
ESSAYS

THE USES OF HAIKU: NATIVE AMERICAN WRITERS

PART 1

Charles Trumbull

Outside what we might call the American haiku mainstream, many poets have been attracted to Japanese poetic forms. In particular, there has developed something of a subcurrent of haiku-writing among Native American poets. In this essay we explore the similarities and differences between haiku and Native American poems across four developmental stages in America. First are the ancient traditions, oral poems and songs, before they were discovered and written down by Europeans. Second is that body of literature produced at the time of the first cultural contacts between Europeans and American Indians—early ethnographers’ transcriptions and interpretations of the primary Indian literary material. Third are the poems by contemporary Native Americans, the writing of today in the tradition. Fourth are the poems written by non-Indians under the influence of Native American legends, poetic forms, or other aspects of traditional cultures.

Considering the variety of Americans who have been writing haiku, one cannot but be impressed by the variety of uses to which our humble little verse form is put. These include, at the bottom end, puerile jokes, as in the case of “spam” haiku and “haikus for Jews,” through well-intentioned but ill-informed haiku that beginners turn out for theme contests in newspapers to poets infatuated with exoticism and who write mock-Japanese or pseudo-Zen verses and call them haiku. At the top end,

however, some serious writers who are not members of what we might call the haiku mainstream are also writing haiku. These “outsiders” include the Beats and other “longpoets” (including Billy Collins, John Ashbery, and Paul Muldoon), and African Americans (such as Etheridge Knight, Richard Wright, and Sonia Sanchez).² The question of what aspects of haiku these people find useful has always fascinated me: that is, why do they write haiku? What does haiku do for them that other forms do not? In the pages below I would like to share my impressions—and a sampling of these Native American haiku and haiku-like verses.

DISCOVERY: JAPANESE

There are parallels between the emergence of Native American poems and songs and the early years of haiku history. Like traditional Indian songs, the Japanese haiku developed in cultural isolation for 200 years, resting on the basis of ancient indigenous and Chinese imported poetical forms, before Japan was, by force of arms, “opened” by the West. As for the opening of the Japanese and the Indian societies, the parallels are readily apparent. The first translations into English of both American Indian and Japanese material began just before the turn of the twentieth century. It should not be surprising that when they approached the poetry of a foreign culture, the interpreters thought first in familiar terms. The first translators naturally conceived of Japanese or Indian poetry in Western forms.

For example, remember that haiku in Japanese are generally written in a single vertical line. The early translator Basil Hall Chamberlain conceptualized haiku as “Japanese poetical epigrams” and translated them as two lines of iambic tetrameter, for example, Bashō’s:

The end of autumn, and some rooks
Are perched upon a withered branch.³

Other early translators titled the haiku for the English reader and rendered the Japanese verses into English quatrains or rhymed couplets. In fact, rhyming English haiku was the norm until the middle of the twentieth century and still persists in some quarters.

NATIVE AMERICAN SONGS: DISCOVERY AND INTERPRETATION

If such liberties were taken with a written poetic tradition, imagine what the first transcriptions into English of Indian songs in an oral tradition must look like. One of the most sensitive of the early ethnographers was Frances Densmore, who worked with native peoples all over North America transcribing their oral songs. Here is her rendition of a Yuman song from Arizona to which she gives the title “The Water Bug and the Shadows:”

The water bug
is drawing
the shadows of the evening
toward him on the water.

This song seems quite haiku-like; moreover, one might even detect a hint of imagism. In fact, there was a great deal of excitement in the 1920s and '30s when certain similarities among imagism, Asian verse forms, and Native American songs were first noticed. A leading student of Indian songs as well as haiku, Gerald Vizenor,

has himself commented on the twentieth-century poets' exploration of the trend of relationships between haiku, tribal songs, and the imagist movement, and claims: "The first American imagist poets were the American Indians.... Many modern imagist poets have sought models of concise poetic expressions in Oriental literature. They may have found these qualities in the lyrical poetry and songs of the American Indians" ("The Ojibway," 18–19). Michael Castro, however, argues that "these similarities are, in fact, superficial at best and more apparent than real," and that "when the translators used imagist concepts and techniques to produce their English translations, the results were bound to bear a striking resemblance to imagist forms" [Castro, *Interpreting the Indian*, 23]. However, this objection of Castro's can be answered at least in part by Kenneth Rexroth's observation about the differences in poetic type that result from Densmore's translations of songs from various tribes:

The resemblance to Japanese poetry is indeed startling, particularly in the Chippewa songs. This is not due to the influence of Amy

Lowell and other free-verse translators on Miss Densmore. On the contrary, she worked with the Chippewa many years before such Japanese translations and their imitations in modern American verse came into existence. As the years have gone by she has moved on to tribes which do not show the same kind of resemblance either in music or lyric. [Rexroth, "American Indian Songs: Twentieth-Century Poets and the Native American," 22]⁴

How many thousands of haiku have been written about shadows or reflections on the water? Look at the poem again. The Yuman song is presented to us in a predigested form: there is a title and the images are neatly divided into line breaks—neither existed in the original oral version. And who knows what other accommodations have been made?

In his eye-opening book, *Interpreting the Indian*, Michael Castro illustrates what happens to the original material at the next junction, when the poets pick up the Indian verses from the anthropologists. Densmore recorded a Chippewa (Ojibway) dance with a simple text:

Across the river
They speak of me as being.⁵

This is the reaction of a Chippewa warrior who hears the mournful wails of the Sioux women across the river after the Chippewa roundly defeated the Sioux in a battle. The poet Alice Corbin Henderson, a member of Helen Monroe's circle at *Poetry* magazine, prettified the Chippewa song to read like this:

WHERE THE FIGHT WAS

In the place where the fight was
Across the river,
In the place where the fight was
Across the river:
A heavy load for a woman
To lift her blanket,

A heavy load for a woman
 To carry on her shoulder.
 In the place where the fight was
 Across the river,
 In the place where the fight was
 Across the river:
 The women go wailing
 To gather the wounded
 The women go wailing
 To pick up the dead.

Castro writes of Henderson, “She considered herself an imagist poet, and almost all of her Indian interpretations were reworkings of Densmore’s translations. Her usual method was to begin with a phrase from the presumably literal Densmore version—an Indian “keynote” as Henderson called it—and expand from it with varying degrees of loyalty to the original.”⁶

POETICIZING: JAPANESE

In the history of English-language haiku the same sort of thing was happening at the same time when poets—or folks who fancied themselves poets—took up where the original translators left off. On the one hand, some early translators clearly aimed for a modicum of accuracy; here, for example, is Ezra Pound’s spare rendition of Moritake’s “butterfly” haiku:

The fallen blossom flies back to its branch:
 A butterfly⁷

And here is an entirely different interpretation, by Clara A. Walsh from her 1910 book *Master-Singers of Japan*:

Where the soft drifts lie
 Of fallen blossoms, dying,
 Did one flutter now,
 From earth to its own brown bough?

Ah, no! 'twas a butterfly
Like fragile blossom flying!⁸

Lacking an understanding of what Native American or Japanese poetry was really about, the early poet-translators appropriated and deployed Western forms with which they were familiar.

NATIVE AMERICAN POETRY

Stage II was the creation of verses by contemporary Native Americans, who were sometimes in the process of rediscovering their own roots. In fact the rediscovery of native traditions has been taking place for 150 years—the first book of Indian poetry, George Copway's *The Ojibwa's Conquest*, appeared in 1850—but it did not really get underway in earnest until about fifty years ago. We will discuss some of the aspects of this kind of writing and read some examples presently, but for now let us simply note that most of this poetry is now written in English rather than the vernacular languages, probably because English, awkwardly enough, is the Indians' lingua franca, the only language they have in common. At this stage of development, English is a unifying force for Native Americans more than an instrument of cultural oppression.

The Japanese analogy is a little different: Japan has long been a strong nation-state with a vital culture, and Japanese still write haiku overwhelmingly in Japanese. On the other hand, we could point to the cultural assimilation of Japanese-Americans, some of whom write in English when their command of Japanese begins to falter, as well as the not insignificant number of Japanese who are writing haiku in English,⁹ probably to escape the rules and restrictions of the traditional Japanese haiku enterprise as well as to explore the poetical possibilities of Western culture when applied to a highly Japanese genre.

NON-NATIVE AMERICANS WRITING POETRY

Stage III is the phenomenon of non-Indians writing on Indian themes and non-Japanese writing haiku. We are all guilty of the latter proposition to a greater or lesser extent; you'll have to decide for yourself to what degree the haiku genre remains Japanese and how much it can be

considered part of world literature or English-language poetry. But we all dislike haiku by Westerners that are too “Japanesque.” In the case of non-Indians approaching Native American poetry and using themes and methods in their own work, we need to isolate and exclude those white poets who were essentially “playing at being Indians”—characterizing the Indian as “the brutish savage” or the “noble savage”—the former a Calvinist strain in Western culture, the latter represented by the romanticism of the type exemplified by Henry Wadsworth Longfellow’s *Hiawatha*:

By the shores of Gitche Gumee,
By the shining Big-Sea-Water,
Stood the wigwam of Nokomis,
Daughter of the Moon, Nokomis.
Dark behind it rose the forest,
Rose the black and gloomy pine-trees,
Rose the firs with cones upon them;
Bright before it beat the water,
Beat the clear and sunny water,
Beat the shining Big-Sea-Water.¹⁰

Castro goes into great detail on the treatment of the Indian in the works of major American poets. He credits Walt Whitman as the first to take a broad view of Americans as including the continent’s first settlers. In *Song of Myself*, for example, Whitman asks,¹¹

The friendly and flowing savage, who is he?
Is he waiting for civilization, or past it and mastering it?

Castro also considers the work of poets including Hart Crane, Vachel Lindsay, William Carlos Williams, and Charles Olson before spending two chapters on Gary Snyder and the coming-together of the work of European American and Indian poetry beginning in the 1970s. Snyder is a pivotal figure because he is of European origin, studied Asian culture and Zen in Japan, and wrote haiku in the West Coast Beat traditions in the 1950s and ’60s. His work is often seen as a bridge between Western

and Native American world views. Here are two of Snyder's haiku from a 1964 collection:

Cats shut down
 deer thread through
 men all eating lunch

Jackrabbit eyes all night
 breakfast in Elko

COMPARING NATIVE AMERICAN POETRY WITH HAIKU

Nellie Barnes was a literary scholar who published a study, *American Indian Verse*, in the 1920s. She was writing in the umbra of the imagists, and one cannot help but be struck with the similarities between her criteria for Native American verse and the standard characterizations of haiku. Three factors are outstanding in Indian verse. Let's examine these point by point, following Barnes's schema:¹³

Verse Form

Compactness is explored in the discussion of "extreme economy," next. Densmore's succinct rendering of the Ojibway song that we read earlier—"Across the river / They speak of me as being"—is one example. Haiku poets, too, select their words for precision as well as their ability to evoke resonant images beyond the denotation of the words themselves. Some Native American writers—and some haiku poets too—go overboard in trying to economize on language and pack as much meaning as possible into the short verse, especially in the 5-7-5-syllable format. Here is such a haiku by the Ojibway writer Kimberly Blaeser:¹⁴

Language of droplets
 ping ponging gutter downspouts
 overheard spring nights.

This haiku also reminds us of the danger in haiku composition of trimming articles and other auxiliary words (usually in order to meet a strict syllable count), resulting in stilted diction, a tendency in the haiku movement that has come to be called, unfortunately enough, “Tontoism.”

Economy of expression. Extreme economy of expression certainly defines haiku above all other poetic forms. Brevity and compactness lead to another aspect that haiku shares with Native American verse: the involvement of the reader in the production of the poem. In both cases the listener or reader must call upon his or her own experience to fill the blanks in the text and complete the poem. “The tribal songs, [researcher Margot Astor] says, are ‘remindful of the best Japanese Haiku that turn the listener into a poet himself, for it is his part to fill the sketch into completeness.’”¹⁵

Poetics

Rhythm and repetition. Word patterns, the rhythm, contribute to the overall experience of hearing a haiku, and to the verse’s ultimate success. Rhythm is determined by repetition, not rhyme or meter. Native American songs usually depend on repetition rather than other poetic devices, notably rhyme, and, we might add, metric or syllabic form. On the other hand, repetition is not typical in *haikai*—in fact it is usually to be avoided, as, for example, in the prohibition on any sort of thematic repetition in *renga*. Repetition as poetic device is probably most suited to an oral culture, where it is used as an aid to memorization. Haiku is best suited to visual rather than oral presentation. Traditionally haiku has been done in more or less strict syllabic format, which is not the case of Indian songs, of course.

Rhyme. Rhyme is a poetic consideration perhaps more important to oral Native American songs than to haiku, which is primarily a written form. Absence of rhyme is characteristic of Japanese haiku, probably for some of the same reasons that it is not essential in Indian verse: rhyme is too easy and soon becomes tedious.

Imagery. “Extensive use of sense imagery and the imagery of comparison” are identical to two rib-bones of haiku: use of concrete sense images and the poetical resonance that results from their juxtaposition.

Both Indian verse and haiku use concrete images in order to express things as they are (or seem to be) rather than in terms of something else. The centrality of strong imagery characterizes not only haiku and Native American songs, but also the imagist poets of the early twentieth century. One scholar points out (again):

A review of Densmore’s *Chippewa Music* published by Carl Sandberg in 1917 playfully noted the similarities between the Ojibway songs and the imagist movement: “Suspicion arises that the red man and his children committed direct plagiarism on our modern imagists and vorticists.”¹⁶

Literary scholar Alan R. Velie writes of a similarity between haiku and Native American songs in terms of richness of meaning and suggestion:

The Chippewa poem that follows is similar to traditional haiku in that it is brief yet manages to evoke a range of thoughts and emotions:

As my eyes search the prairie
I feel the summer in the spring.

It is dependent on a visual image, although, as in haiku, there is a strong element of synthesis (in this case, the additional sense is tactile). Finally, it is set outdoors amid natural surroundings and set in a particular season.¹⁷

Aesthetics

Beauty, of course, is subjective—in the eye of the beholder—and it seems almost too elementary an aspect of poetry to need mention here. However, the quality of Beauty in Native American verse and haiku is similar. Both traditions view Beauty and Truth as aspects of the same thing: what is truthful is beautiful and vice versa, and the enjoyment of the verse is the realization of that unity of the two. Directness and simplicity are valued over prolixity and ornament.

Sincerity. Barnes writes, “The last aspect is a notable expression of the great religious motive which is dominant in all forms of native verse.” It would be hard to say that haiku possesses a “great religious motive,” unless you are a strong believer that Zen is virtually synonymous with haiku. There are surely major elements of Zen, other strains of Buddhism, Taoism, and Shamanism in Japanese haiku. Many of the best English-language haiku exhibit a Thoreauvian and Emersonian spirituality, while contemporary French haiku often echo the thinking of great philosophers such as Henri Bergson, Jean-Paul Sartre, and Roland Barthes. Still, all such poetry is usually distinguished by its integrity and sincerity of purpose.

In his compilation, *American Indian Literature: An Anthology* (75–76), Alan R. Velie finds other similarities between haiku and Native American songs. To the aspects enumerated above we might add plain-spokenness.

Directness and frankness are characteristics of Native American poems that have parallels in haiku. Velie writes:

One of the charms of Indian songs and poetry is their directness and openness. There are no wasted words, and there is very little of the coyness, rhetorical posing, and use of assumed attitudes common in English and European sonnets. For example, note the complete absence of false modesty in the Chippewa song:

I can charm the man.
He is completely fascinated with me.

Similarly frank and moving is another Chippewa song:

Is there anyone who
would weep for me?
My wife
would weep for me.

It is perfectly matter-of-fact yet profoundly moving because it displays feelings which are obviously genuine and powerful.¹⁸

A search for a comparably straightforward haiku brings up this one by the late English poet John Carley:

who will weep
upon this pauper's grave?¹⁹

Humor is an essential aspect of haiku as well. Robert Spiess wrote in one of his famous Speculations: “Haiku poets should have a genuine sense of humor, for this allows not only a sense of proportion in *perceiving things* in their proper *perspective* but even more importantly compassion of heart follows.”²⁰

Satire, however, is too strong a device for use in haiku, although its cousin, irony, is often appropriate. Lee Gurga advises, “Much contemporary humor relies on irony. Irony can be of two kinds: it can be projected toward other persons or objects, or it can be directed at the poet him/herself. The first kind is suitable to senryu and *zappai*. The second kind is effective in haiku.” Gurga goes on to cite this haiku of Carl Patrick’s to illustrate self-deprecating irony:

fireflies
my neighbor
has more²¹

Pathos. True pathos—“an element of experience or in artistic representation evoking pity or compassion”—is probably too extreme for haiku, but compassion and empathy are certainly part of the haiku aesthetic. Another of Spiess’s Speculations reads: “Sometimes we are to perceive entities with compassion, as Chiyo did when she went to a neighbor to borrow water because a morning glory had twined around the handle of her well-bucket; other times, with a dollop of humor, as Bashō did with the stones covered with pinks among which he wished to nap after having had a couple of drinks.”²²

Non-intellectualism. This, too is a mainstay of haiku wisdom, and is often adduced as a major difference between haiku and Western poetry. The argument goes that haiku represent a raw moment in nature, and the emotions and intellectual views of the author should not be included in the haiku because of the risk that the emotions and intellect of the reader might be precluded.

All of these criteria of Barnes's for comparing Native American songs with haiku assume a common derivation—that is, that both forms are purposefully composed. Poet and haiku historian Tom Lynch however, avers that this is not really accurate:

The songs are not esthetic objects like Western poetry, but are used for personal access to power—a spiritual vehicle. According to Frances Densmore, an early translator, the dream songs of the Chippewa/Ojibway were not composed, but “came to the Indian in a dream or trance; by singing a song he can recall the condition under which it came to him, a condition of direct communication with the supernatural.”²³

Such a creative process certainly does not apply to haiku.

THEMES AND TOPICS

Some might say that the most striking and important convergence of American Indian and Japanese poetry is that the two cultures share a view of Nature and Man's relationship to it. Without going much deeper into this subject, I would suggest this is only partially true. Both cultures revere Nature, and historically the Native Americans have lived *in* Nature. The Japanese, on the other hand, at least in recent centuries, have inhabited a very stylized, sanitized version of Nature, as exemplified by rarified arts like bonsai and ikebana rather than direct encounters with the wilderness or essential Nature.

Sense of place. Poets in both societies do, however, share a “nostalgic sense of place.”²⁴ This is an important aspect of both haiku and Indian songs. Native Americans typically live closer to their locales than most European Americans (who are virtually unique in their physical mobility

and lack of cultural historicity). For two reasons: (1) by definition they have a common ground (the reservations, pueblos, etc.) and maintain strong links to them, and (2) In both cultures there is a sense of coming *from* the land, not *to* the land.

Kinship is based on a sense of a peoples' relatedness, usually because they descend from common ancestors and inhabit the same space. This is certainly the case in Japan, geographically isolated and for centuries deliberately segregated culturally. It also defines the feelings of many Native Americans who share a sense of place, culture, and religion. Haruo Shirane might characterize sense of place as a strong "horizontal" sense among a people—while kinship is a manifestation of a "vertical" link to the past through ancestors.²⁵ Native American writing based on connections with tribal ideas and experiences in nature might be compared to the *kidai* system—the use of allusion or even symbolic words to establish seasonality—in Japanese poetry.

Notions of kinship are strengthened by a shared history of suffering—compare the incursions of the European immigrants on Native American ways with the World War II internment of Japanese Americans. It is a bit of a stretch, however, to extend this similarity to Japanese in Japan, though some might see the reaction to the U.S. use of the atomic bomb on Japanese cities as another example of kinship reinforced by depredations from outside.

Native American song and poetic traditions intentionally keep ancient ways alive. They deliberately cultivate a unified state of mind or spirit. Haiku too has been very traditional and conservative. Even today, as a general rule Japanese haiku poets prefer reworking old themes and topics above striking out to forge new ones.

Cultural survival and rebirth among Native Americans are topics of particular interest to Karen Jackson Ford, who in a 2009 paper makes the point about the importance of cultural survival in Japanese and, especially, Native American writing.²⁶ In Native American prose and "longpoetry"—though perhaps not so much in haiku—a major aspect of cultural survival has to do with displacement and dispossession, the pushing of

indigenous peoples from their homelands, the seizure by Europeans of their economic and cultural patrimony, and so forth.

As Ford points out, the theme of displacement and dispossession is found in haiku written by the first group of Japanese to come in contact with Native Americans, those in the World War II internment camps. These poets “remark on the painful similarity between their situation and that of the [Modoc tribe]” that lived in the area of the Tule Lake Internment Camp in haiku such as:

Summer mountain
cross on Castle Rock
pitiful last days of Indians

Looking at summer moon
on Castle Rock
we are living in alien (enemy) land²⁷

Or again, this haiku by Itaru Ina, another internee:²⁸

I live in a country
without love,
where the roses are red.

Still, Native American poets write overwhelmingly in English, not their native languages. In my research I have encountered only one haiku written in or translated from a Native American language:

<i>nisawayi ii</i>	in the tangle
<i>zaagaakwaa oziisigobimizhiig</i>	of the willows
<i>maadakamigad ziigwaan</i>	spring begins

*Patti Kryzanowski*²⁹

The necessity or convenience to write in English may be an index of how much cultural heritage has been lost. But the opposite might also be true:

it could suggest the importance of English as a unifying force for all Native American peoples as they explore their common cultural and social experience.

In his scholarly and literary work, Gerald Vizenor has developed ideas about the problems of preserving cultural identity in the midst of a European society, using such new constructs such as “survivance” (“survival” + “resistance”) and “paracolonial” (“a colonialism beyond colonialism, multiple, contradictory, and with all the attendant complications of internal, neo- and post-colonialism”).³⁰ Ford writes, “Vizenor credits haiku with broadening his perspective beyond the ideology of the Vanishing American and other Indian myths. If his “reexpressions” of Anishinaabe songs explicitly testify to the continuance of his Native culture, Vizenor’s haiku have also sustained what he terms his “survivance.” Elsewhere Vizenor explains, “I choose the word ‘survivance’ deliberately, not ‘survival.’ I consider survival to be a reaction, a response. But if we have dominance—in other words, a condition that’s recognizable as a world view—then surely we have survivance, we have a condition of not being a victim.”³¹

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Part Two of this essay will appear in the next issue of *Modern Haiku* and will include poems and haiku by Native Americans as well as look at the influences of Native American poetry on American haiku.

NOTES

¹ This paper was read in an earlier version at the First 2004 Quarterly Meeting of the Haiku Society of America, Fort Worth, Texas, March 2004, and again at the Seabeck (Washington) Haiku Retreat in November 2011.

² On the latter, see my essay “Black Haiku: The Uses of Haiku by African American Poets

³ Chamberlain, “Bashō and the Japanese Poetical Epigram,” 38.

⁴ Blaeser, *Gerald Vizenor*, 112. One might prolong the argument by pointing out that Rexroth’s chronology is somewhat skewed: Densmore published her findings between 1910 and 1957, and, while Rexroth himself published his first book of translations from Japanese in 1975, there existed a substantial body of translations and original haiku in English even before 1957, when Densmore’s work tapered off.

⁵ Castro, *Interpreting the Indian*, 16–27.

⁶ *Ibid.*, 25.

⁷ Pound, “Vorticism,” 461–71. Excerpted in “Emerging from Absence: An Archive of Japan in English-Language Verse,” <http://themargins.net/anth/1910-1919/poundvorticism.html>.

⁸ Walsh, *Master-Singers of Japan* (1910).

⁹ Yasuomi Koganei’s Meguro International Haiku Circle, Ikuyo Yoshimura’s Evergreen Haiku Club in Gifu, and Stephen Henry Gill’s Hailstone Haiku Circle are examples.

¹⁰ Part III, “Hiawatha’s Childhood.”

¹¹ Castro, xvii.

¹² Snyder, “Hitch-Haiku” in *Back Country* (1964).

¹³ Barnes, *American Indian Verse*, quoted in Howard, *American Indian Poetry*, 39.

¹⁴ Blaeser, *Absentee Indians*.

¹⁵ Blaeser, “Multiple Traditions,” 347

¹⁶ Cited in Blaeser, “Multiple Traditions,” 346.

¹⁷ Velie, *American Indian Literature*, 75.

¹⁸ Velie, 76.

¹⁹ Carley, from “Lingering Heat” [*yotsumono*, with Hortensia Anderson], Carley, *The Little Book of Yotsumonos*.

²⁰ Spiess, *New and Selected Speculations* #131. “Prompted in part by a passage by Lama Anagarika Govinda’s.”

²¹ Gurga, *Haiku: A Poet's Guide*, 94–95.

²² Spiess, Speculation #837; prompted in part by a passage by Stewart W. Holmes.

²³ Lynch, “Parallels to Haiku in Native American Poetry.”

²⁴ In *Reading the Fire*, Jerold Ramsey relates this to Western Romanticism, which is “vaguely guilty and nostalgic sense of place,” cited in *Harper Anthology*, x.

²⁵ See Haruo Shirane, “Beyond the Haiku Moment: Bashō, Buson, and Modern Haiku Myths,” *Modern Haiku* 31:1 (Winter–Spring 2000), 48–63.

²⁶ Ford, “Marking Time in Native America: Haiku, Elegy, Survival.”

²⁷ *Ibid.*, 337. Note that “racist” is Ford’s word. The haiku are from Violet Kazue de Cristoforo, *May Sky*, 239 and 249.

²⁸ This and many other haiku by Itaru Ina were published in *Modern Haiku* 34:2 (Summer 2003) and 34:3 (Autumn 2003).

²⁹ Patti Kryzanowski (Ojibway), in *Modern Haiku* 38:2 (Summer 2007).

³⁰ Malea Powell, “Rhetorics of Survivance: How American Indians Use Writing.” Vizenor spoke about haiku and dream songs in the context of survivance in his keynote address, “Haiku Culturalism,” at Haiku North America 1999, Evanston, Ill. The talk was later published as “Fusions of Survivance: Haiku Scenes and Native Dream Songs” in *Modern Haiku* 31:1 (Winter-Spring 2000), 37–47.

³¹ Ford, 341, citing “Gerald Vizenor,” in Hartwig Isernhagen, ed., *Momaday, Vizenor, Armstrong: Conversations on American Indian Writing* (Norman: Univ. of Oklahoma Press, 1999), 129.