

HAiKU

THE ART OF THE SHORT POEM



俳句



HAIKU

The Art of the Short Poem

A Film by Tazuo Yamaguchi

Film Haiku Anthology
edited by

Tazuo Yamaguchi
&
Randy Brooks



Brooks Books
Decatur, Illinois

The moon and sun are the travelers of eternity wandering just like all the years that seem to come and go. For there are those among us that are voyagers who drift their lives away afloat on boats and those who endure old age leading tired horses into wide open pastures. Many have died while traveling. Their journey is life. The journey is home.

— Bashō

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A Gift For All

Now that you have this anthology and accompanying DVD in the forest of your personal valuables, I want to share with you why I brought this invaluable treasure into existence.

Haiku: The Art of the Short Poem is my gift to the people of the world—to anyone who has even the tiniest curiosity of interest to enter the universe of an ancient, but present-day, haiku amusement park. This film is a poetic playground vividly captured and put into a spectacle by the wonders of modern digital technology. I created it in a simple language of words, motion, color, and sound able to speak to anyone willing to listen and let their thirst for wonder feast on its counsel.

I created Haiku: The Art of the Short Poem to be a contemporary compass in which to navigate the vast, but concise, universe of haiku. Haiku is a short poem discovered by my Japanese people in Japan during the late 1600s and it is still alive and well, now being spoken and written in diverse ways throughout the landscapes of the English language.

This film is a modern textbook speaking with a multimedia tongue telling the tale of this short poem. The tale begins with humble beginnings where the inventors, Bashō and Issa, used haiku as the most sacred medicine from their humane inward garden of sorrowful profound laughter. The story follows haiku's incredible journey across the Pacific Ocean in the Zen nap sack of Nanao Sakaki and R.H. Blyth. Haiku is on the road with the cigarette-stained palms of Kerouac, Snyder, and Ginsberg who played its beat into the minds and hearts of Sonia Sanchez, Bruce Ross, William J. Higginson, and Garry Gay. This tale brings us to the present day with haiku firmly rooted in the lush pages, pens and mouths of a wide open field of contemporary poets who had the wonderful opportunity to interview and capture into this breathing document of a film.

ROOTED

Haiku: The Art of the Short Poem first arrived to me from my friend Bob Moyer. He granted me the fabulous opportunity to travel to his North Carolina town of Winston-Salem and be a part of the largest gathering of real life working haiku poets on the planet at the 9th biannual Haiku North America conference. After four days and nights of haiku performances, workshops, interviews, and activities, I had accumulated over 50 hours of digitally captured content. I had the tremendous opportunity to sit, chat and dialogue with real life working haiku poets. Each poet brought me their wealth of passion, information and knowledge, and timeless insights from their snowball stash they had collected through their life's sleigh ride of love and interest in haiku.

POETS, HISTORIANS, SCHOLARS, AND LOVERS OF HAIKU who contributed to this fun ride:

Charles Trumbull opens his treasure chest of knowledge about the mysterious history of the art of haiku.

Jim Kacian provides razor sharp perceptions and insights she has gained from endless hours of practicing and publishing of the short poem in his personal haiku dojo.

William J. Higginson taps the metric rhythm of his feet that have walked through military domains to discover his own path of sharing this haiku journey.

A.C. Missias shares her starfish tentacles which have branched inward and outward through the watery abyss of a poetic language of brevity to the splashes onto western shores from an eastern tide.

Dr. Richard Gilbert provides us all with an exact view into the particular shapes and forms of this short poem.

Peggy Willis Lyles shares her wisdom spoken through her gentle blossoming southern being.

Donna Foulke gives provisions of the same paths ancient people walk into modern landscapes.

John Stevenson shows us throughout the film his mastery of looking at this tragic beauty we all call life through the lens of haiku puppetry.

Penny Harter invites us to seek out endless enjoyment while living and writing haiku.

Dave Russo shows us how the field of play is no different than the topography of the page and voice, and how the battle belongs to those who work the pasture.

David Lanoue speaks to us from the heart of a rock n' roll monk who discovered a touring troupe of Issa-painted wildflowers to dance with.

Lenard D. Moore brushes three lines of jazz verse into the black night filled with stars that compose hip haiku.

Carlos Colón shades in the grey areas of this miraculous genre of poetry with the wit of a librarian wire tapping haiku into a bouquet of seasons and sound.

Roberta Beary unveils the power of haiku as the most organic, self-prescribed, and homeopathic potion on the planet able to cure anything broken or tied in a knot.

Garry Gay simply is an ancient clown sketching what he sees in a broken mirror and what can be learned from a river on main street.

Kalamuya Salaam shows us how music is in the instrument of the human body and the haiku mind.

Tara Betts reminds us how haiku is a martial art of musical water-based language.

John Barlow cuts through veils and reveals snap shots that all of us see but don't notice.

Terry Ann Carter dips into the social pond to pull out beautiful objects only expressed in the washing of haiku.

Bob Moyer just plainly exhibits how an artist of many different genres combines them all into the art of haiku.

Johnette Downing prances into the parts of life that hold all the fresh fragrances in the palms of their crimson teeth.

Alexis Rotella uses a paintbrush most of us think is a song and calls in the invisible scents we're all trying to see instead of feel.

Alan Pizzarelli is a modern day hipster taking sunshine into a pocket watch of time ticking in the heart.

Lee Gurga prompts us to side step when all are following in the orders of authority as he jots down what is left up too high to reach.

Michael Rehling basically was a friend of Bashô and somehow traveled through time to photograph our waterfalls with color.

Derrick Weston Brown is our classmate who passes notes in haiku to connect the dots the teacher forgot to fill in.

Lidia Rozmus carries with her a mystic sense of what makes up the words beauty and awe.

Dr. Bruce Ross opens his backpack of marbles all labeled and shaded in with playful, insightful English-tagged origami sea salt.

Curtis Dunlap gives the knowledge he collected while galloping his pen in the snow-fed puddles where haiku originated.

Zac Hegwood is open as a turbulent sky filled with vowels and verbs inserted into sharp haiku poems.

Yu Chang turns what he knows of wisdom into swirling clouds of freedom.

Juice Lee comes to us from a planet where the natives are known to grow haiku.

Sashie is known for sound...just the sound of haiku.

Dr. Randy Brooks is made of pure river, his mainstream talks to us with complete flow and ebb.

Sonia Sanchez talks to us from the place where the heart is rooted in ordinary pulses of love, insight, and the ownership of your own haiku.

OPPORTUNITY

Haiku: The Art of the Short Poem is made of language, fiber, and poetic nutrition. Share it with as many people as you can. Because we all breath the same breath ... Sonia calls haiku.

Cheers!

Tazuo Yamaguchi

Summer of 2008 @ Chico, California

Foreword

Haiku North America (HNA) is a biannual conference, one of the largest gatherings of haiku poets in the United States and Canada. Most of the film *Haiku: The Art of the Short Poem* was shot at the 9th HNA conference in Winston-Salem, North Carolina in the summer of 2007. This is the first full-length film on the subject of English language haiku which features many well-known poets who write haiku in English.

When Bob Moyer, Lenard D. Moore, and I were organizing HNA 2007, it was Lenard who suggested that we document the conference. Bob and I quickly agreed, and Bob suggested that we hire Tazuo Yamaguchi for the project. Tazuo is a poet, filmmaker and videographer who runs Poem Studios, a film company whose primary focus is creating state-of-the-art videos and films about performance poetry. Yamaguchi is a lifelong haiku poet as well. He is a two-time winner of national head-to-head haiku competitions and the official "gyoji" (Referee) host of national head-to-head haiku competitions. He agreed to document the conference and then quickly saw the opportunity to create the first ever documentary film about English language haiku. This film would give the general public a deeper understanding about this short poem which originated in Japan, as well as educate them on how it is still alive and accessible in the twenty-first century today.

The film features interviews with some of the most accomplished English language haiku poets of our time. The poets come from various backgrounds and have different perspectives and aesthetics. They express their passions, insights, and unique angles about haiku. It's especially moving to hear these poets describe their first encounter with Japanese haiku, how something in these poems flashed across oceans and centuries, affecting these poets profoundly, making them want to create such poems in their own language, from their own lives and times.

The film explores concepts that play a greater role in the North American haiku than in traditional Japanese haiku, such as the idea of the "haiku moment," the connection between Zen Buddhism and haiku, and the idea that it is the poet's responsibility to be original. As Sonia Sanchez says in the film, it's the poet's job ... not just to learn a form but transform the form. The idea of "transforming the form" is especially important to those who would bring haiku across the ocean from Japan. Transformation is inevitable if we bring haiku from one culture to another.

Some have said that the North American haiku scene began in earnest in the 1960s. Perhaps the best thing about *Haiku: The Art of the Short Poem* is that it gives us a panoramic view, a long look into the universe of North American haiku almost 50 years later... through the dedicated wisdom and creative playfulness of some of the finest scholars, historians, translators and living English language haiku practitioners on the planet today.

Thanks to all who shared in that experience! And a special thanks to Tazuo Yamaguchi for capturing this excitement and turning it into a documentary film that is the first of its kind.

Dave Russo
July 2008 @ Cary, North Carolina

A Young Haiku Reader's Introduction

If you are just getting acquainted with haiku, *Haiku: Art of the Short Poem* is a great crash course in haiku with its eye-popping look inside the contemporary English-language haiku community. While watching the video, I felt immersed into the lives of the haiku poets.

The English-language haiku writers are an active community not only producing work, but rapidly growing in size and variety. While solitude and loneliness are valued as aesthetics in both the Japanese and English traditions, this film shows that the poets agree with William J. Higginson when he asserts, "What is haiku for? Haiku is for sharing." Haiku is a social art. *Haiku: Art of the Short Poem* is Tazuo Yamaguchi's way of sharing the art of haiku. This film provides an open door to writers who have helped lay the foundation for English-language haiku traditions.

If you have been reading haiku anthologies, magazines and collections, this film will be a treat, as you finally put faces to the names of writers. Yamaguchi's film invites you to learn about each poet's experiences from the poets themselves—what drew them to haiku and what keeps them coming back, and what this literary art means to them. He invites you to consider their approaches and guidelines, but more importantly, he encourages you to not limit yourself with any single approach or definition. Also in this film, you will meet subcultures of poets within the English-language haiku community who are finding ways to create their own style for what they call haiku. As Dr. Randy Brooks told my classmates and me when teaching us haiku at Millikin University, what you put into it is what you get out of it. So keep at it, put yourself into it—your mind, your life experiences, the world around you—and you'll find the joy of the art of reading and writing haiku.

Most important of all, enjoy the gift of haiku given to you through this film. Yamaguchi has found a way to share not only his own journey and experience, but the life experience of the haiku community itself. I see this film as an invitation—to learn more about haiku, to find a new poet to follow up on, to become more involved, and to share one's own experiences through haiku with others, whether or not they're familiar with the art.

July 13, 2008 @ Blue Mound, Illinois
Aubrie Cox

Millikin University
Brooks Books Student Editor

This is our time, a modern time. It's where the haiku can smell of gasoline as opposed to flowers. It will smell of death quite often as opposed to a life that might be in a stream. It will tell of death of rivers as opposed to someone sitting on a bank fishing.

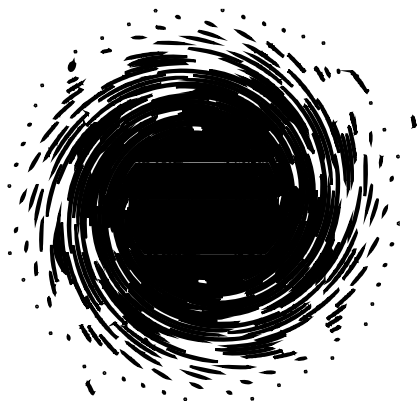
— Sonia Sanchez

absolutely the right poetic form for our times

— Jim Kacian

haiku makes us stay alive and breathe with that one breath

— Sonia Sanchez



It's the best free medicine in the world


— Roberta Beary



veteran's cemetery—
a wide expanse of lawn
beyond the graves

 A. C. Missias

late summer
black men spreading tar
on the side road

 Lenard D. Moore

I have gold beads in my throat
let me pull them out
show you in haiku

Fire hydrant
hides in the bus' shadow
from the gaze of the dog

putting a muffler
over your expression
will leave you exhausted

 Tazuo Yamaguchi

atop the Mayan temple
tourists
avoiding the sun

 Johnette Downing

applauding
the mime
in our mittens


Groundhog day
doesn't matter
what I see

 John Stevenson

as far as the eye can see
the smell
of upturned earth

 Charles Trumbull

as if it was spring
the green mold
on the cheese

 Garry Gay

rooster crowing
two old soldiers
at the bar

 Lee Gurga

A haiku is a window

— David Lanoue



The spring night—
in a dawn of cherry blossoms
it ended




Bashō
(W. J. Higginson translation)

sculpture garden
hercules penis
wins

 David Lanoue

family reunion
again explaining
what a haiku is

 Garry Gay

good haiku has that rippled effect

— David Lanoue


summer in the world
it floats on a lake
over the waves



Bashō

(W. J. Higginson translation)

moon dusk: another grasshopper hops on the wind

 Lenard D. Moore

trying the old pump a mouse pours out

 Lee Gurga

the pleasures of cranes
realized in the well of clouds
this first sunrise



Chiyo-ni

(W. J. Higginson translation)

winter moon
a river wind chips away
at the rocks



Chora

(W. J. Higginson translation)

got me
in a staring contest
this frog



Issa

(W. J. Higginson translation)

little snail
climb mount Fuji
slowly, slowly

little snail
inch by inch, climbs
mount Fuji



Issa

(D. Lanoue translation)

Snail, you climb
mount Fuji
Slowly



Issa

(Tazuo Yamaguchi adaptation)

Snail— you hate fast food



Tazuo Yamaguchi

walking alone ghost water down a dry creek

 Dave Russo

in slow motion ...
the great blue heron
stalks a frog

 Raffael de Gruttola

gigantic haiku
sees open skies
wide fields
and grains of tiny sand

 Juice Lee

third date
the slow drift of a row boat
in deep water

 Roberta Beary

Among morning-glories
the drip drip
of lingerie

 Alexis Rotella

xxx
am I
telling too much?

 Yu Chang

fireflies
beyond
the sarcasm

 John Stevenson

midday heat:
the staccato staccato
of a nail gun

 Lee Gurga


the score keeper
peeks out of the scoreboard
spring rain

 Alan Pizzarelli

class reunion
everybody loves
my wife

 John Stevenson

heat lightning—
fireflies cross the meadow
without a sound

 Jim Kacian

the old priest dines
his wine
just wine

 David Lanoue

if you have a good haiku it really means you're getting to another place, another level or enhancing your consciousness

— Bruce Ross



I learn about simplicity and how difficult it is to be simple, yet get that point across

— Terry Ann Carter

being alive and being able to capture it in a few words.
That's the true haiku tradition

— Randy Brooks

cold night
a crack in the angel
that reminds me of you



Peggy Willis Lyles

a night of change
the trees can't let go
of the wind




Jim Kacian

starlight pours
into the mouth
of wild roses



Dojo

25th anniversary . . .
she sits on the suitcase
to zip it shut

 Randy Brooks


in a smoky blues bar
your fingers slide
on the neck of my spine

 Juice Lee

in the stream
a shopping cart
fills with leaves

 Alan Pizzarelli


Lightning:
in the crack of a boulder
violets

 Alexis Rotella

starlight
on harp strings
christmas eve

 Peggy Willis Lyles

Old sunflower
its wrinkled face
seedless

 Garry Gay


spot of sunlight—
on a blade of grass the dragonfly
changes its grip

 Lee Gurga

Vacation cabin
all the doors close
by themselves

 Bob Moyer

official death count
excludes so called looters, shot
on sight of their skin

 Kalamu ya Salaam

I wish a poem could stop war
I wish a poem could stop global warming
but it doesn't
but it does contribute to people
changing their view of the world and
how they're connected to it
and that's what is important

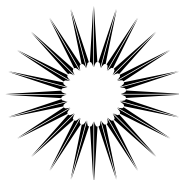
— Michael Rehling

the beauty of the butterfly is . . . it is like a haiku
that piercing image . . . then it disappears

—Sonia Sanchez

there is a difference between what we see
and what we think we see

— Bob Moyer



Homecoming
I chat with an old classmate
until the last quarter

 Lenard D. Moore

Sumo Haiku—
when content crushes
everything else . . .

 Juice Lee

Imagination
the strength you were given at birth
to break limits

 Tazuo Yamaguchi

utsutsuna no hito no mayoi ya nobe no cho

casting a spell
on the man . . .
meadow butterflies



Issa
(D. Lanoue translation)

Glass bottles hang
from the branches
yesterday's ghosts



Garry Gay

brightening
with every twirl
a yellow leaf




Bruce Ross

Oscar night
adjusting the cuffs
of my pajamas

 John Stevenson

river baptism
for those of us not sure
the rain starts

 Garry Gay

jampackedelevatoreverybuttonpushed

 John Stevenson

Things that go bump
in the night
your boat against
a dead baby's body

A son returns finds
four month old bones
wearing his missing mother's dress


✿ Kalamu ya Salaam



Idon'tseehowyoucan'tletyourculturalmake-upinfluenceyourwork

— Derrick Brown


Listen
to the pearl
it's lived a lifetime of friction

 Tazuo Yamaguchi


my daughter's eyes
when I refuse
the beggar

 Carlos Colón

River stones
worn smooth
I have no regrets

 Garry Gay


fly fishing
the thin, wind-blown line
of the spider

 Jim Kacian

first night
in the dark together
her parrot mumbling

 Dave Russo

Bus stop
he practices
pick up lines

 Terry Ann Carter

furuike ya kawazu tobikomu mizu no oto

old pond . . .
a frog leaps in
water's sound



Bashō
(W. J. Higginson translation)

furu hina ya garakuta tana no hinata-boko

the old doll
in the junk store window
sunning herself



Issa
(D. Lanoue translation)

kumo ori-ori
hito o yasumuru
tsukimi kana

clouds occasionally
make a fellow relax
moon-viewing!



Bashō
(W. J. Higginson translation)

my mouth and the river are not different . . . they're the same

— Sonia Sanchez



good poems and haiku should deliver the experience . . . period.

— Penny Harter

It's trying to get to moments, glimpses of greater things seen in everyday things

— A. C. Missias

Piano lessons
her braids out do
the metronome

 Peggy Willis Lyles

last piece
of a jigsaw puzzle
filling in the sky

 John Stevenson


nestled between folds
of the Sumo's belly
an origami crane

 Juice Lee

tea kettle whistle
she touches his knee
on the way to the stove

 Bob Moyer

nightfall
a heron's silhouette
lifts from the reeds

 John Barlow

morning fog
my father asks me
who i am

 Roberta Beary

don't follow in the footsteps
of those who came before,
seek what they sought



Bashō
(Juice Lee adaptation)



I looked up and there was this flowered book and it had on it
Japanese haiku
I reached all the way up and I opened it up
slid down onto the floor
and found me
and it's something to find yourself in a poem

— Sonia Sanchez

all grown up
and buying myself
a night light



John Stevenson

weightlifter
slowly lifting
the tea cup




Garry Gay

roofers next door
their shadows
work on my house




Johnette Downing


autumn twilight—
only the foam
of the waterfall

 Penny Harter


spring afternoon
I try another combination
on the shed lock

 Randy Brooks

A box
full of wishbones
unbroken

 Garry Gay

seasoned chef
his hair and beard
salt and pepper

 Jim Kacian

the piano hammers
barely moving . . .
night snow

 John Barlow

quivering heat
a wasp slips from the flower
hidden in the fig

 Peggy Willis Lyles

blizzard
the space between us
in the king size bed

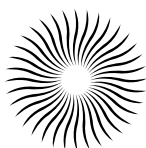
 Roberta Beary

all night
the sound of your breathing
the autumn wind

 Penny Harter

A whole universe in its finite shape

— Penny Harter



kusa-bana wo yokete suwaru ya kachi sumo

avoiding the wildflowers

he squats . . .

sumo champion



Issa


(D. Lanoue translation)

Blues Haiku


Is there a rent sign
on my butt? You got no
territorial rights here

 Sonia Sanchez

Appalachian wedding
the fiddle player slides
into a love song

 Curtis Dunlap

Hawk couldn't pick it up
Eagle dropped it
then there was . . . The Crane

 Tazuo Yamaguchi

come windless invader
I am a carnival of stars
a poem of blood

I think if I catch your breath
and take it inside me
you will stay


 Sonia Sanchez

the quick the quick
the quicksilver the quicksilver
flick of a fish
distant thunder



John Barlow

speaking directly from the heart
bypasses
any major surgery

 Tazuo Yamaguchi

backstage at the theatre
ordering everyone around
the puppeteer



Alan Pizzarelli

custody hearing
seeing his arms cross
I uncross mine



Roberta Beary

morning birdsong
light filters down
to the boy's prism



Lee Gurga

soaking up the moon the snail



Alexis Rotella

the village child
builds it with her hands . . .
Snow Mountain



Issa
(D. Lanoue translation)

twilight mist:
the sparrow on the barbed wire
shifts his head

 Lenard D. Moore

reading the poems
of a lost friend—
summer rain

 A.C. Missias


sleeping bats—
an echo suggests
the depth of the cave

 Peggy Willis Lyles

the sun coming up
five eggs
in the iron skillet

 James Tipton

grandmother never spoke
english
after Hiroshima

 Tazuo Yamaguchi

warm rain on the pond
my thoughts rise
with the coy



Michael Rehling

A sliver of moon
slices through the dark bedroom
landing on my bed



Bob Moyer

thrum of rain
night sheep
shift in a field



John Barlow


morning after
his cold keys hanging
from the door

 John Stevenson

wind warm—
limbs creak
in aging bones

 sashie

company coming
Uri Geller unbends
the spoons

 Carlos Colón

An old woman with bread
waves the geese down
from the sky

 Alexis Rotella

spring morning—
a goose feather floats
in the quiet room

 Bruce Ross


dandelions
old ladies
under hairdryers

 Johnette Downing

good morning kiss
wingbeats
of the hummingbird

 Peggy Willis Lyles


swatting a fly
and a blooming wildflower

 Issa
(D. Lanoue translation)

taking my glasses
the optician disappears
into the wall paper

 Carlos Colón

two lines in the water
not a word
between father and son

 Randy Brooks

Your full name in my mouth
is a prayer answered
before it leaves my lips

 Derrick Brown

my son noticing
the attention i pay
to butterflies

 John Stevenson

summer rain
cement chalk art
becomes watercolors



Tazuo Yamaguchi

beaten to death
for candy
Piñata



Johnette Downing

splinters of steel
on cracks of battered land
even in death nature shines




Zac Hegwood

blind man
in the strip club
she holds his hand

 David Lanoue


old woman
waiting for shadows
to consume her

 Garry Gay

granddaughter wiggles and flops
in my hands
hooked—I can't throw this one back

 Bob Moyer


zen concert
an air guitar—slightly
out of tune

 Carlos Colón

dirt road moon
frogs we gigged
heavy in the bag

 Dave Russo

bridge graffiti
the stranger next to me
his tattooed neck

 Terry Ann Carter

dusk in the scrap yard
a pile of rusty bridge beams
holds the days heat

 Dave Russo

When you learn the rules then you can bend them or break
them into what works for you

— Derrick Brown


dusk on the playground
back and forth on the swing
her made up song

 Dave Russo

a lost dog sign
nailed deep
into the oak

 David Lanoue

news of the war
drifts from the radio
smell of coal fire

 Dave Russo


in the murder capitol
one eye
on the moon

 David Lanoue


after the pigeon fight
one white feather
in the wind

 David Lanoue

camera obscura
clouds across
her bare shoulders

 Dave Russo

in the walled graveyard
knee deep in day lilies
summer tourists

 Dave Russo


christians
at the Mardi Gras
a cross on wheels

 David Lanoue


someone else
couldn't sleep
the warm toilet seat

 David Lanoue

claw hammer banjo
a veteran plants his cane
to dane

 Dave Russo

sound of the river
smoothing these boulders
the wind takes it

 Dave Russo


picking my teeth
reliving
lunch

 David Lanoue

afternoon nap
our bare bottoms
kiss

 David Lanoue

early morning snow
a janitor shaves
at the barbershop sink

 Dave Russo

all through the meeting
your calm face by the window
bright darkening trees

 Dave Russo


three days later
still the strippers
glitter

 David Lanoue

sneaking a pee
quartz among the roots
of the toppled pine

 Dave Russo

sweaty flea market
a pit bull nuzzles
the finger puppets

 Dave Russo

kids throwing rocks
I play grown up
sternly

 David Lanoue

form will not deform you, but it will certainly show you what
free verse truly is . . .

— Sonia Sanchez

running
all the red lights—
funeral procession

 Carlos Colón

each waiting
for the other's silence
April birdsong

 Lee Gurga

I always loved
her hands, shingles
keeping the rain out

 Tazuo Yamaguchi

cracked glass
over the photo
her lips parting to speak

 Randy Brooks

when I say haiku is poetry it's becoming more accepted and
perhaps a little attractive as mainstream poetry

— Penny Harter

Everybody is capable of writing haiku

— Roberta Beary


Just to set them free
she buys ladybugs
from the hardware store

 Garry Gay

evening star
almost within
the moon's half curve

 William J. Higginson

city morning
a crane lifts its shadow
up the wall

 Jim Kacian

morning twilight
fine powder on the mirror
where the moth was

 Peggy Willis Lyles

maybe what we are writing is not exactly the same thing Bashō, Buson or Shiki were writing, but I think it is a very worthy poem and it certainly captures the essence of what they were writing

— Charles Trumbull

I make connections with people through the haiku

— Derrick Brown

father's day
teeth missing
from the pocket comb

 Roberta Beary

meteor showers
clean the stain of city smog
from her eyes

 Tazuo Yamaguchi

Biographical Notes

John Barlow's haiku and tanka have been translated into several languages and published extensively worldwide, receiving awards in the United Kingdom, United States, Australia, New Zealand, and Japan. His collections include *Waiting for the Seventh Wave* (haiku; 2006), *Snow About To Fall* (tanka; 2006), and *Wing Beats: British Birds in Haiku* (2008), written and compiled with Matthew Paul. He edited the haiku magazine *Snapshots* from 1998–2006, and *Tangled Hair*, the first journal dedicated solely to English-language tanka to be published outside the US, from 1999–2006. He is also the editor of *The Haiku Calendar*, which has appeared annually since 2000, and co-editor, with Martin Lucas, of *The New Haiku* (2002). He lives in the northwest of England, a short walk from the sea.

Matsuo Bashō (1644–1694) was the most famous poet of the Edo period in Japan. During his lifetime, Bashō was recognized for his works in the collaborative haikai no renga form; today, after centuries of commentary, he is recognized as a master of brief and clear haiku. His poetry is internationally renowned, and within Japan many of his poems are reproduced on monuments and traditional sites. Bashō was introduced to poetry at a young age, and after integrating himself into the intellectual scene of Edo he quickly became well known throughout Japan. He made a living as a teacher, but renounced the social, urban life of the literary circles and was inclined to wander throughout the country, heading west, east, and far into the northern wilderness to gain inspiration for his writing and haiku. His poems are influenced by his firsthand experience of the world around him, often encapsulating the feeling of a scene in a few simple elements. [From < http://en.wikipedia.org/wiki/Matsuo_Basho > July 13, 2008.]

Roberta Beary grew up in New York City and now lives near Washington, DC. In the early 1990s she lived in Tokyo for 5 years, where she began to study and write haiku. She has since won numerous international haiku awards, including 1st prize in the Haiku International, Kusamakura, Penumbra, Tokutomi and Brady contests. In 2006 Roberta and Ellen Compton edited *Fish in Love*, the Haiku Society of America's Members' Anthology, and she is currently on the editorial staff of *The Red Moon Anthology*. A member of the Towpath Haiku Group, her own haiku appear in *A New Resonance 2: Emerging Voices in English-Language Haiku* (Red Moon Press, 2001). In 2008 her haiku collection, *The Unworn Necklace* (Snapshot Press, 2007) won the William Carlos Williams Finalist Award from the Poetry Society of America.

Tara Betts is a graduate of the New England College MFA Program in Poetry and Cave Canem. Tara's haiku have appeared in *Erotic Haiku*, *Taboo Haiku*, *Fingernails Across a Chalkboard* and *Valley Voices*. Her work has also been published in *Callaloo*, *Essence* and *Obsidian III*. She lives, teaches and performs in New York City.

Randy Brooks, Ph.D, serves as Dean of the College of Arts & Sciences at Millikin University, where he also teaches courses on the global haiku tradition. He and his wife, Shirley Brooks, have been co-editors and publishers of *Brooks Books* for many years and currently are editors of *Mayfly* magazine. Brooks is also web editor for *Modern Haiku* magazine and Electronic Media Officer for the Haiku Society of America. His selected haiku, *School's Out*, was published by Press Here (Foster City, California) in 1999.

Derrick Weston Brown holds an MFA in Creative Writing from American University. His work has appeared in *Warland*, *DrumVoices*, *Beltway Poetry Quarterly* and Howard University's *Amistad*. His work has also appeared in the anthologies: *When Words Become Flesh* (Mwaza Publications), *Taboo Haiku* (Avisson Press), and *Gathering Ground: A Reader Celebrating Cave Canem's First Decade* (University Of Michigan Press). In 2006 he released his first chapbook of poetry, *The Unscene*.

Terry Ann Carter is the Ottawa coordinator for Learning Through The Arts. Her first book *Waiting for Julia* was published by Third Eye Press, London, Ont., 1999. Carter has won several international awards and participated in the Basho Festival, Ueno, Japan (2004). She presented papers on the life of Chiyo-ni (17th Century Woman Haiku Master) at conferences in Kingston and Montreal and participated in the Montreal Zen Festival (McGill University) where she gave haiku readings and small book workshops. Carter serves the League of Canadian Poets as Education Chair and Haiku Canada as Vice President.

Chiyo-ni (Kaga no Chiyo) (1703-1775) was a Japanese poet of the Edo period, widely regarded as one of the greatest female haiku poets. Born in Matto, Kaga Province (now Hakusan, Ishikawa Prefecture) as a daughter of a picture framer, she began writing haiku poetry age 7. At age 12, she became the disciple of the great poet Matsuo Bashō, and by the age of 17, she had become very popular all over Japan for her poetry. Her poems, although mostly dealing with nature, work for a unity of nature with humanity. Her own life was that of the haikai poets who made their lives and the world they lived in one with themselves. [From <<http://en.wikipedia.org/wiki/Chiyo-ni>> July 13, 2008.]

Miura Chora (1729-1780), born in Shima province, traveled throughout the country composing poems. He was a friend of Yosa Buson and helped lead the haiku revival movement of the eighteenth century [From *Classic Haiku: A Master's Selection* edited and translated by Yuzuru Miura.] R. H. Blyth notes, "Ryōto had set up the Ise School, followed by Otsuya and others, but gradually it became worldly. Chora brought it back to the poetry and simplicity of Bashō." *The History of Haiku*, Volume 1, Tokyo: Hokuseido Press, 1963, page 319.

Carlos Colón writes haiku and renku. He has published two chapbooks of haiku and two renku collections including *Circling Bats: A Concrete Renga* with Raffael de Gruttola and *Sassy: A Collection of Linked Poems* with Alexis Rotella. He was editor of the 2001 Haiku Society of America members' anthology.

Johnette Downing is an author and award-winning singer, songwriter and musician performing original music with Louisiana spice for children internationally. Downing has garnered awards including five Parents' Choice Awards, two Parent's Guide To Children's Media Awards, four National Parenting Publications Awards, three iParenting Media Awards, a Family Choice Award, a Family Review Center Award and an Imagination Award. In addition to her work as a performer, Downing is an author and poet. Co-founder of the New Orleans Haiku Society, Johnette's haiku have appeared in numerous haiku journals, anthologies and books. Downing is listed on the Southern Artistry Registry, Louisiana Artist Roster and the Louisiana Touring Directory.

Curtis Dunlap lives near the confluence of the Mayo and Dan rivers in Mayodan, North Carolina. He has been published in a variety of anthologies and journals including *Frogpond*, *The Heron's Nest*, *Magna poets*, *Modern Haiku*, *A New Resonance 5: Emerging Voices in English-Language Haiku*, *Simply Haiku*, *big sky: The Red Moon Anthology of English-Language Haiku*, *red lights*, *Ribbons*, and *Valley Voices*. He publishes the "three questions" series featuring contemporary haiku poets at <<http://tobaccoroadpoet.com>>.

Donna Foulke is an Alaska Native artist originally from Juneau now living in Northern Virginia. She is a haiku poet, photographer, collage artist, filmmaker, and illustrator, and works for the U.S. Geological Survey as a graphic artist and Web designer. In 2000, she was awarded the Alaska Native Writer's Award for Literature from the University of Alaska for her poetry. At HNA 2007, Donna presented "A Walk on the Path of Our Ancestors: American Indian and Alaska Native Interpretations of the Japanese Haiku."

Garry Gay founded the Haiku North America conference in 1991. A professional photographer, he has been writing haiku over the past 30 years. As a co-founder of the Haiku Poets of Northern California, he organized the Two Autumns readings series. In 1991 he was elected as president of the Haiku Society of America, and in 1996 he co-founded the American Haiku Archives in Sacramento, California. He is the author and photographer of *Silent Garden*, *Wings of Moonlight*, *River Stones* and *Along The Way*.

Richard Gilbert, Ph.D, is an Associate Professor, Department of British and American Language and Literature, at Kumamoto University. In 1997, Richard moved to Japan to pursue Japanese haiku research. His interviews with gendai haijin (contemporary-haiku poets) now living in Japan are collected on the new Web site Gendai Haiku. In 2006, Richard was awarded a two year grant from MEXT (the Japanese Ministry of Education, Culture, Sports, Science and Technology) for research on modern Japanese Haiku.

Raffael de Gruttola has two books of poetry published: *Where Ashes Float* (1980) and *Flamenco Song* (1983). His first book of haiku, *Recycle*, was published in 1989. A book of haiga, *Echoes in Sand*, was published in 2001 with images provided by Wilfred Croteau. He is a past president and treasurer of the Haiku Society of America and its first Northeast Regional Coordinator. He was a founding member of the Boston Haiku Society in 1987. He is a founding member of two renku groups, The Metro West Renku Association and the Immature Green Heron, both of which meet on a regular basis.

Lee Gurga was born and raised in Chicago, Illinois. He is a past president of the Haiku Society of America and a former editor of *Modern Haiku*. His books *In and Out of Fog* and *Fresh Scent* were both awarded the first prize in the Haiku Society of America Merit Book Awards. He was awarded an Illinois Arts Council Poetry Fellowship in 1998 for his work in haiku. He lives with his family in rural Lincoln, Illinois.

Penny Harter's poetry collections include *Along River Road*, *Buried in the Sky*, and *Lizard Light: Poems From the Earth*. Her haiku appear in *The Haiku Anthology* (Norton, 1999), *Global Haiku* (Mosaic Press, 2000) and *The Unswept Path: Contemporary American Haiku* (White Pine Press, 2005). She has won fellowships and awards from the New Jersey State Council on the Arts, the Dodge Foundation, and the Poetry Society of America, and the William O. Douglas Nature Writing Award. She is a poet-in-residence for the New Jersey State Council on the Arts.

Zac Hegwood is a musician, lyricist, and poetry slammer from North Carolina.

William J. Higginson has been a driving force in North American and world haiku since the publication of his first translations from the Japanese in 1968. In the 1970s, he edited *Haiku Magazine* and started his own press, putting out books by Allen Ginsberg, Elizabeth Searle Lamb, Japanese haiku masters, and others. His book *Haiku Handbook* became a standard work in the field, and his books *The Haiku Seasons* and *Haiku World* were landmarks in global haiku. A new book, *Butterfly Dreams*, pairs his translations of classic Japanese haiku with nature photographs by Michael Lustbader.

Issa was born in the little village of Kashiwabara in the mountains of Japan's Shinano Province on the fifth day of Fifth Month, 1763: June 15 on the Western calendar. He died in the same village on the 19th of Eleventh Month in the old Japanese calendar year that corresponds to 1827: the equivalent of January 5, 1828 on the Western calendar. In the long time between these dates he learned the art of haiku (then called haikai) and wandered the length and breadth of Japan, writing everywhere he went. Though his real name was Kobayashi Yatarō, he chose Issa (Cup-of-Tea) as his haiku name. He called himself "Shinano Province's Chief Beggar" and "Priest Cup-of-Tea of Haiku Temple." A devout follower of the

Jōdoshinshū sect, he imbued his work with Buddhist themes: sin, grace, trusting in Amida Buddha, reincarnation, transience, compassion, and the joyful celebration of the ordinary. [From <<http://haikuguy.com/issa/aboutissa.html>> July 13, 2008.]

Jim Kacian is the founder and publisher of Red Moon Press, author of a dozen books and was the editor of Frogpond for several years.

David G. Lanoue, Ph.D, is a professor of English at Xavier University in New Orleans and a translator of Japanese haiku. His website, The Haiku of Kobayashi Issa, presents over 7,000 of Issa's haiku in English translation with commentary. His first book, Issa: Cup-of-Tea Poems, came out in 1991. He has since published two "haiku novels": Haiku Guy and Laughing Buddha (Red Moon Press), and a critical book, Pure Land Haiku: The Art of Priest Issa (Buddhist Books International, 2004).

Peggy Willis Lyles lives with her husband in Tucker, Georgia. She was Poetry Editor of a regional magazine Georgia Journal from 1980-85. For more than 20 years her haiku have been widely published in the US and abroad. Her work is included in many leading haiku anthologies. A book of her selected haiku, To Hear the Rain, was published by Brooks Books in 2002. She is currently an editor for Heron's Nest.

A.C. Missias was the editor of Acorn and past co-editor of the Red Moon Anthology. Over the last decade she has placed in haiku competitions (and judged others), led workshops, and written articles on haiku.

Lenard D. Moore is the Executive Chairman of the North Carolina Haiku Society and the President of the Haiku Society of America. He is the first Southerner and the first African American to be elected as President of the HSA. Lenard is the haiku editor for Simply Haiku, and he is the founder of the Carolina African American Writers' Collective (CAAWC). He recently won the Sam Ragan Fine Arts Award for his contribution to the fine arts of North Carolina. He teaches English, creative writing, and journalism at Mount Olive College. Moore has been writing and publishing haiku for 25 years.

Robert Moyer has been writing and performing haiku since 1999, when he won the Head to Head Haiku Championship at A Gathering of Poets. His work has been published in Frogpond, Modern Haiku, Bottle Rockets, Acorn, and other journals. He is the director of Shakespeare Lives!, a professional development program for teachers based at Shakespeare's Globe Theater in London. He is also slam master of the Winston-Salem Poetry slam. Bob was one of the local organizers for Haiku North America 2007.

Alan Pizzarelli learned the fundamentals of writing poetry from Louis Ginsberg (father of Allen Ginsberg), and in the early 1970s he studied haiku from Professor Harold G. Henderson, author of An Introduction to Haiku (Doubleday) and Haiku in English (Charles Tuttle). He has been much publicized as a pioneer of English-language senryu. He has published 12 collections of haiku and senryu including The Flea Circus (Islet Books, 1989), City Beat (Islet Books, 1991), Senryu Magazine (River Willow, 2001), and The Windswept Corner (Bottle Rockets Press, 2005).

Michael Rehling lives in Michigan where he is an avid photographer and birder, and sometimes even turns a word of poetry. He runs www.haikuhut.com, and enjoys hanging out around the tops of mountains, and tramping through riverbeds.

Bruce Ross, Ph.D, is editor of Haiku Moment, An Anthology of Contemporary North American Haiku (Tuttle, 1993), Journey to the Interior, American Versions of Haibun (Tuttle, 1998), and co-editor of the annual Contemporary Haibun (Red Moon Press).

Alexis Rotella lives in Arnold, Maryland where she is a practitioner of Oriental Medicine. She is also an ordained interfaith minister and a member of the Church of What's Happening Now. She served as President of the Haiku Society of America (Japan House) in 1984 and edited *Frogpond*, *Brussels Sprout* and *The Persimmon Tree*. Her haiku, senryu and tanka have won many awards and international recognition.

Lidia Rozmus was born in Poland. She studied at the Jagiellonian University in Krakow, earning a master's degree in the history of art. Living in United States since 1980, she works as a graphic designer, paints sumi-e and oils, and writes haiku. Her paintings and haiku have been exhibited and published in the US, Japan and Poland. She has written and designed three portfolio-style books of haiku, haibun and haiga: *Twenty views from Mole Hill* (1999), *My Journey* (2004) and *Hailstones: Haiku by Taneda Santoka* (2006).

Dave Russo's haiku have appeared in *Frogpond*, *Modern Haiku*, *Acorn*, and other journals. He is included in *Big Sky: The Red Moon Anthology 2006* (Red Moon Press, 2007) and in *A New Resonance 5*. Russo is the webmaster for Haiku North America, the North Carolina Haiku Society, and Red Moon Press. He is the first HNA Head to Head Haiku champion.

Kalamuya Salaam is founder of the Neo-Griot Workshop, a Black writers workshop focusing on text, recordings and videos; director of Listen to the People, New Orleans oral history project; moderator of e-Drum, a listserv for Black writers; and co-moderator, with his son Mtume, of Breath of Life, a Black music website. Salaam is also the digital video instructor and the co-director of Students at the Center, a writing-based program in the New Orleans public schools system. His latest book is the anthology *360-degrees A Revolution of Black Poets* (Black Words Press). Salaam's latest spoken word cd is *My Story, My Song*. His latest movie is *Baby Love* (75-minute drama). Translated into six languages, Salaam's haiku have been published internationally in anthologies and a variety of journals.

Sonia Sanchez is the author of more than a dozen books of poetry, including *Homegirls & Handgrenades* (1984), which won an American Book Award from the Before Columbus Foundation. Among the many honors she has received are the Community Service Award from the National Black Caucus of State Legislators, the Lucretia Mott Award, the Outstanding Arts Award from the Pennsylvania Coalition of 100 Black Women, the Peace and Freedom Award from Women International League for Peace and Freedom (WILPF), the Pennsylvania Governor's Award for Excellence in the Humanities, a National Endowment for the Arts Award, and a Pew Fellowship in the Arts. In 2001, Sanchez received the Robert Frost medal in poetry, one of the highest honors awarded to a nationally recognized poet. She has lectured at more than five hundred universities and colleges in the United States and traveled extensively, reading her poetry in Africa, Cuba, England, the Caribbean, Australia, Nicaragua, the People's Republic of China, Norway, and Canada. She was the first Presidential Fellow at Temple University, where she began teaching in 1977, and held the Laura Carnell Chair in English there until her retirement in 1999.

John Stevenson is a former president of the Haiku Society of America and former editor of the HSA journal, *Frogpond*, one of the oldest and most widely circulated journals of English-language haiku. He is currently managing editor of *Heron's Nest*. His poems have won awards in innumerable haiku competitions. He is co-founder of the Rt. 9 Haiku Group, which has created the *Upstate Dim Sum* journal and website. Born and raised in Ithaca, NY, he now lives in Nassau, NY.

James Tipton lives in Fruita, Colorado where he keeps bees and writes poems. His work is widely published, including credits in *The Nation*, *South Dakota Review*, *Southern Humanities Review*, *The Greensboro Review*, *Esquire*, *Field*, and *American Literary Review*. He is also included in various anthologies and other works, most recently *Haiku: A Poet's Guide*, edited by Lee Gurga (Modern Haiku Press, 2003) and *Erotic Haiku*, edited by Hiroaki Sato (IBC, 2004). His most recent collection of poems, *Letters from a Stranger*, with a foreword by Isabel Allende (Conundrum Press, 1998), won the 1999 Colorado Book Award in Poetry.

Charles Trumbull has served as newsletter editor and president of the Haiku Society of America, a founder of Chi-ku, the Chicago-area haiku club, an organizer of Haiku North America 2001 (Chicago), and proprietor of Deep North Press, a publisher of haiku books with 14 titles in print. Since March 2006 he has been editor of *Modern Haiku*, the oldest haiku journal outside Japan.

Tazuo Yamaguchi has earned a national reputation as a poet, touring performer, and filmmaker for over a full decade through his solo tours, his films, his long list of collaborations with some of the nation's finest poets and artists, two national head-to-head haiku championships (1996 & 2004), and his "provocative" poetry workouts and workshops that guide the voices of youth to the elders. Yamaguchi is a master storyteller, poet and spoken word craftsman with a deep heritage in Shigin Poetry (poet, chanter, and storytellers of the royal court of Japan.) He is the creator of the first film ever made about English-language haiku entitled *Haiku: The Art of The Short Poem* and author of *Bishiki* a book of haiku rituals, poems, and insights put out by The Wordsmith Press @ myspace.com/PoemStudios



I think of haiku being kind of starfish...there isn't a box that is what is haiku...
there is just different traditions . . .

— A. C. Missias

if you start thinking in the form and you start acting in the form
and you're good at it, you start to notice what's going on...and it becomes a
part of the way you express yourself

— Jim Kacian



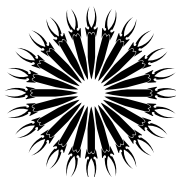
What is haiku for?
it's for sharing

— William J. Higginson



It's the ultimate short journal of your life

— Michael Rehling



HAiKU

THE ART OF THE SHORT POEM

A FILM BY TAZUO YAMAGUCHI

Haiku: The Art of the Short Poem is my gift to the people of the world—to anyone who has even the tiniest curiosity of interest to enter the universe of an ancient, but present-day haiku amusement park.

This film is a modern textbook speaking with a multimedia tongue telling the tale of this short poem.

— Tazuo Yamaguchi

The film features interviews with some of the most accomplished English language haiku poets of our time. The poets come from various backgrounds and have different perspectives and aesthetics. They express their passions, insights, and unique angles about haiku.

— Dave Russo
(HNA head to head haiku champion)

haiku makes us stay alive and breathe with that one breath

— Sonia Sanchez

If you are just getting acquainted with haiku, Haiku: Art of the Short Poem is a great crash course in haiku with its eye-popping look inside the contemporary English-language haiku community.

— Aubrie Cox
(Brooks Books Student Editor)



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