, she points out that the common usage of the word nature includes human affairs. To maintain a distinction between senryu and haiku, Mountain concludes, results only in confusion.

Reichhold (1991) uses a different argument. She asserts that, historically speaking, the Japanese have reserved the term senryu for short, lewd poems written as entertainments by men drinking and carousing together, often in bawdy houses. According to Reichhold (1991, 21), when R.H. Blyth made selections for his book on senryu, he picked "the cleanest possible ones or those with double meanings in which he avoids revealing the seamier version in his translation." The result was, Reichhold continues, that Westerners got a false impression, that is, they wrongly believed that non-erotic haiku-like poems were senryu. But, Reichhold claims that poems about other human affairs are typically called haiku by modern Japanese poets. Therefore, she argues, if most Japanese don't make a distinction, why should we? Reichhold concludes

by making what she rightly calls a "radical suggestion:"

. . . that we as haiku writers and publishers stop using the expression senryu, that writers no longer be forced to give some of their work a terminology that has no relevancy. This means that contest sponsors stop setting up two categories for the one form of haiku and the frog-splitting over which is which (Reichhold 1991, 22).

At first glance, Mountain's and Reichhold's arguments seem compelling, especially to someone like me who tries to avoid labelling his work. Unfortunately, upon closer examination, each case has serious problems.

Mountain's idealism notwithstanding, we humans are indeed separate from the rest of nature. It is the price we have paid for knowledge. Whether we want to study nature scientifically or to write about it poetically, we have to stand apart from it to get a perspective. Even when we write haiku that show our interconnectedness with the other entities in nature, we, in the very act of writing about these other things, place ourselves apart from them. Very likely, Mountain's argument is really an expression of her yearning for an innocence lost over two thousand years ago when the Ancient Greeks first placed themselves apart from nature in order to try to understand it.

Reichhold's argument is weakened by the fact that she misrepresents the status of senryu among Japanese poets. Many of them do indeed make a distinction between haiku and senryu (Higginson and Harter 1985, 3). In any case, I like to think that we should forge our own destinies as North American haiku or senryu poets. What has

happened or is happening in Japan is of great interest to us all, but it does not have to be the *raison d'être* for what we do.

The Swede and Amann (1980) Survey of Published Haiku

Before drawing any more conclusions, I want to describe research I did, both past and present. Over fifteen years ago, Eric Amann and I (Swede and Amann 1980) felt that the haiku needed to be re-defined (see Chapter III). We found that the definitions most commonly encountered at that time seemed outdated and misleading for persons just starting to write in the form. Most such beginners did not have the good fortune to find van den Heuvel's first The Haiku Anthology published in 1974 which provided up-to-date information and numerous examples of excellent English-language haiku. Instead they found more easily other sources, such as dictionaries and introductions to poetry, which stressed the five-seven-five form and the season word and gave chiefly examples from the work of classical Japanese masters (for a fuller discussion of form and season word, see Chapter III).

In order to be convincing, we did a survey of North American haiku and used the results to formulate what we felt was a more contemporary definition. We discovered a number of things that still seem true today: that about 80% were written free-style, while the remainder followed a strict 5-7-5 mode; that over 90% had the three-line form while the rest were a mixture of one-liners, two-liners, four-liners and visuals; that 90% made some reference to nature, while the balance dealt exclusively with human affairs (and thus were *senryu*); that of those

with a nature reference, around 70% had a season word; that 95% used direct sense images, while only 5% possessed abstract ideas or generalizations; that over 99% used the present tense while the rest employed the past tense.

At the time, I felt the Swede-Amann survey had done a pretty thorough job of getting empirical or content-based data to describe what kinds of haiku were being written in North America. Now I realize we had neglected to distinguish between two types of haiku: ones that refer to nature only and ones that refer to both nature and human affairs.

According to the definition of haiku provided by van den Heuvel, making such a distinction seems pointless. He suggests that a haiku always links nature to human nature, and consequently suggests that there is only one kind of haiku. But all of us have seen nature-only haiku in which no overt mention of human existence occurs. What van den Heuvel must mean is that a pure nature haiku, taken as a whole, is a metaphor for human existence. Considered in this light, a pure nature haiku will always create links with human nature, but the connection is not made concrete, it is only implied. Thus, there must be two kinds of haiku: one that makes no mention of human existence but creates indirect references to human nature; and another that does make direct references to human existence.

The Swede (1992) Study of Published Haiku--Procedures

When invited to give a paper at the first Haiku North America Conference, I decided to do a second survey (unfortunately, this time

without the help of Eric) to see how many haiku have only nature content and how many have both nature and human content, or are hybrids. I felt that the results might lead to some interesting conclusions and I was right. ² But before I get to them, I would like to describe how the survey was done.

The procedure used for the 1980 survey was to study the haiku in the two best anthologies available at the time: Cor van den Heuvel's 1974 The Haiku Anthology and the one I edited in 1979, The Canadian Haiku Anthology. For the current survey, instead of taking another look at these sources, I decided to use Cor van den Heuvel's second The Haiku Anthology, published in 1986. It is undeniably the most comprehensive and up-to-date source of the best contemporary North American haiku poetry.

The Haiku Anthology features sixty-six poets with twelve of them getting considerably more space. Taken together, this favored dozen has three-hundred and fifty out of the six-hundred and forty-eight pieces in the collection. ³ I decided to study in depth only the haiku of these twelve (for their names, see Table 1).

My reasoning was that they were unquestionably the leading haiku poets of the 1970s and 1980s as indicated by measures other than their inclusion in this Anthology, such as the frequency of their published haiku in periodicals and collections during these two decades. By examining their work I was likely to get a truer sense of the standards for haiku form and content than by considering the work of all sixty-six

poets.

Of these dozen stars, eight had previously appeared in van den Heuvel's 1974 Anthology and one in the Canadian version (for the details, see Table 1). As a result, many of the haiku in the earlier two collections reappear in the 1986 omnibus. This overlap provides some continuity between the current study and the one done in 1980.

As in the first survey, I adopted as straightforward a method as possible. I simply counted the number of haiku with only nature images and those with combined nature images and human images. Since this process would also reveal the number of poems with human-only or senryu content, I decided to report these results as well.

Before turning to the survey findings, let me illustrate the three categories:

A Haiku with Nature Content Only

Down to dark leaf-mould
the falling dogwood-petal
carries its moonlight

(O. Mabson Southard in van den Heuvel 1986, 212)

Clearly, it contains only nature images. Two things from the organic world (leaf-mould and dogwood-petal) are effectively juxtaposed with one another as well as with a thing from the physical world (moonlight).

In my earlier discussion of humorous haiku, I gave this example

by Marlene Mountain:

gosling following its neck to the bug

(Mountain in van den Heuvel 1986, 157)

Clearly it too has only nature content. What might initially confuse some readers, however, is its humour which makes them falsely conclude that it is a senryu. A likely explanation for their mistake is that they had the misfortune to read a wrongheaded definition of senryu. For instance, Rod Willmot (1983, 4), a wonderful haiku poet who should know better, defines senryu simply as "comic verse in a haiku-like pattern."

A Haiku with Nature and Human Content

below the dam

the great clouds

spreading out

(John Wills in van den Heuvel 1986, 301)

At first glance, this might appear to be a nature haiku because no people are mentioned. But, in my procedure, the dam is considered to indicate human content because it is an artifact, that is, it did not come into existence naturally. Therefore, I labelled this kind of haiku a hybrid.

Other hybrids can be recognized more easily than the example by Wills. Let us look again at the one by Anita Virgil:

low tide
all the people
stoop

(Virgil in van den Heuvel, 1986, 265)

The first line is about a phenomenon from nature while the second actually mentions humans and the third describes what they do. Probably most of the hybrids published today include a mention of people.

Senryu or Haiku with Human Content Only

Two excellent examples have been given already in this chapter. Here they are again:

My dead brother . . .
hearing his laugh
in my laughter.

(Nicholas Virgilio, in van den Heuvel 1986, 282)

Discussing divorce .
he strokes
the lace tablecloth.

(Alexis Rotella in van den Heuvel 1986, 201)

Neither possesses any content from the world outside human existence, but Virgilio's is easy to see as a senryu because it deals only with two people and their behavior. Rotella's is more confounding because

it includes a tablecloth which might lead some readers to assume the poem to be a hybrid. But like the dam in the haiku by Wills, the tablecloth is an artifact--it is not part of the natural world external to humans.

The Swede (1992) Survey of Published Haiku--Results

Now I would like to continue expressing conclusions, this time ones based on the results of the survey.

The Best Haiku Poets Write Mainly Hybrids of Nature Content and Human Content. Their Output of Pure Nature Haiku Is Small and Only Slightly More than Their Output of Senryu

Table 1 shows the results of my survey of the three-hundred-and-fifty haiku by the twelve most featured poets in the 1986 The Haiku Anthology. Containing by far the most poems is the hybrid or N+H category. It has almost two-thirds or 61% of the work. A distant second is the nature-only content (N) category. It contains about 23% of the poems. And third comes the human-only content (H) or senryu category with approximately 16% (an increase of 6% compared to the original survey).

For those who believe that the best haiku deal with nature only, this result will be troubling. These twelve prominent poets are likely the individuals with the greatest influence on what the standards of haiku excellence should be. If most of their haiku are "impure," or hybrids containing human elements in addition to nature, then other

Table 1

A content analysis of 350 haiku by the twelve most prominently-featured poets in Cor van den Heuvel's The Haiku Anthology (1986).

<u>Poets</u>	<u>No. of Haiku</u>	<u>Nature (N) Content</u>	<u>Human (H) Content</u>	<u>N+H Content</u>
Rotella	38	2	10	26
Wills*	36	21	0	15
Pizzarelli*	32	2	8	22
McClintock *	31	5	5	21
Virgilio*	31	3	6	22
Virgil*	30	6	2	22
Mountain	28	11	4	13
Roseliep	28	4	6	18
Southard*	26	19	0	7
Swede**	26	1	9	16
Heuvel*	24	6	3	15
Hotham*	20	0	2	18
TOTALS	350	80	55	215
PERCENTAGES		N=22.8%	H=15.7%	N+H=61.4%

*Poets who also appeared in van den Heuvel's 1974 The Haiku Anthology.

**Poet who also appeared in Swede's 1979 Canadian Haiku Anthology.

North American haiku poets will follow their example for years to come.

In fact, the 61% figure for N+H haiku is probably an underestimate. Of the twelve poets, only O. Mabson Southard and John Wills wrote more nature haiku than N+H haiku. Interestingly, they are also the only two to have no work with exclusively human content. If we take out the contributions of Southard and Wills, the number of N+H haiku rises to 67%; the number of nature haiku drops to 14% and the number of human haiku rises to 19%. An informal look at the work of the other fifty-four poets in the Anthology strongly suggests a pattern similar to this.

As a Rule, Haiku Poets Are Not Reclusive Lovers of Nature

A result of the misconception that haiku are mainly about nature is the view that the people who write them are more comfortable with trees and birds than with fellow human beings. As a long-time participant in various "poets-in-the-schools" programs, both provincially and nationally, I have directly experienced this attitude when introduced to students as someone "who writes haiku poems, you know those short poems about nature that we studied." The children are then surprised to find that I live with my wife in downtown Toronto and not by myself in a cabin in the woods.

The haikuist-as-backpacker stereotype is shared by many haiku poets themselves, even by those who write mainly N+H haiku and, like me, prefer comfortable beds over inflatable mattresses. They will, in defiance of reality, state that the writing of pure nature poems is the

highest calling of the haiku poet. Anyone who writes about people or includes humour is, as I quoted earlier, "just a senryu poet." However, as my survey clearly shows, the best evidence of what is really going on, the published haiku themselves, does not support this attitude. Most of the time, when jotting down a haiku moment involving a butterfly or a sunset, haikuists are relating the experience in some way to themselves or significant others.

CHAPTER V

THE ENGLISH HAIKU BY MID-TWENTY-FIRST CENTURY

Today's North American haiku scene is vastly different from the year I first encountered it, 1976. It seems more crowded now and less friendly. Everything is moving at a faster pace. More seems to be happening at any one time. In fact, I could be talking about the modern world in general.

Of course, my perceptions might have been entirely self-manufactured. It was not the haiku world that had changed, but me. So when asked to do talk at Haiku North America 1993, ¹ I thought it might be instructive to actually conduct some simple research to see if indeed things have become as different as I thought. I also wondered whether this exercise might serve as a sort of crystal ball for me to look into the future. This is the thirty-seventh year since the publication of Harold G. Henderson's (1958) An Introduction To Haiku, a book that many claim was more instrumental than the poets of the Beat Generation in creating a the North American interest in haiku (See Chapter II). What then might our haiku world be like one-hundred years from 1958?

Procedures

I did a few very straightforward investigations, ones that anyone could do to confirm my findings. To begin with, I compared the number

of haiku poets published in the major anthologies fifteen to twenty years ago with the number published in the most recent ones. I also noted the relative size of these books, i.e., the number of pages they had.

Next, I looked at the longest-lived North American haiku periodicals across roughly the same time span. What interested me in addition to numbers of contributors and page counts, were the guiding philosophies of these magazines as indicated by some easily tabulated data such as the number of books they reviewed, the number of articles on haiku that they published, and whether they printed haibun and renga in addition to haiku.

Of course, most central to predicting the future was to find out whether the kinds of haiku published in anthologies and periodicals have changed significantly over the years. The method employed was the same as the one I introduced at the 1991 Haiku North America Conference: to count the number of haiku with only nature images, haiku with combined nature and human images, and senryu, which I defined as having only human content (Swede 1992). I also added a new category which has more to do with style than content. More on this later.

My means for predicting the future were also fairly straightforward. I merely projected from my data what would happen if certain trends continued.

Anthologies--Yesterday, Today, Tomorrow

Table 2 shows an obvious pattern: more people are being included

in the major haiku anthologies over time. The latest, by Bruce Ross, has almost three times as many as the earlier ones by Cor van den Heuvel and Dorothy Howard/Andre Duhaime. And the two latter works have from almost two to over three times as many as the earliest two anthologies by George Swede and van den Heuvel.

If the trend continues, the next significant collection, very likely to celebrate the year 2000, should have over five-hundred contributors. Of course, this is unlikely because such a high number would overwhelm a reader and render useless the whole point of an anthology which is supposed to be the result of careful selection by an informed editor. Bruce Ross has flirted dangerously with the reader's saturation point. Any more contributors would make his anthology almost useless to a reader looking for the significant haiku poets of the generation.

I predict that the next major anthology will be very selective. It is time that the poets who have contributed most in terms of quality and innovation be recognized. The year 2000 seems a good time to review a half century of haiku development in North America. The editor(s) in charge of this project will have to have a deep knowledge not only of all the work published in the haiku periodicals, but also of the true history of developments in haiku writing. For instance, who were the most significant poets in influencing others? Who were the true innovators, who were the imitators? Who produced the most haiku of the highest quality, regardless of whether they were innovators or imitators? In other words, the next anthology, in order to break new

Table 2

A comparison of five haiku anthologies in terms of number of contributors, mean haiku per contributor and number of pages.

Editor(s)	Year	Title	Number Of Contri- butors	Mean Haiku Per Contri- butor	Page Count
van den Heuvel (6)	1974	<u>the haiku anthology</u>	38	233/38= 6.13	278
Swede (5)	1979	<u>The Canadian Haiku Anthology</u>	20	183/20= 9.15	105
Howard & Duhaime (3)	1985	<u>Haiku: Anthology Canadienne/ Canadian Anthology</u>	65	477/65= 7.3*	243
van den Heuvel (7)	1986	<u>The Haiku Anthology</u>	66	648/66= 9.81**	367
Ross (4)	1993	<u>Haiku Moment</u>	185	823/185= 4.44	381

*This figure would be much higher if not for the fact that all haiku were printed in two languages, French and English and, in some cases, Japanese as well.

**This figure does not include the haiku in the appendix.

ground, will have to be elitist and it will have to justify its selections in a rigorous manner. The time of trying to pay homage to as many haiku poets as possible has come to a natural end with the Bruce Ross anthology.

A work already published, Makato Ueda's 1976 Modern Japanese haiku: An anthology, is a prototype of what I have in mind. It presents a history of Japanese haiku in the first half of the twentieth century and focuses a penetrating eye on the work of twenty of the best and most seminal poets. Ueda does everything with academic rigor, yet without being wordy and obscure. Issues are raised and answers given in as straightforward and empirical a manner as possible.

The need for such an examination of haiku in English is growing by leaps and bounds every year. A work that is a good beginning for anyone who is going to undertake such a project is Tom Lynch's 1992 unpublished Ph.D. dissertation "An original relation to the universe: Emersonian poetics of immanence and contemporary American haiku."

Of course, the need for such an anthology might go unfilled and another work like that of Ross' might be published instead. So much depends on a sympathetic publisher and the integrity of the anthologizer, not to mention the vagaries of the marketplace.

What about the year 2058? What kind of anthology will be needed, and hopefully produced, then? One very similar to the one I described for the year 2000. Over the course of fifty years enough changes occur in terms of content and style, enough poets rise to

prominence and then fade away, for there to be a serious attempt at assessment of what happened during that fifty years in relation to the time before.

A parallel development that will undoubtedly affect the content of future anthologies is the rapid growth of an international community of haiku poets writing in many languages. Today's North American haiku magazines often feature the work of English language poets from Australia, Britain and New Zealand as well as haiku in translation by poets from countries as diverse as Argentina, Belgium, Brazil, China, Columbia, Croatia, Denmark, France, Germany, Greece, Hungary, Italy, Japan, Morocco, the Netherlands, Pakistan, Peru, Poland, Romania, Russia, Senegal, Sweden, Switzerland, and Yugoslavia.

To cope with this diversity, a number of Japanese scholars and poets have established Haiku International which sends out a newsletter and publishes a magazine called HI (discussed also in Chapter II). In each of its several issues a year, poets from many of the above countries are featured with their work in English and Japanese translation and sometimes in their original language as well. Any individuals who want to edit a discriminating and representative anthology of the best world haiku have before them a daunting task. But, it is something that must be done and almost certainly will be done by the year 2000, and by 2058, several such anthologies will likely be available. What language will they be in? Probably English simply because that is what is happening today. The chief language of

communication right now is English and there is nothing to suggest that this will change in the next century.

Haiku Periodicals--Changes in Size and Number of Contributors

I examined the changes in size that have occurred in the longest-lived major English-language haiku magazines: Modern Haiku, Frogpond, Brussels Sprout, and Inkstone. The most most senior among them, Modern Haiku, was founded in San Clemente, California in 1969 by Kay Titus Mormino. It ran under her editorship until 1977 when Robert Spiess, the current editor, took over and moved the editorial offices to his hometown of Madison, Wisconsin. As Table 3 shows, the magazine has grown to over twice as big today in terms of both page count and number of contributors. Unfortunately, the earliest issue in my possession was from 1977. While I'm only guessing, the 1969 issue was likely smaller than the one from 1977, making my growth rate a probable underestimate for this periodical.

Frogpond is another survivor. Founded in Manhattan in 1978, it is not nearly as old as Modern Haiku, but its longevity seems assured because it is the official magazine of the Haiku Society of America, a vigorous organization sure to thrive for as long as there is published literature. Compared to my earliest issue from 1981, today's version has grown by a comparable rate to Modern Haiku. By the way, a further indication of the growth of both periodicals is that their latest issues are perfect bound, that is, they possess spines.

The third periodical, Brussels Sprout, was established in New

Table 3

A comparison of two different issues of four haiku periodicals in terms of page count and number of contributors.

Periodical	Page Count	Number of Contributors	Size Changes: (a) Pages (b) Contributors
<u>Modern Haiku</u> 1977, 8(3)	48	57	
<u>Modern Haiku</u> 1993, 24(2)	108	149	(a) 2.25 times more (b) 2.61 times more
<u>Frogpond</u> 1981, 4(3)	48	38	
<u>Frogpond</u> 1992, 15(2)	88	114	(a) 1.83 times more (b) 3.00 times more
<u>Brussels Sprout</u> 1981, 2(2)	48	41	
<u>Brussels Sprout</u> 1993, 10(2)	48	127	(a) 1.11 times more (b) 3.09 times more
<u>Inkstone</u>	44	38	
<u>Inkstone</u>	48	18	(a) 1.09 times more (b) 2.11 times fewer

Jersey by Alexis Rotella in 1980 and in 1988 she passed the torch to West Coast (Washington) poet and artist Francine Porad. During Rotella's reign, the magazine fluctuated in both page length (24-56) and format. For a number of issues under Rotella, it went from the standard 5 1/2 x 8 1/2 inches down to roughly 4 x 5. In terms of contributors, however, it follows the pattern of the first two periodicals. In fact, its increase is marginally the highest.

The fourth magazine, Inkstone, out of Toronto, is even more variable than Brussels Sprout. As with Brussels Sprout, its page length has fluctuated over the eleven years of its existence, in this case from 36 to 48. But unlike the other three, the number of contributors has actually shown a substantial decline. The latter trend reflects the beliefs of its original editors, Keith Southward and Marshall Hryciuk, in keeping the page uncluttered. The fewer the haiku, they feel, the greater each work's impact. Thus, instead of trying to accommodate the increasing numbers of people writing haiku, they have actually gone against the grain and published fewer poets with time. Perhaps as the pages of the other magazines grew increasingly crowded, Southward and Hryciuk's views became more defined. Of course, they have by no means been alone in espousing such a view. Eric Amann had a similar policy with both the magazines he edited, Haiku (1967-71) and Cicada (1977-82) as did Randy and Shirley Brooks with High/Coo (1976-82) and their current Mayfly (1986-). Many other editors of shorter-lived periodicals followed a similar philosophy.

Haiku Periodicals--Financing Further Growth

How much bigger can the periodicals become? A sampling of three 1993 issues of widely distributed magazines suggests much more growth is possible: Newsweek has 68 pages, National Geographic has 138 and Vanity Fair has 238. The only restraint on haiku periodicals will be funding. The popular magazines get their money from advertising. Where will Modern Haiku and the others get theirs?

The problem is not as big as it seems. The popular magazines have huge production and overhead costs. The haiku magazines do not need to have glossy paper or full color photographs. Nor do they need large staffs and offices with many rooms to house them. Thus a 138-page or even 238-page periodical published three or four times a year seems feasible because it will be relatively cheap to produce. Nevertheless, the current publishers of haiku periodicals struggle to meet costs with the much smaller issues they put out today. So the question remains--where will the dollars come from?

Very likely from two sources: donations and specialty advertising. I predict that many of the current generation of haiku poets and haiku appreciators will make provisions in their wills to their favorite magazine. If this seems farfetched, a quick look at the two issues of Modern Haiku I have been analyzing should dispel all doubts that a very strong trend is at work. The 1993 issue contains two pages of what are deemed "Friends of Modern Haiku" but are really the names of 99 financial donors. The 1977 issue acknowledges only eight "friends" in a

space that takes up a small fraction of a page.

To a slightly lesser extent the same pattern is evident in Frogpond. The last page of the 1992 issue contains the names of 36 donors (institutions and persons) distinguished from one another by the amounts they have contributed. The 1981 has a "Financial Report" on the last page with a heading for "Contributions" but no names of individuals. Incidentally, the total amount of contributions in 1981 was less than what one of the "Patrons" gave in 1993.

Helping to justify my prediction is the fact that the two longest-running contests, The Haiku Society of America's "Harold G. Henderson Awards" and "Brady Memorial Senryu Contest," fund their prizes from trusts established to honor the memories of the two individuals. Of the remaining two periodicals in my sample, Brussels Sprout is definitely following the trend set by the first two. The 1993 version discreetly lists the names of 12 donors at the bottom of the page for "Letter From The Editor." The 1981 issue refers to no financial contributors. As usual, Inkstone continues to function independently of the forces affecting the other three magazines. Its two issues contain no references to any sources of extra money, but I feel it is only a matter of time before this changes.

What of the second source of funding, specialty advertising? The magazine racks of ten years ago contained considerably fewer publications than they do today. The difference is due to the rise of magazines for relatively small interest groups. Instead of

yesterday's two or three general photography magazines with a large number of subscribers, we now find a dozen or so with much smaller numbers of buyers that specialize in different kinds of subjects, such as nude photography or nature photography.

In my sample of eight magazines, I found only two ads, both in the 1977 issue of Modern Haiku. One is for a collection of haiku and the other for an arts and crafts store that has a haiku section. This suggests that the trend, if we can call it such, is away from advertising. True enough. But in this case, I am going to go against the data.

The editors of all haiku magazines are feeling mounting pressure to increase their page counts. Before long they will be soliciting not only donations, but ads as well. The business they are likely to get will be from writers wishing to announce their recently published haiku collections or works of scholarship; from book collectors who have extra copies of hard-to-get publications; from organizations or events that have produced commemorative t-shirts (such as the ones for the conferences Haiku North America '91 and '93 as well as for Haiku Chicago '95); from persons who wish to rent their idyllic cottages or lodges as writers' retreats; from writers in different parts of the continent or world who want to exchange homes for six months or a year; from the editors of rival magazines who are searching for more subscribers; and finally, from organizers of poetry contests.

Until now, haiku magazines have provided some of these services

for nothing. But why should the organizers of a haiku, senryu, renga or tanka contest get free advertising, especially those who charge a fee for entering? The economies of practically all countries are depressed. The media are full of forecasts that this will last for a long time, perhaps forever. If editors want to respond to the pressures for expansion, they will have to try to raise more money in some manner. Paid advertising is one easy answer.

Haiku Periodicals--Number of Books Reviewed and Number of Articles

I also examined the four sample magazines for other trends, such as the number of books they reviewed and the number of articles they contained per issue as well as the number of pages they devoted to each. In Table 4 these measures reveal a growth that is, at least for Modern Haiku and Frogpond, in line with their increase in size and number of contributors. As the editors of the two major magazines expanded their issues, they gave proportionately more space to reviews and articles. On the other hand, the editors of Brussels Sprout opted to publish more haiku rather than give extra space to reviews and articles. Again, the editors of Inkstone followed no predictable pattern, that would have pleased intrepid researchers like me, and reviewed fewer books but devoted more pages to this task and reduced articles to zero while at the same time publishing less haiku. To be fair, however, the 26 page book review (by Marshall Hryciuk) in the 1991 issue is as much an article as a review.

What can we conclude from this second survey of the magazines? It

Table 4

A comparison of two different issues of four haiku periodicals in terms of the number of books reviewed, the number of articles published and the pages devoted to each.

Periodical	# of Books Reviewed & # of Pages	# of Articles & # of Pages	Changes in the # of Books Reviewed & the # of Articles & the # of Pages Devoted to Each
<u>Modern Haiku</u> 1977, 8(3)	4 books 5 pages	5 articles 11.5 pages	
<u>Modern Haiku</u> 1993, 24(2)	11 books 15 pages	5 articles 41 pages	2.75 times more books reviewed & 3.0 times more pages + a constant # of articles & 3.56 times more pages
<u>Frogpond</u> 1981, 4(3)	6 books 5 pages	1 article 6 pages	
<u>Frogpond</u> 1992, 15(2)	8 books 8 pages	5 articles 27 pages	1.33 times more books reviewed & 1.6 times more pages + 5.0 times more articles & 4.5 times more pages
<u>Brussels Sprout</u> 1981, 2(2)	4 books 14 pages	1 article 2 pages	
<u>Brussels Sprout</u> 1993, 10(2)	7 books 2 pages	2 articles 1 page	1.75 times more books reviewed & 1/7th the # of pages + 2 times more articles & 1/2 the pages
<u>Inkstone</u> 1982, 1(1)	3 books 6 pages	1 article 10 pages	
<u>Inkstone</u> 1991, 5(1)	1 book 26 pages	0 articles 0 pages	1/3 the # of books reviewed & 4.33 more pages + 100% less articles and pages

strongly suggests, aside from the data for Inkstone, that more books are being published today than twelve or more years ago. While this seems obvious whether we study the pages of haiku periodicals or not, actual measures are needed to back-up such a conclusion. Seeing an increase in the number of books reviewed certainly implies that more books are being published, but the evidence is only indirect.

Another strong trend seems to be more articles about haiku and related matters, but once again only in Modern Haiku and Frogpond. Such a change implies that we are undergoing a process of greater self-examination than before. I decided to survey the nature of the articles to see if this is really true. Table 5 presents a summary of the results.

To my surprise, the articles do not indicate an increasing concern with critical self-analysis, something to be expected as a movement matures. In fact, to a slight degree, the opposite seems to be true. The 1977 issue of Modern Haiku published four articles and all fit into the "Analytical" category of Table 5, but only two of the five articles appearing in the 1993 version belonged there.

In 1977, Modern Haiku's four articles were pithy examinations of various issues involving the North American haiku. The first two are by Robert Spiess, Modern Haiku's editor, and involve principles of haiku composition: "The Problem of Craftsmanship in English Language Haiku" (three-and-a-half pages) and "Speculations of an

Table 5

A comparison of two different issues of two haiku periodicals in terms of the focus of the articles they published: analytical of the current state of haiku, appreciative of haiku by Japanese masters, appreciative of haiku by non-Japanese haiku poets.

Periodical	Analytical Of Current Haiku	Appreciative of Japanese Masters	Appreciative of Non-Japanese Haiku Poets
<u>Modern Haiku</u> 1977, 8(3)	4 articles-- Spiess(3), Wills-- totalling 9 1/2 pages	Zero articles	Zero articles
<u>Modern Haiku</u> 1993, 24(2)	2 articles-- Devidé, Higginson-- totalling 12 pages	2 articles-- Jones, Zolbrod-- totalling 22 1/2 pages	1 article-- Lanoue-- totalling 6 1/2 pages
<u>Frogpond</u> 1981, 4(3)	1 article-- Wills-- totalling 6 pages	Zero articles	Zero articles
<u>Frogpond</u> 1992, 15(2)	2 articles-- Goldstein, Neubauer-- totalling 5 pages	2 articles-- Higginson, Tico-- totalling 8 pages	1 article-- Eulberg-- totalling 12 pages

"American Haikuist" (one page). Next is a four-page article by established haiku poet Marlene Wills, "The Plight of the Haiku Public" which calls for a tougher-minded haiku criticism and the fourth is Spiess' one-page reply to Wills called "A Brief Rejoinder."

In the 1993 Modern Haiku, there are five articles of which two deal with the analysis of contemporary haiku. The eight-page long first of these is "Non-Detached Haiku?" by Vladimir Devidé, a Croatian poet, who discusses some of the difficulties involved in trying to maintain a Zen-like detachment when writing haiku about war. The second is "Three Genres: Tanka, Renga, Haiku" by noted scholar William Higginson. It is a four-page reply to two articles which dealt with problems of haiku form in the previous issue of Modern Haiku.

The third article is the six-and-a-half-page "Haiku Music" by David Lanoue and deals about the challenges of creating translations that "sing" like the originals all of which, not surprisingly, receive unqualified praise. While most of the essay deals with the decoding of classical as well as current Japanese haiku into English, some space is devoted to the transliteration of contemporary Spanish haiku into English. Consequently, I put this article into Table 5's category "Appreciative of Non-Japanese Haiku Poets."

The remaining two articles belong in the "Appreciative of Japanese Masters" section of Table 5. The first is "Haiku Spirit" by Japanophile Bob Jones and in fourteen pages presents examples of how various early haiku poets evoked the essence of haiku. The other is

"Reluctant Genius: The Life and Work of Buson, A Japanese Master of Haiku and Painting" by scholar of Japanese literature Leon Zolbrod. This eight-and-a-half page essay is the fourth installment on Buson, one of the "big three" of classical haiku, the others being Bashō and Issa.

Frogpond is the other periodical examined in Table 5. The 1981 issue has only one article, "Innerview" by haikuist Marlene Wills and it belongs in the "Analytical" category. For six pages Wills does a mock interview in which she justifies expressing feminist and social beliefs in her latest haiku.

The 1992 issue of Frogpond has five articles altogether, but only two are analytical of North American haiku. The first is the two-and-a-half page "Juxtaposition of Images" by haiku poet Patricia Neubauer which discusses three general ways images can be set side-by-side for maximum effect in haiku. Also two-and-a-half pages in length, the second article is "Tanka: Off the Back Burner" by tanka poet Sanford Goldstein. As the title indicates, it is only indirectly about haiku. Goldstein's chief purpose is to lobby for more tanka to be published in haiku periodicals as well as for the establishment of a tanka journal (the form is defined later in this Chapter).

Two other articles belong in the "Appreciative of Japanese" section. The first is a four-and-a-half page paen to Issa "The Heart of a Child" by haiku poet Tom Tico and the second is a three-and-a-half page essay, "Down with 'Desk Haiku'!" by William Higginson. It points out the importance of fantasy and revision in the creation of haiku, something which is often forgotten by beginners who try to render

experiences like snapshots. The reason I place the article in the category for "Japanese Masters," is that Higginson uses only examples from Bashō's canon.

The remaining article entitled simply "Father Raymond Roseliep" is a twelve-page tribute to one of the early masters of North American haiku by Sister Mary Thomas Eulberg. It is appropriately in the "Appreciative of Non-Japanese" category.

The summary of the articles in Table 5 suggests a movement towards uncritical appreciation, that is, to publish more articles with a distinct bias for the poets under discussion. Modern Haiku displays this bent particularly for Japanese masters compared to non-Japanese haiku poets and especially in terms of page count, while Frogpond shows a reversal of this pattern.

This seeming rise of uncritical appreciation is disturbing, particularly in the case of the Japanese masters. When I joined the haiku movement in 1976, the North American veneration of Basho, Buson and Issa was on the wane and being replaced by a growing confidence in our abilities to write outstanding haiku in English without having to slavishly imitate old Japanese models. Yet what does one find in 1993-- Modern Haiku's eight-and-a-half page fourth installment on Buson! And another article, fourteen pages long on Japanese poets. While this one also gives lots of attention to Basho, Issa, Buson, it at least includes some work from twentieth century Japanese masters. Frogpond shows less of this venerative trend, but its single four-page 1992 article on

Japanese masters features one of the big three, this time Issa.

I went back to the issues of Modern Haiku that contain the first three installments on Buson and found additional articles on the Japanese masters. The total page count is seventy-three for all these articles. One could argue that this was space that could have been better served by articles devoted to a critical examination of non-Japanese work. Countless articles and books have already been published on the Japanese masters, both inside and outside of Japan. Anyone truly interested in knowing more could consult these sources.

In my opinion, there is no need for such articles in a magazine that calls itself Modern Haiku. To a lesser extent, the same criticism can be levelled at Frogpond.

In order for the haiku movement to remain vigorous, it needs to rigorously analyze itself. This will not be accomplished by looking through the rose-tinted glasses provided by worshipful articles on Japanese masters. It will also not be achieved with articles that unstintingly praise non-Japanese haiku poets. It can only be done by a direct look at ourselves in the well-lighted mirror provided by informed criticism of the modern haiku movement. Until this happens, we will never be taken seriously by the rest of the literary world.

If the articles found in haiku periodicals do not provide the much-needed critical perspective, perhaps the book reviews do. As Table 6 shows, seventeen books (38.6%) were given unqualified praise, while on the other side of the ledger, two (4.5%) were panned. Mixed reviews

were given to sixteen (36.3 %) while nine (20.4%) got no evaluation, that is, were simply represented by a small sample of work in a way that could be described as promotional.

What do these results indicate? Initially, the percentage of books getting unqualified praise seemed high and the number of books getting panned seemed low, but then I had no real basis for drawing such conclusions. To get a baseline for comparison, I decided to look at the July 4, 1993 issue of perhaps the most prestigious book review magazine, The New York Times Book Review (see also Table 6).

I examined a total of twenty-eight reviews--fourteen headlined in the table of contents, two from the "Children's Books," seven from "In Short," and five from "Crime". The books that received unqualified praise numbered fourteen (50%) and only three (10.7%) got panned while eleven (39.3%) landed in the mixed-review category. ²

While the comparison between reviews in the New York Times and in haiku magazines is faulty--I should have included an issue of NYT from twelve or more years ago--it is still reassuring. Reviewers for the most prestigious review publication were actually more kind than those for haiku magazines (50% vs. 38.6% gave unqualified praise). The other results, with the exception of the "Neutral" category, were quite comparable.

The neutral category deserves more comment. The argument can be made that all haiku reviews should be merely samples of work that readers can evaluate for themselves without the interference of some

Table 6

A comparison of book reviews in two different issues of four haiku periodicals and one issue of the New York Times Book Review in terms of whether they were positive, negative, mixed or neutral.

Periodical	Positive	Negative	Positive + Negative	Neutral
<u>Modern Haiku</u> 1977, 8(3)	4/4 100%	0/4	0/4	0/4
<u>Modern Haiku</u> 1992, 24(2)	5/11 45.4%	0/11	3/11 27.2%	3/11 27.2%
<u>Frogpond</u> 1981, 4(3)	2/6 33.3%	0/6	4/6 66.6%	0/6
<u>Frogpond</u> 1992, 15(2)	1/8 12.5%	2/8 25.0%	3/8 37.5%	2/8 25.0%
<u>Brussels Sprout</u> 1981, 2(2)	2/4 50.0%	0/4	2/4 50.0%	0/4
<u>Brussels Sprout</u> 1993, 10(2)	3/7 42.8%	0/7	0/7	4/7 57.1%
<u>Inkstone</u> 1982, 1(1)	0/3	0/3	3/3 100%	0/3
<u>Inkstone</u> 1991, 5(1)	0/1	0/1	1/1 100%	0/1
Totals	17/44 38.6%	2/44 4.5%	16/44 36.3%	9/44 20.4%
<u>New York Times Book Review</u> July 4, 1993	14/28 (50.0%)	3/28 (10.7%)	11/28 (39.3%)	0/28

critic's opinions. But this view fails to consider the value of informed criticism. An informed critic is someone who knows more about haiku and its history than most readers, that is, he or she can evaluate a collection of poems in terms of the perspective provided by a vast store of knowledge. The insights that arise from such an analysis can sometimes lead to new directions in the composition of haiku. These new directions create new criteria for criticism which then influence further changes in haiku writing, and so on. In a perfect world, creative writing and informed criticism feed off one another in a symbiotic relationship. Right now in the haiku subculture, informed criticism seems to be active enough in book reviews, but not in the longer and, therefore, potentially more influential articles.

What does the future hold? It is possible that within a few years one or two journals that publish only articles on haiku will appear on the scene. The changes between the early and late issues of Modern Haiku strongly indicate such a development is likely. The 1977 issue has twenty-five of its forty-eight pages given over to haiku and only sixteen-and-a-half pages to articles and reviews. On the other hand, the 1993 version devotes thirty-five pages to haiku and fifty-six to articles and reviews.³ A virtually identical trend occurs with Frogpond.

The haiku content of the two other, but less influential, magazines, however, does not support this trend. Brussels Sprout actually gives slightly more space to haiku in the 1993 than in the 1981

issue and in both issues haiku get over fifty percent of the space. The two issues of Inkstone divide their space about equally between prose and poetry.

Haiku Content--Has It Changed?

To get a good indication of the kind of work being published, I sampled 145 (or twelve-and-a-half percent) of the 1157 haiku in the eight issues of the four magazines under study. My method was to analyze the first and seventh haiku (or senryu) on every second page. Haiku were excluded from the sample if they appeared in tributes or in haibun, in articles, in reviews, in renga or in sequences that contained non-haiku fragments.

The four early issues, with the exception of two pages in Modern Haiku, had six or less haiku per sampled page. This pattern changed dramatically in the later issues of Modern Haiku and Frogpond which had seven or more haiku per page (with the exception of one sampled page in Frogpond). Thus, the sampling of a seventh haiku kept the proportion of work analyzed roughly the same from early to late issues of each periodical. The only exception was Inkstone which published relatively few haiku in the later issue and thus the percentage of sampled haiku was unusually high. Table 7 contains a summary of the findings.

Before a discussion of the findings, examples of the way I distinguished among the three types of haiku might be useful. Here is a haiku with nature content only:

Where the wild cherry
 opens its first pale blossoms
 a warbler wavers

(Emily Romano 1977)

Its only images are taken from the natural world: spring's first wild cherry blossoms and a hovering warbler.

The next haiku has human content only:

peering at manuscripts
 under museum glass
 I feel illuminated

(H.F. Noyes 1992)

Manuscripts and museum glass are the consequences of human invention. They are not part of the natural world. Thus, this is a senryu according to my scheme.

Finally, here is a poem that includes images from both the natural world and the human world:

evening snow
 filling her footprints
 a second time

(R.W. Grandinetti Rader 1981)

Such a haiku I have previously described as a hybrid (see Chapter IV) because it fuses the two worlds of human content (footprints and some

Table 7

A comparison of 4 periodicals according to the content of the haiku they published in issues separated by a span of at least 12 years.

Periodical	# of haiku chosen per issue/ total # of haiku per issue	Nature Content (N)	Human Content (H)	N + H Content
<u>Modern Haiku</u> 1977, 8(3)	15/126 11.9%	3/15 20%	1/15 6.7%	11/15 73.3%
<u>Modern Haiku</u> 1993, 24(2)	31/267 11.6%	3/31 9.7%	4/31 12.9%	24/31 77.4%
<u>Frogpond</u> 1981, 4(3)	15/115 13.0%	7/15 46.6%	2/15 13.3%	6/15 40.0%
<u>Frogpond</u> 1992, 15(2)	29/214 13.5%	7/29 24.1%	11/29 37.9%	11/29 37.9%
<u>Brussels Sprout</u> 1981, 2(2)	12/113 10.6%	0/12	3/12 25%	9/12 75%
<u>Brussels Sprout</u> 1993, 10(2)	20/190 10.5%	3/20 15%	6/20 30%	11/20 55%
<u>Inkstone</u> 1982, 1(1)	12/87 13.8%	0/12	1/12 8.3%	11/12 91.7%
<u>Inkstone</u> 1991, 5(1)	11/45 24.4%	2/11 18.1%	5/11 45.4%	4/11 36.3%
Totals/ Percentages	145/1157 12.5%	25/145 17.2%	33/145 22.7%	87/145 60.0%

human errand or drama) and nature content (evening snow).

Now, what can we conclude from the data in Table 7? Obviously, most haiku published across the years have been hybrids or what are referred to in Table 7 as N+H haiku. Almost 58% fit this mould, a finding very close to 61.4% hybrids I found in Cor van den Heuvel's 1986 Haiku Anthology (see Table 1, Chapter IV). The individual issues of the four periodicals, however, differed considerably in the number of N+H haiku they published, from 27.2% to 91.7%.

N haiku were the least published (17.2%) of the three types. In my prior study (see Table 1, Chapter IV), they ranked second (22.8%), but the low numbers were considered a surprise then because so many persons, haiku experts as well as members of the general public, believed most published haiku deal mainly with nature. The current study confirms that the earlier finding was no fluke, that is, it was not due to the unique tastes of one editor.

As Table 7 reveals, senryu, or H haiku, ranked second in frequency (22%). My 1991 criteria seem to have been followed, more or less, by the editors who have special senryu sections. For instance, the 1993 issue of Modern Haiku has a section with twenty-eight senryu and twenty-two (or 78.5%) fit my criteria. On the other hand, the 1977 version has a section with fourteen senryu and only eight (or 57%) fit my new definition. Rather than being due to the influence of any one article, however, this change is more likely the result of a general shift in perspective which happened to everyone--periodical editors and article

writers--around the same time.

Any confusion that still exists seems to involve humour. If an N or N+H haiku is funny, editors will tend to classify it as a senryu. As I argue in the earlier paper, humour should have nothing to do with any classification scheme. Many senryu generate feelings of sadness, not humour, while some haiku create a humorous effect in addition to other more profound ones.

Do the data in Table 7 indicate any trends for the future? Nothing but more of the same in terms of the four categories. N=H haiku will continue to dominate, simply because the combination of two different contexts makes for a greater number of possible juxtapositions.

What constitutes nature and human content should change, however, paralleling societal developments. For instance, both the 1993 Modern Haiku and the 1992 Frogpond contain haiku about AIDS. The increasing publication of haiku from other cultures will also introduce new content, such as haiku in the 1993 Modern Haiku by Englishman David Cobb which highlights "lugworm diggers."

The revolution in communication everyone is forecasting should also create new content for haiku. Video phones, CD ROM, interactive television, and virtual reality, to mention only the major changes that have been forecast, should become the content of many H and N+H haiku. Virtual reality, in particular, might play havoc with the four categories of haiku. If you strap on a headset that gives you a virtual

reality pond and a virtual reality leaping frog and you later write a haiku about a frog leaping into a pond based on this experience, is your haiku an N or an H type? If it uses only nature images, it is an N, but the frog and pond on which your poem is based were human inventions and thus your haiku should be an H. Problems, problems, at least for persons who get gratification from creating categories.

Haiku Form--Has It Changed?

As Table 8 reveals, 90.3% of the haiku in the survey occur in three-lines. Of these, 17.9% are 5-7-5 and 72.4% are free-style. The percentage of three-liners is almost identical to what Eric Amann and I got when we conducted our 1980 survey. The only difference is a slight drop in 5-7-5 haiku, from 20% to 17.9%.

Actually, the percentage of 5-7-5 haiku would have declined even more were it not for Modern Haiku. Taken together its issues have 34.8% of their total contributions in this classic form, while the combined issues of the other 3 periodicals possess from 4.3% to 15.6%. The difference between Modern Haiku and the others is puzzling. As far as I know, the editors of Frogpond, Brussels Sprout and Inkstone do not actively discourage 5-7-5 work, nor do the editors of Modern Haiku encourage it.

Despite the efforts of some to promote one-,two-,and four-line haiku as well as visual haiku, the combined use of these forms has actually gone down by over one-half from early to late issues, 14.8% to 6.6%. The overall average of the 8 issues is 9.5% which is almost

Table 8

A comparison of four periodicals according to the various forms of haiku they published in issues separated by a span of at least twelve years.

Periodical	1 line	2 lines	3 lines	3 lines in 5-7-5	4 lines	Visual
<u>Modern Haiku</u> 1977, 8(3)	0/15	0/15	8/15 53.3%	7/15 46.6%	0/15	0/15
<u>Modern Haiku</u> 1993, 24(2)	0/31	0/31	19/31 61.2%	9/31 29.0%	1/31 3.2%	2/31 6.4%
<u>Frogpond</u> 1981, 4(3)	1/15 6.6%	0/15	11/15 73.3%	1/15 6.6%	0/15	2/15 13.3%
<u>Frogpond</u> 1992, 15(2)	0/29	0/29	26/29 89.7%	3/29 10.3%	0/29	0/29
<u>Brussels Sprout</u> 1981, 2(2)	0/12	1/12 8.3%	9/12 75.0%	2/12 16.6%	0/12	0/12
<u>Brussels Sprout</u> 1993, 10(2)	1/20 5.0%	0/20	16/20 80.0%	3/20 15.0%	0/20	0/20
<u>Inkstone</u> 1982, 1(1)	1/12 8.3%	2/12 16.6%	8/12 66.6%	0/12	0/12	1/12 8.3%
<u>Inkstone</u> 1991, 5(1)	1/11 9.1%	0/11	8/11 72.7%	1/11 9.1%	0/11	1/11 9.1%
Totals/ Percen-tages	4/145 2.7%	3/145 2.1%	105/145 72.4%	26/145 17.9%	1/145 0.6%	6/145 4.1%

identical to what Eric Amann and I found in 1980.

The data in Table 8 clearly show that the vast majority of published haiku possess the free-style three-line form. But one question remains unanswered. Do most of these haiku still have close to seventeen syllables even though they do not have a strict five-seven-five arrangement? Or do the majority follow the widely-held view that the ideal English-language haiku should have considerably fewer syllables than seventeen, probably twelve or so (for an explanation of this point, see Chapter III).

To try and settle this issue, I did a syllable count of the 145 haiku in the sample. Because of space restrictions, I had to group the results as shown in Table 9. If all eight issues are considered together, three groups of syllable counts stand out. The most frequent is the thirteen-to-fifteen group (33.8%) closely followed by the ones for sixteen-to-eighteen (30.3%) and ten-to-twelve (23.4%).

Did any significant changes occur between earlier and later issues? Taken together, the earlier issues have 31.5% of their haiku in the sixteen-to-eighteen range while the later ones have 29.7%. So, at the seventeen-syllable end, nothing worthwhile noting happened. The same can be said of the ten-to-twelve interval. Earlier issues have 25.9% such haiku and later ones 22.2%. Finally, what about the thirteen-to-fifteen interval? Something more interesting did happen here--an almost 10% change, from 27.8% to 37.4%. Thus, over an interval of at least twelve years, haiku poets seem to have begun favoring the middle ground

between twelve and seventeen syllables.

To get the data for Table 9, I counted the times each number of syllables, from one to twenty-one, was used. What then were the most frequently employed numbers of syllables? Across all eight issues the winner was seventeen syllables (24 times) followed by fourteen syllables (20 times) and twelve syllables (19 times). The number 17 seems to have some allure despite what the twelve-syllable advocates say.

Renga, Individual Sequences, Haibun and Tanka

Today most haiku magazines regularly publish collaborative or linked verse in the form of either renga or renku or both. As Table 9 shows, however, this is was not the case over twelve years ago. Then only one of the four periodicals in my sample, Brussels Sprout, published one renga. In the ensuing years this way of writing caught fire. At almost every annual meeting of haiku societies the writing of a renga involving all those in attendance became the highlight of the weekend. In 1985, Terri Lee Grell founded the periodical Lynx in order to feature renga. Then in 1993, Jane Reichhold took over the editorship and will continue to feature renga, but this time as a co-star with tanka. A second linked-poetry magazine, AIR was started in 1992 by Kris and Tadashi Kondo in Japan with William J Higginson as associate editor. It will concentrate on renku (for distinctions between renga and renku, see Notes, Chapter II, 5).

Two other styles involving haiku have enjoyed a limited, but steady popularity: individual sequences, where one writer arranges his

Table 9

A comparison of four periodicals in terms of the syllable counts of the haiku they published in issues separated by a span of at least twelve years.

Periodical	1-3 Syll	4-6 Syll	7-9 Syll	10-12 Syll	13-15 Syll	16-18 Syll	19-21 Syll
<u>Modern Haiku</u> 1977, 8(3)	0/15	0/15	0/15	3/15 20.0%	4/15 26.6%	8/15 53.3%	0/15
<u>Modern Haiku</u> 1993, 24(2)	0/31	1/31 3.2%	1/31 3.2%	5/31 16.1%	9/31 29.0%	15/31 48.4%	0/31
<u>Frogpond</u> 1981, 4(3)	1/15 6.6%	0/15	5/15 33.3%	2/15 13.3%	6/15 40.0%	1/15 6.6%	0/15
<u>Frogpond</u> 1992, 15(2)	0/29	0/29	1/29 3.4%	10/29 34.5%	12/29 41.4%	5/29 17.2%	1/29 3.4%
<u>Brussels Sprout</u> 1981, 2(2)	0/12	0/12	0/12	4/12 33.3%	2/12 16.6%	6/12 50.0%	0/12
<u>Brussels Sprout</u> 1993, 10(2)	0/20	0/20	2/20 10.0%	4/20 20.0%	8/20 40.0%	6/20 30.0%	0/20
<u>Inkstone</u> 1982, 1(1)	0/12	0/12	2/12 16.6%	5/12 41.6%	3/12 25.0%	2/12 16.6%	0/12
<u>Inkstone</u> 1991, 5(1)	0/11	2/11 18.2%	2/11 18.2%	1/11 9.1%	5/11 45.4%	1/11 9.1%	0/11
Totals	1/ 145 0.7%	3/ 145 2.1%	13/ 145 8.9%	34/ 145 23.4%	49/ 145 33.8%	44/ 145 30.3%	1/ 145 0.7%

or her haiku to create a narrative; ⁴ and haibun, in which one writer combines a prose narrative with the timely use of haiku. Table 10 confirms this, with a couple of exceptions. Frogpond shows a sharp decline in the number of sequences published between 1981 and 1992, while Inkstone shows zero publication of these forms as well as of renga.

The tanka, a five-line poem which can be described as a haiku made longer to allow for the expression of a personal viewpoint, have never really gotten a foothold in the haiku journals, apart from Jane Reichhold's Mirrors which also sponsors an annual tanka contest. Table 10 indicates that ten were published in the 1992 Frogpond, but this is misleading. They accompanied an article by Sanford Goldstein on the tanka, but had to be counted because they were printed independently on a separate page.

What awaits these four variations of haiku in the future? Judging from the remarkable surge of interest in renga/renku, which is not accurately reflected in Table 10, collaborative writing will become ever more popular and thoroughly entrenched in the North American haiku community. It should also grow internationally. As haiku poets from around the world get to know one another's work, they will most surely start to work together. Very likely, by 2058, many renga/renku journals will be flourishing in nations outside Japan.

One factor that will undoubtedly speed-up and consolidate the renga/renku movement is the ongoing revolution in media technology.

Table 10

A comparison of four haiku periodicals in terms of the number of renga, individual sequences, haibun and tanka published in issues separated by a span of at least twelve years.

Periodical	# of Renga & # of Pages	# of Sequences & # of Pages	# of Haibun & # of Pages	# of Tanka & # of Pages
<u>Modern Haiku</u> 1977, 8(3)	0	3 sequences 4 pages	0	0
<u>Modern Haiku</u> 1993, 24(2)	0	3 sequences 1.66 pages	2 haibun 2 pages	0
<u>Frogpond</u> 1981, 4(3)	0	10 sequences 11 pages	0	0
<u>Frogpond</u> 1992, 15(2)	2 renga 6 pages	2 sequences 2 pages	1 haibun 2 pages	10 tanka 1 page
<u>Brussels Sprout</u> 1981, 2(2)	1 renga 1 page	2 sequences 2 pages	1 haibun 1 page	1 tanka 0.20 page
<u>Brussels Sprout</u> 1993, 10(2)	2 renga 6 pages	1 sequences 0.33 page	1 haibun 1 page	0
<u>Inkstone</u> 1982, 1(1)	0	0	0	0
<u>Inkstone</u> 1991, 5(1)	0	0	0	0
Totals	5 renga 13 pages	21 seq. 21.0 pages	5 haibun 6 pages	11 tanka 1.20 pp.

For instance, many poets will soon have the capacity to fax their renga contributions to each other instead of mailing them, thus saving many days of waiting for one another's replies. The increasing availability of direct computer to computer communication, or E-Mail, will hurry things along even more.

What about the haibun and individual sequence? They will continue to be published on a limited basis in most haiku periodicals. Nothing in the data indicates otherwise.

The tanka remains a puzzle. In Japan it is a wildly popular form because it allows more expression of personal thoughts and feelings than the haiku while still remaining brief. The data in Table 10 certainly predicts little increase in interest as far as the haiku periodicals go. Nevertheless, in 1994, Kenneth Tanemura started Five Lines Down, a tanka periodical based in Redwood City, California. I predict, that by the year 2058, several more will have sprung up in Europe and elsewhere outside of Japan and will follow a course quite different from the haiku, that is, most of the poets who write tanka will show little interest in composing haiku and vice-versa.

Haiku Collections in 2058

I tried to get the data necessary to compare the number of haiku collections published at least twelve years ago with the number published currently, but could find no reliable empirical base. The reason is that most North American collections are self-published with the result that they do not become part of the organized information

flow provided by publisher's organizations and sometimes governmental agencies.

The haiku periodicals do give some indication of how many books are published each year through their reviews and lists of books received. But their information is inconsistent and far from complete. In the early 1980s, Randy and Shirley Brooks put out Haiku Review which laudably tried to review every book published during the preceding year, but unfortunately they stopped after a few issues.

The best data I could find is already summarized in Table 3 which shows that the haiku periodicals reviewed more books today than they did twelve or more years ago. The conclusion is unavoidable: more books are being published today as well. But to say anything more definite is impossible.

In spite of this limited data base, the ongoing media revolution makes me quite confident in predicting that by 2058 everyone will be desk-top publishing their own collections at a monumental pace. By then, almost everyone will have the capability to produce professional-looking books.

Of course, by 2058 people might not be thinking in terms of books at all, but rather of floppy disks. No matter. Whatever the outcome, individuals will have the control to produce their own work cheaply and efficiently. The net result will be a change in the way writers are perceived. No longer will they be seen as extra special because they published a book. Too many others will have done the same thing.

This projected deluge of books and/or disks will make the role of informed critic even more important. The average person will find it impossible to keep up with all that is being written without the help of such a person.

Overall Conclusions

North American haiku writing and publishing will be thriving in the year 2058. All the signs point to this: vigorous haiku organizations, well-run and long-lived haiku periodicals and a steady supply of younger writers turning to the haiku (and related forms) for self expression.

By 2058, a body of informed criticism should also be firmly in place. Some university departments of literature already have accepted the English-language haiku as worthy of study by graduate students. Increasing acceptance by other centers of higher education is inevitable as is the birth of related scholarly journals.

Haiku in 2058 will still look very much as they do today. The majority will have three lines, a few will have one, two or four lines, and even fewer will have some sort of pictorial arrangement on the page. Given the fairly strict definition of a haiku, no very significant changes in form are really possible.

In the mid-21st century the haiku world will be even more international than it is today. Currently, North America is the place of greatest ferment outside Japan. But by 2058 the U.S. and

Canada will no longer be the clear leaders in non-Japanese haiku publication, haiku innovation and haiku scholarship. Other nations, such as England and those in Eastern Europe, will play a more equal role. A related development will be a substantial decline in Japan's influence.

APPENDIX

HISTORICALLY SIGNIFICANT NORTH AMERICAN HAIKU PERIODICALS

NOT DESCRIBED IN CHAPTER V

ican Haiku. 1963-1968, Platteville, Wisconsin. The first English-language publication devoted solely to haiku was begun by James Bull and Eulert and subsequently had a number of different editors. According to b (1995, 8):

Twice a year for six years this small, charming magazine went out to an increasing number of poets and others interested in English-language haiku. In range of problems discussed, in the excellence and variety of the haiku and senryu published, and in the attractive but simple format of the magazine, it set a high standard for the periodicals that would follow.

ku. 1967-1972, Toronto, Canada. Founded and edited by Eric Amann, this the first Canadian haiku periodical. Lamb (1995, 11-12) describes it sly:

Although more oriented toward Zen than the American magazines, Haiku was nevertheless open to experimentation in the poems, in format of the magazine, and in the presentation of Japanese translations. It was interested in the total Western haiku picture, and printed bilingual versions of Spanish and German haiku plus modern Japanese haiku Through its years of publication Haiku remained a magazine of highest quality.

ada. 1977-1981, Toronto, Canada. This was the second Canadian haiku periodical and also founded and edited by Eric Amann, but without Haiku's bias. In my opinion, this was the best haiku journal ever published. Consistently high quality was maintained across its twenty issues--in the try, in the articles, in the reviews, in the layout and design. Its ku included the gamut of what was being written at the time--from the middle ground to the risky leading edge. Moreover, it continued Amann's policy of keeping North Americans abreast of what was happening internationally.

High/Coo. 1976-1982, Battle Ground, Indiana. This was a pocket-sized quarterly edited by Randy and Shirley Brooks. It published a broad range of haiku and articles, but did not attain the consistency of quality found in its contemporary Cicada. Its importance comes from being the flagship of a number of publishing enterprises run by Randy and Shirley Brooks. Foremost among these was High/Coo Press which published a substantial number of interesting chapbooks until the mid-1980s. It also had a yearly "Mini-Chapbook Competition" for small bodies of work with a maximum of two-and-three-quarter inches. The winners had their poems published in collections as small as possible. The couple now lives in Decatur, Illinois and is still active with Mayfly whose first issue came out in 1986. It is even smaller than High/Coo and publishes only one haiku per page according to the Brooks' belief that this maximizes readers' experiences (see also Chapter V for a brief discussion of how haiku should be presented on a page).

Haiku Review. 1980, 1982, 1984, 1987. This publication also put out by Randy and Shirley Brooks has so far been the North American haiku community's most thorough attempt to compile a comprehensive list of books and articles in print. In addition to the listings, each issue contained full reviews of all the new books and seminal essays such as "Kinetic haiku for the computer screen" by Randy Brooks in the '84 version.

Wind Chimes. 1981-1989. Edited by the Hal Roth in Glen Burnie, Maryland, this periodical had the most rough-and-ready design values of all the ones mentioned here, but its haiku and articles, while wildly uneven, often were adventurous. Roth also published a fair number of respectable chapbooks under the Wind Chimes imprint and like the Brookses had a yearly "Minibook Competition."

NOTES

PREFACE

1. The book includes a foreward by LeRoy Gorman, an internationally-known haiku poet from Canada and a cover design as well as textual illustrations by Aiko Suzuki, a Canadian artist who also has a global reputation.

2. My current visits to schools indicate that most teachers still insist that their students write haiku in the five-seven-format. Consequently, students become more concerned with getting the correct syllable count and line arrangement than with creating a sense of awe or wonder in their work.

Of course, some teachers have read The Modern English Haiku and others have read a more recent book which I edited, The Universe Is One Poem (1990), and have put into practice the correct principles of haiku expressed there. But the majority have little interest in literature and see the haiku part of their curriculum as something to get through as quickly as possible.

CHAPTER I: Introduction

1. In the psychology of art, sometimes also called experimental aesthetics, the data are subjected to statistical analysis. This is something I chose not to do because the persons reading my work are interested in poetry and not in arguments about whether a finding is statistically significant. For those few readers who might want to know more about the psychology of art, I recommend the pioneering work of Daniel Berlyne (1971) and the more current and very original research by Colin Martindale (1990). A book of readings which I recently edited includes the work of both of them as well as other current researchers (Swede 1994).

2. Chapter II is a considerably revised and updated version of an article that first appeared in one of my books (Swede 1981); chapter III is based on a paper published by Swede and Amann (1980) but includes much new data; chapter IV is a slightly altered version of my original (Swede 1992). Chapter V was never published but was presented at two different conferences: at the Second Haiku North America, Las Positas College, Livermore California, July 17, 1993 and at The World of Haiku: From Basho To The Present . . . And Beyond, the School of African and

Asian Studies, University of London, London, England, July 2, 1994.

CHAPTER II: A Brief History of the English Haiku

1. Henderson (1958, 10) points out the controversy that exists about exactly when the haiku became the poetic form we know today: "The earliest extant poems of haiku form date from the beginning of the thirteenth century It is, however, a disputed question whether any of these early attempts is worthy of the name 'haiku.' Personally, I am inclined to think that some of them are."

2. R.H. Blyth, a British subject, lived in Japan for much of his life and studied for years with a Zen master. According to Higginson (1985, 57-58):

He came to believe that Zen Buddhism was the dominant influence on the traditional Japanese arts, particularly haiku. . . . In each of these books [the four volumes of Haiku] several hundred poems were given, with Blyth's sometimes brilliant, sometimes misleading translations, plus his very Zen-full comments on them.

3. All but two of these haiku are anthologized in the Richard Wright Reader (Wright and Fabré 1978).

4. The information presented here as well as in the remainder of the chapter is based on vast personal experience with the haiku poetry subculture around the world--its periodicals, its various associations, its conferences, its influential persons.

5. I was one of the co-founders of Haiku Canada along with Eric Amann and two others no longer associated with the organization.

6. Earl Miner (1979, 365), a well-known scholar of Japanese literature, defines the renga as "serious linked poetry in a standard form of 100 stanzas, that reached its zenith in the 15th and 16th centuries." A renku, Miner (1979, 362) considers to be the modern name for haikai or haikai no renga which is "of lower language and subject" and "became serious and reached its zenith in the 17th and 18th centuries."

7. Lynch (1989, iv) also includes "in-depth analysis of the work of ten of the most important contemporary haiku poets--John Wills, Cor van den Heuvel, Gary Hotham, Anita Virgil, Lee J. Richmond, Raymond Roseliep, Alexis Rotella, George Swede, Marlene Mountain and Bob Boldman."

8. In fact, Higginson (1985, 61) actually counted the number of times the word Zen appears in the 230 pages of Yasuda's The Japanese Haiku--it turned out to be four.

9. In 1992, Czeslaw Milosz, who won the 1980 Nobel Prize for Literature, edited an anthology of haiku for Znak, a publisher in Krakow. He included four of mine, but I neglected to ask for a copy and thus do not have the precise publication information.

10. To illustrate, in 1990 the JAL Foundation sent my wife and me to Japan for ten days with all expenses paid for first class travel, hotels and restaurants. In return I had to be one of the judges at a World Haiku Contest for the Osaka World Fair and to deliver a talk on my theory of haiku composition in Tokyo.

CHAPTER III: Towards a New Definition of the English Haiku

1. No generally-agreed upon number of rules exists. Some scholars have fewer, some have more and some do not bother to count the criteria that they use to define the haiku. I chose the eight that seemed most relevant to the English language. This meant omitting some that applied only to Japanese haiku, such as the need for a cutting word or kireji (defined in this chapter).

2. However, publications that contain translations of Japanese work often provide horizontal one-line originals. This is likely done to save space.

3. From a conversation with Bill Higginson at Haiku Chicago, October 20, 1996.

CHAPTER IV: Haiku and Senryu: Some Empirically-Based Distinctions

1. The presumed inferiority of senryu is, however, expressed in unspoken ways. The Haiku Society of America's annual competition for best collections published during the previous year focuses only on those involving haiku and the annual writing contests it sponsors segregate senryu into a lesser category with smaller prize money. Also, some periodicals isolate senryu into an obscure page or two, much in the same way they handle children's haiku.

2. The paper was entitled "Elite Haiku: Hybrids of Nature and Human Content" and the first Haiku North America Conference was held at Las Positas College, August 22-25, 1991. Later the paper was published under the same title in Modern Haiku, 1992, Vol. 23, No. 1, 65-72.

3. There are more haiku in the three Appendices and they are almost exclusively by poets from this group of twelve.

CHAPTER V: The English Haiku by Mid-Twenty-First Century

1. The paper on which this chapter is based was given at the second Haiku North America at Las Positas College, Livermore, California, July 15-18, 1993. With some small changes, the same paper was presented again at the Bashō Symposium, School of Oriental and African Studies, University of London, London, England, July 2, 1994.

2. A large number of mini-reviews from "Bookshelf," "And Bear in Mind," and "New & Noteworthy Paperbacks," were not tabulated because the books they deal with have been preselected on the basis that they must be of high quality.

3. The rest of the pages in the two issues contain tables of contents, indexes of haiku contributors, editorials, announcements, lists of donors, lists of other haiku periodicals, tributes to recently-deceased haiku poets, etc.

4. I define a sequence as three or more haiku by one author which have been given a title or some other sign that they are meant to be read from first to last.

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