

HAIKU IN THE BRITISH ISLES: A TALE OF ACCEPTANCE AND NON-ACCEPTANCE

David Cobb



FIRST ENCOUNTERS WITH THE FORM

Lafcadio Hearn (1850–1904, native of the British Isles who took Japanese citizenship) and Basil Hall Chamberlain (1850–1935, English Japanese scholar), both writing around the turn of the 20th, are thought to be the first to introduce readers in the British Isles to the Japanese haiku. Both employed the older term, *hokku*, rather than ‘haiku,’ not a mistake, as the Japanese reformist Masaoki Shiki had only recently preferred the use of ‘haiku.’ But they did miss a mark by describing the *hokku* as ‘the Japanese epigram.’

Hearn offers ‘a small selection of *hokku*’ in his *Kwaidan — Stories and Studies of Strange Things* (1904); and it is very much as ‘strange things’ he presents these minimalist poems to us. He could use them, he thought, to illustrate ‘Japanese interest in the aesthetic side of the subject’ of butterflies. He has no real belief that the *hokku* might ever catch on as a form practised by Western poets.

‘The taste for Japanese poetry of the epigrammatic sort is a taste that must be slowly acquired; and it is only by degrees, after patient study, that the possibilities of such composition can be fairly estimated. Hasty criticism has declared that to put forward any serious claim on behalf of seventeen syllables “would be absurd.”’

A hundred years later, James Fenton, Professor of Poetry at Oxford, writing in *An Introduction to English Poetry*, was still finding the idea of assimilation absurd:

‘The most familiar form of syllabic verse is the haiku, borrowed from the Japanese, in which the poem adds up to seventeen syllables divided into three lines of five, seven and five syllables respectively. To me this seems like an oriental tradition which, however enthusiastically adopted (particularly in schools, I find), is unlikely to have an equivalent effect in the West. A bit like the tea ceremony.’

This essay will seek to convince the reader Fenton’s opinion is far from the truth.

Lafcadio Hearn’s versions take the form of a single sentence of prose, not formally presented as a monostich. The tone is distinctly elegiac and he uses conventions that today’s

English haiku poet would consider bad taste: projection (pathetic fallacy); exclamation marks—Hearn even imposes them on his transliterations of Japanese haiku; capital letters at the start of each line; ‘stagey’ interjections such as ‘ah!’ and ‘oh!’

Kaga no tori
Chō wo urayama
Metsuki kana!

‘Ah, the sad expression in the eyes of that caged bird! — envying the butterfly!’

Hearn interprets haiku for his readers, inserting extra information or syntactical devices that are not explicit in the Japanese originals. The following with an ‘open simile’ is an example:

Nugi-kakuru
Haori sugata no
Kochō kana!

‘Like a *haori* being taken off — that is the shape of a butterfly!’

We may find little in what Hearn and Chamberlain have to say that will enthuse or inform the contemporary writer of English-language haiku. Yet we may be grateful to these pioneers for distinguishing the worth of the form, as well as the ingenuity and sensitivity needed to compose haiku.

INFLUENCES AT THE START OF THE TWENTIETH CENTURY

It is not clear whether Hearn’s and Hall Chamberlain’s writings were known to Ezra Pound (1885–1973, American poet who became virtually an adoptive European). But, among his group of poetic friends in London, Pound heatedly discussed the virtues of the Japanese aesthetic and how they might reinvigorate English poetry. Pound made frequent trips to Paris, *e.g.* in 1910, and maybe it was there he discovered something of this aesthetic, perhaps intuiting it from Impressionist paintings. *Japonisme* was everywhere. As Vincent Van Gogh wrote to his sister (1888): ‘I have no need for Japanese art, for I always tell myself that I am here in Japan, and that consequently I have only to open my eyes.’

Pound’s enthusiasm was the impetus for the Imagist Movement. The movement was short-lived (its heyday 1912–1915) but left as its monument the *Imagist Manifesto*. Imagists signed up to these principles:

1. Direct treatment of the thing, whether subjective or objective.
2. Using absolutely no word that does not contribute to the presentation.
3. As regards rhythm, composing in the sequence of the musical phrase, not in the sequence of a metronome.
4. Choosing content freely.
5. Allowing images to speak for themselves, not ‘telling’.

These are principles today's poets writing haiku in English have encapsulated in their own shorthand: 'directness,' 'brevity,' 'presence,' 'using the language and idioms of everyday speech,' 'avoiding flagrant poetic expressions,' 'showing, not telling.'

Pound also invented the term 'super-positioning;' one imagines he had read somewhere about the Japanese technique of *kireji*. He was proposing a form of juxtaposition which allows two phrases, set side by side, to be appreciated not only in their own right, but also in tandem, when contact between them may yield other impressions, possibly as a result of 'lateral intuition.' He illustrated his principle with a rare haiku that is now hallowed in English haiku history:

IN A STATION OF THE METRO

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

Pound did not call this a haiku; today's haiku poets might think it is in the spirit of haiku but not a model of how one should be made. They might convert it into a three-liner by incorporating the title as the first line (titles are anathema anyway); they would eliminate the punctuation. But the principle of 'super-positioning' is still inspirational.

Pound found a disciple in William Carlos Williams (American, 1881–1963) with whom he discussed Imagism. By the early 1920s Williams was applying Imagistic principles, and adding his own maxims to the *Manifesto*:

1. no ideas but in things
2. the invisibility of the poet
3. use of the 'montage' effect

A MISSED OPPORTUNITY?

It may surprise us that Imagism did not immediately result in a surge of haiku composition. The outbreak of the Great War in 1914 turned poets' attention elsewhere. War poets found it appropriate to demolish the inglorious idea of *dulce et decorum est pro patria mori* by employing the same metrical forms. The poet Edward Thomas, who owned a copy of Lafcadio Hearn's *Japanese Letters*, and had published a memoir about Hearn, was one who fell in Flanders. When the war ended, T. S. Eliot ushered in Modernism with *The Waste Land*. We cannot name any poets of distinction in the British Isles who engaged seriously, or even frivolously, with haiku between the two World Wars.

THE 'DELAYED COMING' AFTER WORLD WAR TWO

Reginald Horace Blyth (1898–1964, born in Leyton, England, known universally as R. H. Blyth, teacher of English literature in Japan from 1925 until his death) is likely to have attended the bi-weekly poetry readings at the Poetry Bookshop in London's West End where the Imagists gathered. It is amazing that it was during Blyth's captivity as an enemy alien during World War II that he wrote many of the books that refuelled interest in Japanese poetry in the 1960s.

In 1942 this Man of Essex had published *Zen in English Literature* and *Oriental Classics*. The same year he was interned, but allowed access to his library so that even in captivity he was able to continue work on his four-volume *Haiku*, which appeared in serial fashion 1949 to 1952. The two-volume *History of Haiku* followed in 1963. In the final chapter of its second volume Blyth mused, 'the last development in the history of haiku is one which nobody foresaw—the writing of haiku outside Japan, not in the Japanese language.' Though 'the haiku form is a simple and yet deeply 'natural' form,' he foresaw that, like other forms borrowed by English poetry in the past, it would necessarily undergo changes as it was indigenised. The need for this was finally recognised by the Japanese themselves, in the Matsuyama Declaration of 1999, signed by leading scholar-poets, including Arima Akito, sometime Japanese Minister of Education and Culture, himself an acclaimed poet; Kaneko Tohta, the 'grand old man' of Japanese haiku; and Ueda Makoto, Professor Emeritus at Stanford, USA.

The Declaration begins: 'Haiku is a part of world literature. It is now on the verge of broadening the possibilities of a rich array of poetic forms in the world.' The authors of the Declaration actually envisage a situation in which haiku from other countries and cultures may help to rescue Japanese haiku from stagnation.

In Britain, Blyth's books were reviewed in a dignified way by *Times Literary Supplement*. In North America, poets of the Beat Movement (1958–1962), foremost of all Jack Kerouac, embraced them as revelations of a new way of life. Blyth's insistence on the connection between haiku and Zen Buddhism, first appearing in *Zen in English Classics*, had a powerful attraction for people already gripped by existentialism.

Blyth prized 'artlessness,' a quality he found exemplified by Wordsworth's *Lucy Poems*. This proved to be a mixed virtue: artlessness has been confused with 'action writing' and 'stream of consciousness,' with work left unpolished. As a British poetry critic put it, writing in a personal letter in 1988, 'at the time haiku was most popular in GB and the USA, the end of the 60s and start of the 70s, poets who weren't poets really thought that the writer's notebook . . . could be passed off as art if cropped down to seventeen-syllable lengths.' Yet even Kerouac is recorded as saying, 'haiku is best reworked and revised.' (An opinion that Bashō shared, by the way.) It has taken some haikuists in the British Isles until quite recently to throw off the shackles of 'first thoughts, best thoughts,' a belief that haiku should be left untouched just as they entered the consciousness.

In 1964 the well-known English poet, W. H. Auden (1907–1973) also drew attention to the relevance of haiku as a literary expression of life in the post-Holocaust, post-Hiroshima world. He was entrusted by Swedish editors to make English versions of *Vägmärken* from the diaries of Dag Hammarskjöld, then late United Nations Secretary-General, which had been published in his native Swedish just the year before. In his gratuitous foreword to the Faber edition (entitled *Markings*) Auden describes this collection as 'an historical document of the first importance as an account—and I cannot myself recall another—of the attempt by a professional man of action to unite in one life the *Via Activa* and the *Via Contemplativa*.'

For Auden, as for many English poets since, form was the mainstay and essence of haiku: ' . . . the number of syllables in any one line is optional, but the sum total of the three must always be seventeen.'

English lexicographers also have unfortunately concentrated almost exclusively on form, a typical definition being 'Haiku: a poem in an unrhymed verse form of three lines containing 5, 7 and 5 syllables respectively.' If a lexicographer ventures further into saying anything at

all about content and attitude, it is likely to be that haiku is ‘a form of nature poetry’, which is seriously misleading. Nowadays one finds a better understood description of haiku on *Wikipedia*.

Having more lasting influence than Auden, one guesses, but not more than the dictionaries, were the series of poetry anthologies, *Junior Voices* and *Voices*, edited by Geoffrey Summerfield, published by Penguin between 1968–1970. These contained both haiku translated from Japanese and original English haiku and were popular in British schools. The passage of haiku into the British classroom was indeed facilitated by mention of haiku in the National Curriculum at the Keystage 3 level (roughly speaking, 10- to 13-year-olds.) The value of this was sometimes diminished by teachers introducing the haiku to much younger pupils, seizing on the opportunity to train them to recognize syllables.

Still, most children do appreciate haiku and enjoy them. For many it proves to be their first successful attempt at creative writing and occasionally, despite the child’s lack of maturity, their haiku reveal the instinctive wisdom of a child’s mind.

Awareness of haiku in the British Isles has undoubtedly increased decade on decade. Anyone who has any interest in poetry at all will have heard of haiku, though some may have an uncertain apprehension of its characteristics. Evidence of this assimilation of haiku into the poetic mainstream has been the frequency with which contemporary poets of different styles and intentions have found qualities in haiku that resonate with their own creative directions or have been used for their own purposes: its directness and brevity; as a starting point for experiments with syllabic poetry; using its three-line form as a template for short stanzas (‘building bricks’) to construct imagistic poems. In various ways haiku appear which are not overtly haiku, while other poems, referring to themselves as haiku, are from most points of view not haiku at all.

Poets as diverse as Tom Raworth, Anthony Thwaite, Ken Smith, Seamus Heaney, Thom Gunn, Paul Muldoon, Alan Brownjohn, Alec Finlay and many others have written poems with a clear and acknowledged relationship to haiku, whether in spirit or in form or both; though in many cases there has been an adaptation to serve the needs of their own creative intentions and style. In this respect the haiku is no different from the sonnet or ballad in being rethought for different purposes or according to individual impulses.

There are also poets who, less reverentially, have engaged with their understanding of some aspects of the qualities of haiku for humorous or satirical effect. The economy and terseness of haiku lends itself rather too conveniently to aphorisms, epithets and ironic observations. Gavin Ewart, with his often bawdy three-line squibs, published in *The Complete Little Ones* (1986), provides an example here:

Creation Myth Haiku

After the First Night
the Sun kissed the Moon: ‘Darling,
You were wonderful!’

And Wendy Cope, reputed to hold haiku in serious regard, is also facetious in her *Strugnell’s Haiku* of 1986:

November evening:
The moon is up, rooks settle,
The pubs are open.

Such non-haiku in haiku form are typically written in strict 5-7-5 syllables so as to be recognised as haiku. However, most serious writers of haiku have felt that the attempt to find an equivalent of the 17-syllable form of the Japanese original is not the guiding principle of haiku and prefer to find compact and flowing solutions to writing a poignant poem, true to the haiku spirit and its traditions, but with the music and accented cadence that is native to English.

Many thousands of haiku are written in the British Isles each year, varying from those published in specialised haiku hard-copy magazines to on-line sites and web outlets run by individual editors with varying backgrounds and commitments to haiku poetry. There are also those that have fallen into the contemporary domain of the 'tweet' and the 'sound bite' where it seems any random thought cut up into three lines gets to be called a haiku. The readiness with which the haiku has been taken up as a vehicle for very ephemeral sentiments, trivial witticisms and ironic comments is at least a testament to the degree to which public awareness, if not understanding, of haiku has spread.

MOBILISATION AND RESURGENCE

In an atmosphere of uncertainty about what haiku was and how an English language equivalent might be generated, a small group of enthusiasts gathered together in 1990. It was a correspondent in Japan, Mokuo Nagayama, who tipped the architects of this movement off that a Haiku Society had existed since 1968 in America (Haiku Society of America, hereafter HSA); and was it not time for the British Isles to follow this example?

So the HSA were asked whether they had any members living in the UK. Yes, they had one: Dee Evetts, British by birth, normally resident in North America, but just now on holiday in the UK. In a country pub (once again in Essex) Evetts met David Cobb, they grilled each other about their respective understandings of haiku, and agreed on a call to muster, via leaflets placed in the Poetry Library, London, and notices posted in various poetry journals.

The response was startling. Within six months some 40 or 50 persons had assembled as the 'Haiku Interest Group.' Clearly, some more formal organisation was called for; one with a constitution, financed by subscriptions, having charitable status so the public would know it was *bona fide*. And thus in 1990 the British Haiku Society (BHS) was set up. A quarterly membership magazine was launched—*Blithe Spirit*, so named by its first president for a mixture of reasons: a salute to R. H. Blyth; a salute to poetry via Shelley's poem *To a Skylark* ('Hail to thee, blithe spirit!'); by inference proposing a cheerful season-word to characterise our activities. *Blithe Spirit* has since published 25 volumes of 4 issues a year.

This first president of BHS (1990–1997) was James Kirkup, well-known as a haiku-poet in Japan, where he taught English literature, but as we were shortly to learn, not highly regarded as a haiku writer anywhere else. 'The only success I've had with haiku in England,' he wrote, 'has been in John Foster's OUP children's poetry anthologies.' The reason Evetts proposed him for office was that he had recently read an article in a Tokyo newspaper, in which Kirkup asserted the British did not understand haiku and therefore would never form a haiku society. Evetts challenged Kirkup to prove himself wrong!

Members of the fledgling BHS were a motley crew and so it has remained. Mark Rutter, writing as editor of *Blithe Spirit* in 2009, describes us well:

‘English-language poets have come to haiku along different paths. For some the haiku is primarily a form of spiritual discipline, others come to haiku as a way of rejuvenating nature poetry. Still others are attracted to the brevity and down-to-earthiness of the form, or by the way it invites the reader to participate in the unfolding of meaning. Some prize the haiku for its attention to the momentary, or for the Zen-inspired ethos of the ego-less look. For others, the haiku movement is a kind of avant-garde, forging a new poetic language by adopting aesthetic ideas from another culture, and for still others haiku is an alternative to poetry altogether.’

From the outset it seemed necessary for the BHS to defend the borders of haiku from lack of sympathy and understanding. Some unifying description of haiku seemed desirable. Was this to follow the strict rules operating in *yuki teikei* circles? Or the much looser dispensation allowed by that Japanese friend of English haiku, Kazuo Sato, who edited a weekly column for the English edition of *Mainichi Shimbun* newspaper in Tokyo?

Understandably, any attempt to devise an absolute ‘consensus’ proved intractable, but after a number of revisions the Society arrived at a text that has broad agreement: *English Haiku — a Composite View*. (This may be read on the BHS website, www.britishhaikusociety.org.uk)

The BHS has settled down to an average annual membership just in excess of 250 members, with some turn-over of new members replacing inevitable wastage. The total will have been thousands over 25 years. In addition, we have knowledge of an immeasurable number of haiku enthusiasts who feel no need to join the Society.

The BHS constitution commits it to ‘the appreciation, creation and dissemination of the literary form known as haiku,’ by means of publications, meetings, seminars, newsletters and public events, including contests; to researching the genre and its kindred forms (*i.e. senryū, haibun, renga*); and there is a commitment to reach out to similar haiku bodies, both at home and abroad.

With the passage of time BHS has acquired functions well beyond serving its actual membership. It has become a resource of expertise, authority even, to which have turned editors of journals and newspapers, radio and TV presenters, librarians, organisers of festivals (e.g. *matsuri*), publishing houses, museums and art galleries, individual artists, workers in glass and fabrics, calligraphers, paper makers, composers looking for texts to set to music, bookshops, the Embassy of Japan, staff and students of creative writing courses, carers for the mentally vulnerable, therapists. On one occasion it was asked by a magazine to introduce Americans convicted of murder and on ‘death row’ to haiku. In 2001, the Librarian of the Poetry Library, London, wrote that ‘the blossoming of haiku in Britain over ten years has got a lot to do with the work of the British Haiku Society and the influence of its magazine. It is the authority on haiku in Britain today and we constantly recommend it.’

BHS has a policy of taking part in a number of joint ventures with haiku societies in other countries, and has welcomed participants from other countries as guests at events in the UK. Even so, to imply that the BHS has been the sole vehicle for the increased interest in haiku is incorrect. BHS members are scattered far and wide—one in seven does not actually reside in the British Isles—so requests are handled in a variety of ways: the BHS committee may call for interested volunteers to take them in hand. Individuals may approach the BHS with

a proposal and the committee will endorse it, advertise it in its newsletter, perhaps give it some material support. The Society actively encourages individual members, or groups of members, to organise local readings or workshops; it may assist with a display of books, reference materials, audio-visual aids.

A good example of BHS collaboration with an independent provider would be the White Peak/Dark Peak project (2012–2013), billed as ‘Britain’s largest public artwork,’ commissioned by Derbyshire Arts Development Group and realised by the independent artist, Alec Finlay. For this to succeed a very large number of haiku writers were required, each assigned to a particular location in the Peak District National Park where he/she was set to compose a solo renga based on experience of walking the terrain. Such a force might have been hard to mobilise if Finlay and BHS had not been intimate.

Here is a select list to show how diverse are the projects in which the BHS has taken part:

1991–Japan Festival, Hyde Park, London and Cardiff, information tents.

1992–Garden Festival Wales, Ebbw Vale, ‘haiku trail’.

1992–King’s Lynn Festival - ‘haiku poet in residence’.

1992–BHS management, with input from Japan Airlines and Iron Press, to publish *The Haiku Hundred*—100 chosen from 5,000 submissions. The first ever collection of haiku to be published in the UK, 15,000 copies sold.

1992–BHS poster exhibit, *Signposts to Haiku*, loaned to some 30 libraries and museums.

1994–*The Genius of Haiku: Readings from R. H. Blyth*, edited and published under BHS imprint. Some 2,000 copies sold.

1994–jointly with SOAS, London, celebration of the 300th Anniversary of Bashō’s death. Papers published as *Rediscovering Bashō*, ed. Stephen Gill and Andre Gerstle.

1994–Colin Blundell has two ‘haiku song cycles’ performed by members of State Opera, Constanta, Romania.

1995–at Keats House, Hampstead, on Midsummer’s Night, as part of the John Keats Bicentenary, . James Kirkup’s lectured on ‘Keats and Bashō.’

1995–‘The Haiku Kit for Teachers’, BHS resource distributed free of charge to 1,000 UK schools.

1997–Ledbury Poetry Festival, haiku workshop.

1997–An entirely original international twist to National Poetry Day: with Eurotunnel sponsorship 15 BHS members rendezvous in Calais with counterparts from 7 countries, travel back with them to Folkestone, writing haiku ‘under the sea’. Haiku events on both sides of English Channel on the same day.

1998–*Iron Book of British Haiku*, ed. David Cobb & Martin Lucas, anthology of haiku principally by BHS members, published by Iron Press. Sales of approx. 1,500 copies.

2000–BHS chooses haiku to be engraved on a Millennium Bell for St John the Baptist, Purbrook. Winner: Geoffrey Daniel, for his haiku: fresh bronze / salt on the sea air / striking the tongue

2002–launch by BHS of biennial Nobuyuki Yuasa International Haibun Contest.

2002–BHS participation in Swansea Festival of Japanese Arts.

2003–BHS fails in effort to have a ‘blue plaque’ put up at R. H. Blyth’s birthplace in Leyton.
2003–*Haiku and Glass*, a collaboration between BHS poets and leading glass artists organised by Dominic Fondé, exhibitions at four UK museums.

2005–BHS represented at 1st European Haiku Conference, Bad Nauheim, hosted by Deutsche Haiku Gesellschaft.

2007–BHS represented at 2nd European Haiku Conference, Vadstena, Sweden, hosted by Svenska Haiku Sällskapet.

2007–First volume in the BHS Haiku Literary Studies series published: *Stepping Stones—a way into haiku*, ed. Dr Martin Lucas.

2010–BHS represented at International Haiku Festival, Ghent, Belgium.

2010–BHS poster-based display *Signposts to Haiku* replaced by a presentation on a separate website, www.anotherkindofpoetry.org.uk/anotherkind/slideshow.

2011–Consultation by BBC Radio 4 for Stephen Fry programme on ‘brevity.’

2012–BHS publication *Barbed Wire Blossoms—the Museum of Haiku Literature Award Anthology, 1992-2011*, ed. Graham High.

2013–with GB Sasakawa Foundation funding and BHS support, publication of *What Happens in Haibun—a critical study of an innovative literary form*, ed. David Cobb.

2013–Anglo-French Haiku Festival, Folkestone, planned jointly by BHS and AFH; including public display of haiku banners along the seafront and haiku performance in grass amphitheatre.

2013–On BBC World Service, BHS committee member Lynne Rees evaluates entries to contest organised by NASA—haiku on subject of humans landing on Mars.

Turning to independent providers, mention must be made of a number of autonomous local groups, sometimes off-shoots of BHS which the Society tries to support. There are also independent publishers of haiku: Snapshot Press publishes an annual *Haiku Calendar* as well as books and pamphlets; in 2008 this press brought out *Wing Beats: British Birds in Haiku*, ed. John Barlow & Matthew Paul—an anthology interlocking interests of poets and ornithologists. Alba Publications publishes individual collections. Hub Press specialises in self-publications. In 2002 MQP published an anthology, *Haiku: Poetry Ancient and Modern*, ed. Jackie Hardy. Iron Press has produced both anthologies and individual collections. In 2002 British Museum Press commissioned David Cobb to edit *The British Museum Haiku*, and in 2010 Mavis Pilbeam to edit a companion volume, *Haiku Animals*. The first of these two was the Museum’s best-selling publication over a period of six months, and eventually reprinted nine times. Sales in the UK edition alone have exceeded 21,000 copies.

To balance the account, here are some events that took place without direct BHS involvement.

- 1957: First national haiku contest in UK organised by *The Times*.
- 1964: Geoffrey Bownas & Anthony Thwaite: *The Penguin Book of Japanese Verse*.

- 1967: Second national haiku contest organised by *The Times*.
- 1970: *Haiku Byways* ed. Gerry Loose, first haiku magazine in UK, ran for only 3 issues.
- Japan Airlines: haiku contests for children, annually over many years.
- 1989–1991: series of 20-minute programmes by Stephen Henry Gill, on BBC Radio 3, illustrating how various ‘season words’ (*kigo*) are employed in Japanese haiku.
- 1991: Welsh Academy organises International Haiku Competition. More than 1,000 entries. Three BHS members take the main prizes.
- 1993: George Marsh: *In the Moonlight a Worm*—website offering teachers and students an introduction to writing haiku poems.
- Ken Jones, James Norton *et al.*: *The Red Thread* sangha, organising retreats for Zennist haijin.
- 2000: *The Times* enlists David Cobb to promote and judge its national haiku contest. 7,500 entries, surpassing any previous contest.
- Graham High and Tony Eva: *36 Views of King’s College Chapel*—using Hokusai’s famous views of Mt. Fuji as an inspiration, an album of photos glossed by haiku.
- Nigel Jenkins, Ken Jones and Lynne Rees: *Another Country: Haiku Poetry from Wales*, Gomer Press, 2011.
- David Cobb: weekend haiku workshop for Poetry School, London, 1999.
- Frazer Henderson: *Haiku Scotland* (print newsletter) and website at www.poetryscotland.co.uk.
- *Haiku Ireland* newsletter on website at www.haikuireland.org
- Ken Jones, joint editor, *Contemporary Haibun On-Line* website.
- Colin Stewart Jones, *Notes from the Gean*, haibun website.
- Stephen Henry Gill, coordinator, Hailstones (Anglo-Japanese) Haiku Group, Kyoto.
- Martin Lucas *et al.*, editor, *Presence* haiku journal, some 50 issues since January 1996.
- *Time Haiku*, a magazine set up by Erica Facey in 1994, since edited by Doreen King and Diana Webb.
- Brian Tasker, *Bare Bones* haiku journal, 1992-1995.
- John Barlow, *Snapshots* magazine, 12 issues, 1998-2006.
- 1990: Kevin Bailey founded *Haiku Quarterly*, later enlarging its remit to general ‘short poetry’.

- Alec Finlay's mobile 'renga platform'.

All of the above have made serious contributions to the indigenisation of haiku in the British Isles and the work goes on. In 2015, the British Haiku Society will celebrate its first quarter-century. It might be a good time to create a 'wish list:'

- affiliation of poetry and haiku societies, benefitting both.
- the owner of some large piece of land will invite us to instal 'haiku stones.'
- *Poetry Review* (organ of the Poetry Society) might appoint a sub-editor to select haiku.
- a 'blue plaque' will be installed at R. H. Blyth's birthplace, 93 Trumpington Road, Leyton.
- the BBC's haiku references will be updated so that presenters cease to illustrate what a haiku is by referring to this one by comedian John Cooper Clarke, habitually declaring it to be 'the most famous haiku': to convey one's mood / in seventeen syllables / is very diffic.
- BHS will find premises where it can open its facilities to the public.