

HNA Crosscurrents Conference 2009 Presenters, topic titles, topic synopsis, and presenter bios

Nick Avis

Crosscurrents from Newfoundland and Labrador: Haiku and Mainstream Poetry

For 20 years I was a principal organizer of the March Hare Poetry Festival, in its time the largest poetry festival in eastern Canada. My talk will be a subjective/objective look at how haiku poetry is currently viewed by mainstream poets, mostly from Canada and Ireland, and their experiments with haiku and its related forms.

Nick lives in Newfoundland where he practices law. His poetry has been published nationally and internationally for 30 years and in 1994 his chapbook *footprints* won a Haiku Society of America merit book award. He was president of Haiku Canada for 6 years and for 20 years he was a principal organizer of the March Hare Poetry Festival, which was the largest poetry festival in eastern Canada.

John Barlow

Modern Haiku Poets

An inaugural reading from the Modern Haiku Poets series of anthologies, published by Snapshot Press, celebrating the work of poets who have dedicated a significant proportion of their writing lives to haiku. Presented by series editor John Barlow, these generous readings feature many of our best-loved and well-known haiku voices.

Presenters: John Barlow, Lee Gurga, Penny Harter, John Stevenson, George Swede, et al.

John is series editor of the Modern Haiku Poets volumes. His latest book, [*Wing Beats: British Birds in Haiku*](#), was published by Snapshot Press in 2008, while works he has edited have been honoured by the Haiku Society of America (on four occasions) and the Poetry Society of America.

John Barlow and Matthew Paul

Haiku from the Field: a nature haiku workshop

An experiential ‘field’ session. A workshop addressing the writing of haiku born from direct observation of nature in what is now a largely man-made environment. Particular focus will be given as to how such haiku can accurately convey the essence of fauna and flora whilst transcending an apparent *shasei* (sketching from life) approach.

Micheline Beaudry & Mike Montreuil

L'américanité des haïkistes canadiens-français/The American Identity of French-Canadian Haiku Poets (presentation will be bilingual: in French and in English)

Présentation de l'évolution du haïku canadien français dans le XXe siècle. Surtout la période à partir de 1970 avec les influences de la beat et de Kérouac. Le haïku évolue comme les chansons et les romans canadiens français. Quelques haïkus de André Duhaime et d'autres haïkistes. Le canadien français et sa vie américaine.

Here we present the evolution of French-Canadian haiku starting from 1970, when the influence of the “Beats” was still being felt. During this time, French-Canadian haiku

evolved along with the songs and novels of French Canada, leading towards a more “American” style of haiku.

Née à Montréal, Micheline Beaudry vit à Boucherville (Québec). Elle s’adonne à la littérature, autant essai, poésie, nouvelles et récits. Les arts asiatiques, en particulier japonais exercent une influence sur son écriture. Elle pratique le haïku et son recueil *Les couleurs du vent* illustre le côté asiatique de sa pensée. En 2008, elle reçoit un Honorable Mention dans le concours Mainichi.

Born in Montreal, Micheline Beaudry lives in Boucherville, Quebec. She is a writer of essays, prose and poetry. Her haiku collection “*Les couleurs du vent*” illustrates the influence that the Japanese arts have on her writing. In 1998 she received an Honorable Mention in the Mainichi Haiku contest.

Mike was born and raised in a small bilingual town in Northern Ontario. He currently lives in Ottawa, Ontario. His haiku, tanka and haibun have been published in both French and English, on both sides of the Atlantic. His haibun chapbook “*Last Away Tournament*” has just been published by Bondi Studios.

Rick Black

Reading Michael McClintock’s Sketches From the San Joaquin

Turtle Light Press Haiku Chapbook Competition winner 2008

Rick, a book artist and award-winning haiku poet, is the founder of Turtle Light Press, a small, independent press that specializes in haiku, poetry, Americana and Judaica. He has worked as a professional journalist for more than 20 years, including a three year stint in the Jerusalem bureau of *The New York Times*. He is a member of the Center for Book Arts in New York City.

John Brandi (US) Keynote Speaker

John has written more than 36 books of poetry, essays, haiku. His poet-painter-traveler practice harkens to 8th century Chinese master, Wang Wei. Journeys have carried him to Southeast Asia, India, Himalayas, Mexico and Indonesia.

David Burleigh

The Contours of Contemporary Haiku.

David was born in 1950 and grew up in Northern Ireland. He spent several years in London before going to Japan. He has lived in Tokyo since 1978, and now teaches at Ferris University in Yokohama. He has been variously involved in haiku since the 1980s, writing, reviewing, selecting, and doing collaborative translation. His own short collections are *Winter Sunlight*, *A Wandering Fly*, *Octopus Dreams* and *RC*.

Margaret Chula

Scents and Sensitivity: A Haibun Workshop.

When asked what his single sensual image of Japan was, translator Edward Seidensticker replied, “The smell of mildew.” In this workshop, we will discover firsthand how smell

can stir up the eddies of memory, creating crosscurrents of prose and haiku (narrative and revelation) that we will unify into a haibun.

Margaret Chula taught creative writing at universities in Kyoto for twelve years. She has produced multi-media performances for past HNA conferences and taught workshops at universities, arts organizations and Zen centers. Her six poetry collections include *Shadow Lines*, linked haibun with Rich Youmans, which received an Haiku Society of America Book Award.

Claudia Coutu Radmore

Crosscurrents / Interpretations

Haiku Canada poets were asked to submit haiku on various interpretations of the theme of crosscurrents. In a blind selection process, 32 haiku by 21 poets fell into six categories. In this presentation, Claudia Coutu Radmore will discuss her works, and several of the paintings will be further interpreted by an actor, a musician, and with taped sound.

Claudia Coutu Radmore writes prose, lyric poetry and Japanese-form poetry. Co-editor of the Plattsburgh *International Haiku Conference Anthology 2008*, and new editor of *The Haiku Canada Anthology*, past consulting editor of *Raw Nervz*, she helps select tanka for *Gusts*, the Canadian tanka magazine. Claudia has a Bachelor of Fine Arts degree.

Jerome Cushman

Haiku in Performance with the Rochester Area Haiku Group

Members of the Rochester Area Haiku Group will share their original haiku in a 35-40 minute staged performance. Using stage techniques including movement and vocal explorations they will explore ways of presenting haiku as a theatrical experience for an audience. RAHG has been sharing their haiku at a variety of venues in the area since 2004. Monthly meetings which including workshops and educational presentations have attracted an average of 10 members.

Jerome Cushman was introduced to haiku in 1963 as a high school English and Speech teacher in Wisconsin. He used "American Haiku" the first Eng. language haiku magazine as a resource for exploring haiku both as literature and self expression. He began teaching and directing theatre on the college level in 1968. In he joined the theatre staff at the National Technical Institute for the Deaf at the Rochester Institute of Technology in 1974. Deaf students had used haiku in American Sign Language as performance events. Haiku continued to be examined and explored in the classroom and in performance. In 2000 Cushman established a haiku contest for students at NTID and Tsukuba College of Technology in Japan. The Nippon Foundation of Japan sponsored the contests and student cultural exchanges. This allowed him to go to Japan six times to present papers and take students over to do presentations and share in the Japanese culture.

Dr. (Ms.) Shashi Angelee Deodhar

Crosscurrents of Love in traditional Japanese Poetry

This presentation will deal with the crosscurrents of love poetry from the Man'yōshū and the Kokinshū .

An ophthalmologist by profession, with a keen interest in promoting international understanding through haiku, Dr. Deodhar, a haiku poet and haiga artist has presented papers at several international haiku conferences, worldwide apart from the HNA 2001 in Boston and HNA 2003 in New York.

Patricia Donegan

Pausing for Peace

Patricia is a haiku poet and former Fulbright scholar in Japan, *Chiyoni - Woman Haiku Master* with Ishibashi Yoshie) Tuttle Publishing, US (Sep 1998); and *Haiku Mind: 108 Poems to Cultivate Awareness and Open Your Heart*, Shambhala Publications, 2008.

Claire Dufresne

A Haiku Kamishibai

A theatrical performance in which I unveil my Haiku Kamishibai in traditional storyteller fashion, in which I follow the performance with a discussion of the Kamishibai tradition. To commemorate HNA 2009, I am undertaking a new work based on the conference theme “Cross Currents.” integrating three different modes of artistic expression: poetry, painting and sound merging from tradition to modernity. Inspired by the Japanese art of Kamishibai, my limited edition object book will take the form of a small haiku theatre, a box used by storytellers travelling by bicycle from village to village.

Claire Dufresne is a professional artist living in Montreal. Over the past few years she has created a series of artists' books incorporating haiku. Several editions are housed at the Library and Archives Canada, in Ottawa.

Judson Evans

Microcosm/Macrocosm: Haiku/Haibun

The presentation provides the audience with some definitions for understanding the nature of haibun and some reflections on the dynamic relation of the haiku to the haiku prose in the haibun, with several contemporary examples. This opening leads to a hands on approach to generating haibun by taking up the question: What comes first the haiku or the prose? I hope to look at both options with some practical starting points for writing haibun. I will develop my microcosm/ macrocosm metaphor in discussing the process of writing haibun from my own experience and through reference to the work of other contemporary haibun poets.

Judson Evans, Director of Liberal Arts at The Boston Conservatory, has been a member of The Boston Haiku Society for 15 years and published haiku regularly in journals (one of his haiku appeared in Cor van den Heuvel's Haiku Anthology, 2nd edition). He has focused on haibun for the past 10 years. Two of his haibun were published in *Journey to the Interior: American Versions of Haibun* (1998.) Judson's first haibun chapbook, *Mortal Coil* (Leap Press) appeared in 2005. Recently, he was chosen by John Yau as an “emerging poet” for the Association of American Poets, and a selection of his poems with an essay on his work by John Yau appeared in *American Poet* in Sept. of 2007.

Margot Gallant

Beauty, Poetry and Despair: The Cross-Currents of Big Trout Lake, ON.

Canada's Ojibway and Cree peoples have travelled for 11,000 years throughout what is now Northern Ontario. Big Trout Lake was historically a native central gathering place. Today, it is a fly-in community 360 miles north of Lake Superior, and part of Canada's current Aboriginal reserve system.

While teaching in the community, I tried to capture both the beauty of the people and their landscape while documenting their living conditions through my writing and photography. The images, haiku, tanka and haibun featured in this video presentation are an attempt to find beauty and poetry in harsh and often despairing conditions.

Margot Gallant is an Ottawa based poet and haiku enthusiast. She has been a member of KaDo Ottawa since 2002. Margot is currently in her fourth year of teaching in Native and Inuit communities in Northern Ontario and Quebec. She can be reached by email at: ohocmembership@yahoo.ca

Marshall Hryciuk

In the Renku Parlour

An introduction to linked-verse composition in a group setting. Renku rather than renga with an emphasis on shift rather than link will be explained with the aid of handouts including a) general principles, b) topical categories, and c) a renku led by Basho. We will attempt linking 18 verses.

Marshall grew up in Hamilton, Ontario, and moved to Toronto to take his B.A. in Philosophy. Learned of renku first-hand from Tadashi Kondo; at Renku North America /92 in New York, then back in Japan later that year. Since then he has led over thirty renku.

Jim Kacian

New Resonance Readings

Jim Kacian is the creator of The Haiku Foundation, owner of Red Moon Press, and author of 14 books of haiku.

Jim Kacian

Haiku as Antistory

Story is one of the most characteristic products of culture, and therefore one of the most human of activities. It is also a habit of mind, and like all habits it can lead us to take things for granted, not always to our advantage. One antidote to the story habit is the practice of haiku. Not all haiku, of course—many rely upon exactly the same sort of narrative processes that our prose lives incur. But sometimes, and often to the greatest effect .

Jim Kacian

Giving Back—the Creation of The Haiku Foundation

Joseph Kirschner

Showing, or Displaying: The Bejeweled Finger Syndrome

A common crosscurrent in the tradition of haiku comes from the learned English poetry tradition. One temptation is to use “poetical” words. The result I wish to explore is the muddying effect of choosing vocabulary that dazzles, thereby drawing attention away from the haiku and to the word itself.

Joseph Kirschner came of age in New Orleans, a sensual city of piquant food, soulful blues, and intense nature. After taking degrees from Tulane and Rutgers he taught, until he retired to Evanston, Illinois. He writes haiku, studies Jungian psychology, and plays in string quartets. He has written three books on haiku.

Philomene Kocher & Marjorie Woodbridge

“Their capacity to delight”: Collaborative Haiku with Persons with Dementia

In an established spiritual care program for persons with dementia, haiku were introduced along with prompting questions to invite connection with their preserved capacities for poetic speech. Participants were invited to share memories and make poems together in a “no fail” atmosphere. Their collaborative haiku are filled with humour and wisdom.

Philomene Kocher has written haiku since 1991 and tanka since 2001, and her work has been published internationally. She is the secretary of Haiku Canada, and recently completed her M.Ed. studies in which she explored haiku as a way of connection with persons with dementia. She is fascinated by voice.

Chaplain Marjorie Woodbridge, BA, MTS, has worked in long term care for 10 years and has an abiding interest in how the arts connect and enhance spiritual understanding and expression. She has an interest in drama, poetry, and music, and how they inspire one to be at play in the fields of God.

Deborah P. Kolodji

Haiku Speculations and Crosscurrents

Much is said of the haiku moment. Such moments can trigger haiku from the poet’s past. But sometimes, moments spark “What if” questions, and can produce quality speculative haiku about the future. This talk will discuss current trends in “scifaiku” or science fiction/fantasy/horror haiku and how to write it.

Deborah P Kolodji is the President of the Science Fiction Poetry Association and currently leads the Southern California Haiku Study Group. Her haiku has been published in Modern Haiku, Frogpond, bottle rockets, Acorn, South by Southeast, the Heron’s Nest, Simply Haiku, Roadrunner Haiku, as well as numerous science fiction publications.

David G. Lanoue

Reading the New Haiku: Examples and Discussion

Some haiku are immediately understandable and expressive of emotion. Other haiku, especially contemporary ones written in surrealistic or post-modern styles, require contemplation on the reader's part to arrive at not "the" meaning but "a" meaning—and to sense not "the" feeling but "a" feeling. This session is about this second type of haiku. Considering examples from several contemporary, cutting-edge poets, the presenter and audience will share their speculative ruminations and, in the process, model a way of receiving, honoring and enjoying the "new haiku."

David Lanoue is a professor of English at the Xavier University of Louisiana and co-founder of the New Orleans Haiku Society. His books include *Cup of Tea Poems: Selected Haiku of Kobayashi Issa*, *Pure Land Haiku: The Art of Priest Issa*, and two "haiku novels": *Haiku Guy* and *Laughing Buddha*. *Haiku Guy* has been translated and published in Bilgrain, Serbian, French and Japanese; *Laughing Buddha* has come out in Bulgarian. His haiku and essays appear in American, English, French Italian, Bulgarian, Japanese and Australian journals. He maintains "The Haiku of Kobayashi Issa" the most comprehensive English-language site on the Web, for which he has translated over 9,000 of Issa's haiku.

Angela Leuck

The Montreal Poets group Le Terrasse Haiku Cabaret

Once hailed as the entertainment capital of North America, Montreal takes centre stage during the cabaret-style launch of "The Spirit of Montreal." This latest anthology by Montreal haiku poets reveals the unique linguistic, political, historical and cultural cross-currents that make Montreal one of the most exciting cities in North America. Includes readings, photo haiga and a brief introduction by Pamela Cooper, Quebec Rep for Haiku Canada.

Angela is the author of haiku white and haiku noir (carve, 2007) and Flower Heart (Blue Ginkgo Press, 2006). She edited Rose Haiku for Flower Lovers and Gardeners (Price-Patterson, 2005), Tulip Haiku (Shoreline, 2004), and, with Maxianne Berger, Sun Through the Blinds: Montreal Haiku Today (Shoreline, 2003). She is also a haiga artist and in 2001 had a solo show of her work at the Fraser-Hickson Library in Montreal.

Angela Leuck

Memorial Reading

Dennis Maloney

The poet / hermit tradition in Japanese culture

The poet/hermit tradition in Japanese literature is over a thousand years old and traces its roots back farther to the poets of China. My talk/reading will present examples of this tradition in tanka and haiku of Issa, Basho, Buson, Santoka, Rengetsu, Ryokan, Saigyō and compare them with their Chinese models including Han-shan, Tu Fu, Wang Wei and others. In addition I will speak to how this tradition has influenced contemporary American poetry.

Dennis is a poet and translator. He has co-translated the work of Issa, Ryokan, Yosano Akiko and others from Japanese. In addition he is the founding editor of White Pine Press which has published the work major Japanese poets in translation and is also the co-editor of *The Unswept Path: Contemporary American Haiku*

Ian Marshall

Walden by Haiku

As other haiku critics have noted, Henry Thoreau's philosophy of life seems consistent with principles of haiku (simplicity, solitude, seasonal awareness...) With minimal editing, I will offer selections from a chapter-by-chapter redaction of *Walden* to a series of haiku and a discussion of its implications. What becomes evident from such an attempt is not only that Thoreau's relationship with nature share the world view we find in haiku, but that his language lends itself to the aesthetics of haiku. The most important ideas of *Walden* generally find expression in the most haiku-like language. The development of Thoreau's nature sensibility can be traced in his increasing reliance on haiku moments and haiku language as the book progresses. This experiment suggests something like a "haiku index," whereby we look for (and isolate) haiku moments in any work of nature writing. Such moments, I contend, constitute a structural and rhetorical feature of the genre.

Ian is a professor of English and Environmental Studies at Penn State Altoona, and the author of *Walden by Haiku* (U of Georgia P, forthcoming, 2009), *Peak Experiences: Walking Meditations on Literature, Nature, and Need* (U of Virginia P, 2003), and *Story Line: Exploring the Literature of the Appalachian Trail* (U of Virginia P, 1998). Among his scholarly articles is a coauthored dialogue called "Deconstructing Haiku" (*College Literature*, 2006). Ian is a past president of the Association for the Study of Literature and Environment.

David McMurray

The Haikuist

David shares anecdotes about the many haikuists with whom he corresponds. He receives 100 + haiku in English and other languages daily from around the world, for his haiku column in *The International Herald Tribune Asahi Shimbun* newspaper. He has rarely met any of the haikuists who have sent him over 100,000 haiku for review and selection. But vicariously through their haiku he knows them well, having been with them through good fortune and bad, health and illness, marriage and divorce, birth and death. He will select several haiku for the audience and recount a few of the remarkable lifestyles that some of these modern day haikuists follow.

David is a Canadian resident in Japan; International University of Kagoshima Professor; Haikuist; The Asahi Haikuist in *The International Herald Tribune Asahi Shimbun* Columnist. For 15 years he has been writing columns about haiku in newspapers and the Internet. His most recent book on haiku is *Haiku in English as a Japanese Language*. The *Asahi Haikuist* appears every second Friday in the *Asahi Shimbun*. He coaches Japanese writers of Haiku in English at the Asahi Culture Center and teaches a course on International Haiku to university students.

Emiko Miyashita

Feel the Word

Emiko lives in Kawasaki, Japan. She is secretary for the Japanese Association of Haiku Poets and councillor for the Haiku International Association where she writes a web-site column to introduce English-language haiku to Japanese. Emiko is a dojin of Dr. Arima's Ten'i Providence haiku and has a monthly English haiku column in the Japanese Asahi Weekly newspaper. Emiko has translated nine books and written two haiku books: *Tachimachi*; and, *a mime's perpendicular pause*.

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Lenard D. Moore (USA) and Roberta Beary (USA/Ireland)

Navigating Crosscurrents in The Craft of Haiku: Anonymous Haiku Writing Workshop

Lenard D. Moore, President of the Haiku Society of America and Roberta Beary, author of *The Unworn Necklace* (Poetry Society of America finalist), will conduct an anonymous haiku workshop open to haiku poets of all levels. The theme of the workshop will be navigating crosscurrents in the craft of haiku from first draft to final version. The workshop will be interactive with extensive audience participation. International crosscurrents surrounding submissions to haiku journals and contests will be discussed if time permits.

Lenard lives in Raleigh, N. C., has a M.A.(English/African American Literature) and teaches Advance Poetry Writing, Advance Fiction Writing, Creative Writing, and African American Literature at Mount Olive College. His poetry has appeared in over 40 anthologies and textbooks. The late Poet Gwendolyn Brooks has said of Moore: "Lenard Moore's work is direct and strong—but the strength does not exclude exciting and provocative nuances..." He is working on two poetry collections, a novel, short stories, a play, and literary criticism.

Roberta's debut book, *The Unworn Necklace*, received a Poetry Society of America finalist award, a Haiku Society of America book prize, and the Snapshot Press haiku collection first place award. More information about her poetry can be found on her website, www.robertabeary.com. She and her husband, writer Frank Stella, live near Washington, DC.

Kathleen O'Toole

Nick Virgilio Pushing the Boundaries of Form and Inspiration

Nick Virgilio will be dead twenty years in 2009. With his first published haiku in the 1960's, Virgilio captured haiku's essence yet disregarded many norms of form and

inspiration. Often his finest haiku broke syllabic conventions, broadened definitions of 'nature' with gritty urban imagery, embraced imagined reality and rhyme. O'Toole's panel will explore how Virgilio perfected his craft, inviting reaction from other haikai and scholars alike.

Kathleen is a poet with an MA from Johns Hopkins University. A friend of Nick Virgilio, she has led the Nick Virgilio Haiku Association in Camden, New Jersey in organizing workshops and seminars for adults and youth. Her own haiku have been published in *Frogpond*, *Brussel Sprouts* and *Simply Haiku*, and she co-wrote a chapter on Nick Virgilio for *A Haiku Path*.

Michele Root-Bernstein

The Haiku as Emblem of Creative Process

Jacob Bronowski famously described discovery in art and science as "explosions...of hidden likeness" between "two aspects of nature." Haiku embody this notion fully, calling upon a range of imaginative skills to set off reverberations between images. Attention to this creative process – and what it suggests about the vitality of crosscurrents – energizes haiku instruction and experimentation.

Michele is an independent scholar and apprentice haiku poet. Co-author of *Sparks of Genius* (Houghton Mifflin, 1999), a study mental thinking tools, she is currently at work on the invention of imaginary worlds in childhood play and mature creative endeavor. Her publications also include haiku appearing in *Heron's Nest*, *South by Southeast*, *Acorn*, *Haiku Canada* and *Geppo*.

Gabriel Rosenstock

The Underestimated Issa

Some scholars say Issa's poetry is lacking in the viewpoint that transcends time and space. No it is not, says Gabriel Rosenstock who believes that Issa is underestimated by the haiku and poetry community. Issa's charm, his humour, his compassion have all been noticed but not his depth, his breadth, his universal significance. A lightness of touch should not be confused with a lack of depth. Conversely, profound mannerisms are no guarantee of profundity. Rosenstock believes that Issa's time will come.

Gabriel is one of the foremost lyric and haiku poets in Ireland in both English and Irish. He also works as translator and as assistant editor for an Irish-language publishing house. Rosenstock has been widely published abroad. Published poetry collections include: *Portrait of the Artist as an Abominable Snowman*, 1989, *Cold Moon: the Erotic Haiku of Gabriel Rosenstock*, 1993, *Rogha Rosenstock* 1994, and *Forgotten Whispers* 2003. He now lives in Dublin.

Bruce Ross

Matsuo Basho, Sunthorn Pho, and Contemporary World Travel Haibun

This talk considers the motives behind haibun and haibun-like poetic form, focusing on Matsuo Basho's (1644-1694) "Oku no hosomichi," the Thai poet Sunthorn Pho's (1786-1855) "Nirats" ("Separations"), and contemporary world travel haibun. Whereas Basho's

travel haibun links immediacy of feeling and memory through haiku to a poetic prose response to a given place, Sunthorn Pho's poetic travel notes are embedded with tanka-like thoughts about his left behind beloved. Contemporary world travel haibun reprises Basho's poetics through a variety of approaches, including "nirats-like" emotion.

Bruce is the editor of "*HAIKU MOMENT, An Anthology of Contemporary North American Haiku*" and "*Journey to the Interior, American Versions of Haibun.*" He is the author of "*How to Haiku, A Writer's Guide to Haiku and Related Forms*" and, most recently, "*summer drizzles . . . haiku and haibun.*"

Bruce Ross

Haiku Japan: A Reading and Slide Presentation

This presentation focuses on a mid-April visit to Japan centered on Japanese haiku history, aesthetics, and practice, beginning at Basho's grave and "Unreal Hut" north of Kyoto and ends in Maine. In between are poetic and photographic responses to two of the three spots considered most beautiful by the Japanese: Amanohashidate and Miyajima; Mount Kurama; Horyu-ji's giant Buddha; Nara and the Deer Park; Ryoan-ji's rock garden; Hiroshima Peace Park with Yasuhiko Shigemoto; Japan's countryside; Izumo Taisha, the oldest Shinto Shrine; the Inland Sea; Spring pilgrims and some of the temples of Shikoku; Dogo onsen, the oldest in Japan; Matsuyama; houses, haiku stones, etc. connected with Shiki, Santoka, and Natsume Soseki; Kyoto's Inari Taisha and its endless torii and fox guardians; the floating world of Gion; the "Wedded Rocks" and Ise shrines associated with Amatarasu and other goddesses and gods; and Spring blossoms.

Natalia L. Rudychev

Haiku Crosscurrents: "The Masterpiece Is Of Ourselves, As We Are Of The Masterpiece"*

A haiku is a delicate balance between the concealing and the revealing. A haijin creates the guiding form which only hints at the content to be provided by a haiku reader. The tea bowl would be a good metaphor for the haiku creation. A craftsman produces the bowl but it is a tea drinker's job to brew the tea and to create the right ambience.

Natalia is a poet and an artist. She holds M.A. in Linguistics, Literature Studies, and Philosophy. She works on her Ph.D. in Philosophy. She has published her poetry since 1997. Natalia won the Sakura Award 2007, the R. H. Blyth honorary mention 2007, and the First Prize in The Robert Spiess Memorial Haiku Award for 2008.

Rick Schnell

Train Haiku

Much of North America's history was forged from the crosscurrents along iron rails crisscrossing our nations. Love of nature, cultural literacy, and artistic expression were greatly aided by the railroads. Beginning with Kerouac's poems, haiku selections from more than two dozen haiku poets inspired by our nations' trains will be presented.

Rich is a State University of New York Distinguished Services Professor, a Jungian analyst, and a haiku poet. Author of *Kayaking in Fog: Adirondack Haiku*, he hosted the International Haiku Conference & Festival on Lake Champlain in 2008. Rich rode the last *Canadian Train #1*, in January 1990.

John W. Sexton

Place and Inner Space: imagination and reality in the haiku mind; notes toward some new approaches to vanguard haiku.

An investigation into some new compositional approaches to vanguard haiku, looking at three one-line subjective forms: **ultraiku**, **fabulaiku** and **scifabulaiku**, each form expressing a specific creative and literary intention. The presentation will examine these three forms in their relationship to common haiku practice, demonstrating their potential for fostering the evolution of haiku practice in general. The conclusion will demonstrate, however, how **ultraiku** might become a bridge to the traditional haiku form. The presentation will finish with some collaborative examples of these forms undertaken between members of the marlene mountain forum of the WHC.

John is a poet, short story writer, dramatist, children's novelist, radio scriptwriter. His work has appeared widely in haiku journals throughout the world. He is the author of three collections of poetry, including *Shadows Bloom / Scáthanna Faoi Bhláth*, a book of haiku with translations into Irish by Gabriel Rosenstock. A nominee for The Hennessy Literary Award; in 2007 he was awarded a Patrick and Katherine Kavanagh Fellowship in Poetry.

Charles Trumbull

Crosscurrents East and West: Shiki and the Origins of Shasei

The dawn of the 20th century was a turbulent time for the history of haiku, as aesthetic crosscurrents from East and West intermixed. Masaoka Shiki stood at the confluence of these currents; one major outcome was his idea of shasei, which has infused haiku composition worldwide ever since.

Charles is semi-retired from Encyclopædia Britannica in 2007. He began writing haiku in 1991. He has been newsletter editor and president of the Haiku Society of America, a founder of the Chicago-area haiku club, an organizer of HNA—Chicago (2001), proprietor of Deep North Press, and, since March 2006, editor of Modern Haiku.

Michael Dylan Welch

Fuyoh Observations: Seven Haiku Lessons We Can Learn from Japan

Workshop with handouts

North American haiku and Japanese haiku are separated not only by the world's largest ocean but an ocean of cultural differences. What's more, the haiku scene in Japan is overwhelmingly huge. A single issue of the Hototogisu magazine typically contains approximately 10,000 haiku—and it keeps appearing every month. And while this is one of Japan's largest haiku journals, there are hundreds more. According to the 2006 Kadokawa Haiku Almanac, Japan has 835 haiku groups, and each one of them publishes a significant haiku journal.

Even the smaller organizations publish tens of thousands of haiku each year. How can North Americans possibly bridge this gap and learn anything from even the smaller haiku publications in Japan? Join Michael Dylan Welch for a presentation on Fuyoh (Rose

Mallow) haiku magazine to see how it differs from typical North American journals, and how we might learn from its pages in seven specific ways.

Michael, a poet and editor publishes Tundra: The Journal of the Short Poem and award-winning haiku/tanka books with his company, Press Here. He co-founded HNA and the American Haiku Archives. Past VP of HSA, Michael is coordinator for Seattle's Haiku Northwest group. His poems have won numerous first place contest awards and appeared in hundreds of journals/anthologies in over 12 languages. He has edited all HNA conference anthologies.