

Ekphrastic Haiku

from *A Field Guide to North American Haiku*¹

Charles Trumbull

This chapter of *A Field Guide* began with the working title “Allusion in Haiku” and was intended to be an analysis of haiku that I had tagged in my Haiku Database “Poetics: allusion: art.” That is to say, rather than a topic such as the traditional “Animals” or “Landscape,” these haiku have in common that they all refer in one way or another to a work of graphic or plastic art, to an artist, or to a style or technique. Strictly speaking, this is not “allusion” (“an expression designed to call something to mind without mentioning it explicitly; an indirect or passing reference,” according to the Google Dictionary) because by and large, the poets included here do explicitly mention a work of art.

Allusion is an essential element of haiku, both Japanese and Western. It is a basic means by which a poet can enhance the meaning of a poem. The most common varieties of allusion in haiku are, of course, *kigo* (seasonal words), a *sine qua non* of classical haiku, and *utamakura*,

using the name of a place or thing that possesses an aura of significance, presumed to be understood by a reader. The old masters used *utamakura* frequently to magnify the meaning of their haiku, as did Bashō here:

Nara’s Buddhas,
one by one —
essence of asters.

Japanese readers would immediately conjure up the image of the huge bronze Daibutsu whose nostril was said to be a path to enlightenment.²

The key caveat in using allusion in poetry, especially haiku, is that it only works if it conjures up a specific image in the mind

of the beholder. Most metaphors and similes are not allusions because they make general, not specific, references.

So the reader of an allusive or ekphrastic haiku is expected to recognize the work of art. This suggests that haiga are not allusive works, though the relationship between haiku and image in a haiga is essential: generally speaking, the artwork or photograph in a haiga will be the original creation of a single poet/artist and is not expected to be familiar to the reader.

Ekphrasis

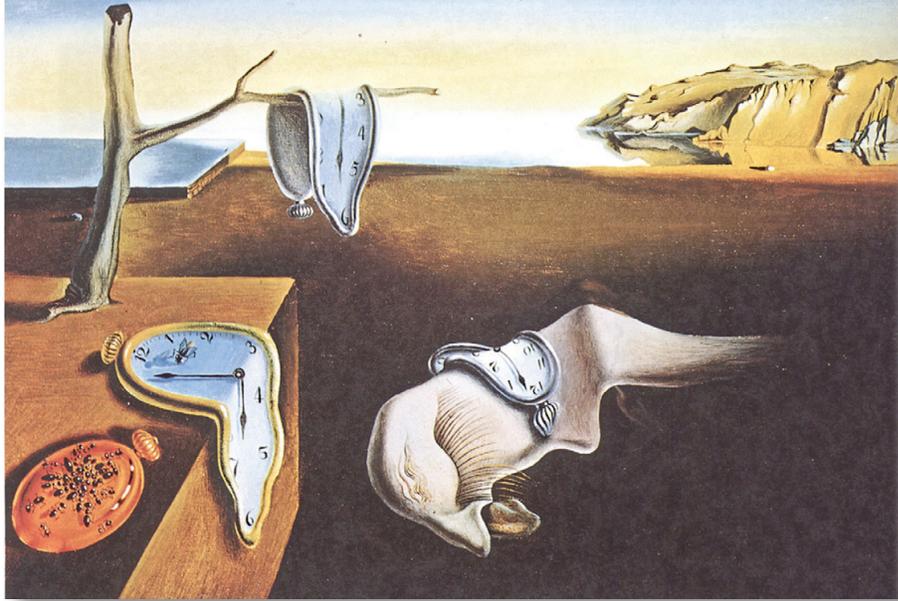
According to the Poetry Foundation website, “an ekphrastic poem is a vivid description of a scene or, more commonly, a work of art.” As it pertains specifically to a haiku inspired or stimulated by a work of art, I would suggest that ekphrasis comes in three types:

- (1) Pure description; a record of what the poet saw or experienced; analogous to Shiki’s theory of *shasei*, real-life sketching (a term Shiki originally derived from painting);
- (2) An interpretation or appreciation of what the poet saw or a suggestion of the real meaning in the artwork; subjective human responses by the observer to the reality of the painting or sculpture;
- (3) Parallel meaning that transcends a physical description of the artwork and the artist’s creative process and intentions; this is Shiki’s *makoto*, or poetic truth, the true essence of the thing, which is not exactly the same thing as reality.³

In the pages below I have tried to examine ekphrastic haiku in terms of these criteria, but alas, I often succumb to digression. I would also like to have included an image of each of the art works that inspired the haiku poets, but space considerations and the cost of color reproduction prevented that. In all cases, however, if I could identify a likely inspirational painting or sculpture, I have provided a full description of the piece and a link to an image online in the notes.

Haiku describing works of art

Salvador Dalí [29 haiku, about 11 of them containing watches] is a frequent subject for haiku poets; for example, Bernard Lionel Einbond's descriptive take on the surrealist *The Persistence of Memory*:



Salvador Dalí, *The Persistence of Memory*, 1931⁴

over a barren branch
a clock drooping —
memory persists

Bernard Lionel Einbond, *The Tree As It Is* (2000)

Einbond here achieves a haiku hat trick: he alludes to Bashō's famous "crow" haiku in the first line, points to a key element of the painting in the second, and names Dalí's painting in the third.

Chilean-born poet Humberto Gatica writes in a style similar to Einbond's. His haiku

his words
her words ...
the breaking news

Humberto Gatica, in Iliyana Stoyanova, ed., *Ekphrasis: The British Haiku Society Members' Anthology 2017*

was written to Edward Hopper's painting *Hotel by a Railroad*,⁵ and apparently alludes to Lee Gurga's iconic haiku "his side of it. / her side of it. / winter silence" in the first two lines. Mysteriously, though, the man and the woman in Hopper's painting do not seem to be conversing, and there is no indication of the arrival of news or that any is expected.

The descriptive approach in ekphrastic haiku is particularly welcome if the work cannot be instantly visualized, as in this haiku by Elizabeth Searle Lamb celebrating the work of San Ildefonso Pueblo potter María Martínez:



María Martínez, blackware pot, 1930s⁶

earth, sky,
and an eagle's feather
Maria's black pots

Elizabeth Searle Lamb, *Hermitage 1:1/2* (2004)

The same is true when the haiku points out aspects of a well-known painting that we might otherwise have overlooked:



Johannes Vermeer, *Girl with a Pearl Earring*, c. 1665⁷

candlelight
the whites of her eyes
outshine the pearl earring

Sue Schraer, in Iliyana Stoyanova, ed.,
Peonies: Haiku Anthology (2019)

Poet Malcolm Williams itemizes the things he finds interesting
in an 18th century French etching:



Norbert Goeneutte, *The Boulevard de Clichy under Snow*, 1876⁸

monochrome snowscape of
bonnets, bustles, top hats —
the crunching carriages

Malcolm Williams, in Iliyana Stoyanova, ed.,
Ekphrasis: The BHS Members' Anthology 2017

David Bingham points out Henri Matisse's [17] novel view of a
kimono-clad woman by the water:

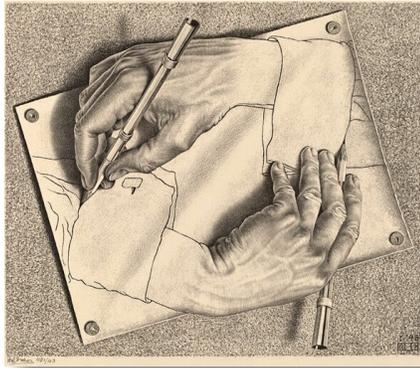


Henri Matisse, *La Japonaise: Woman beside the Water*, 1905⁹

lost in blossom
a young woman hidden
in the foreground

David Bingham, in Stoyanova, ed., *Ekphrasis* op. cit.

In their haiku, poets often express their appreciation of an artist's technique, as does David Kelly with M. C. Escher's famous *Drawing Hands*. Note Kelly's clever inversion of the first line in line three — a reflection of what Escher accomplishes in the print:



M. C. Escher, *Drawing Hands*, 1948¹⁰

all it does is this
recreate the creator
yet this does it all

David J Kelly, in Stoyanova, ed., *Ekphrasis* op. cit.

Ekphrastic poems often use synesthesia to magnify the sense of reality of an artwork. The sense of scent, for example, is evoked for poet Marian Olson in the reds of Rufino Tamayo's *Watermelons*:



Rufino Tamayo, *Watermelons*, 1977¹¹

gallery show the scent of Tamayo's red melon

Marian Olson, from the sequence "Sketches of Mexico:
From a Poet's Notebook," *Modern Haiku* 40:2
(Summer 2009)

Color, of course, is an essential aspect of painting, and many haiku poets key their ekphrastic poems to the painter's palette. The tropical colors of Paul Gauguin [15] are referenced by haiku poets:

in the meat
of the papaya
Gauguin's orange

Frederick Gasser, *Frogpond* 19:2 (September 1996)

in winter
a shadow on bricks
blooms Gauguin-pink

John Sandbach, *Invisible Castle* (2013)

The same is true of other artists' work as well:

through Picasso's blue
and on the other side a crimson
sea slug swims

Dhugal J. Lindsay, *Fuyoh* (2010)

blues are the big thing
with Monet, she said,
spreading the Roquefort

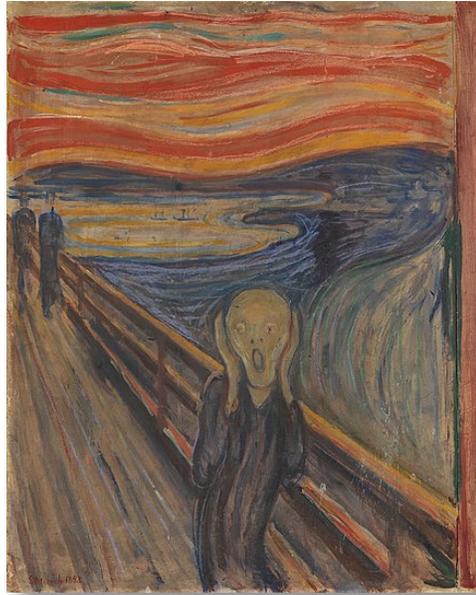
Raymond Roseliep, *Cicada* (Toronto) 1:3 (1977)

Grant Wood's
black oaks windbreak
the white framed farmhouse

Driscoll, Kevin, *Frogpond* 9:3 (August 1986), 8

The Scream of Edvard Munch [9] evokes a variety of strong reactions in viewers, from Sister Mary Thomas Eulberg, who distinctly hears sound released by the oil and pigment, to the Japanese poet Matsumoto Chiguta, for whom terrible

memories are awakened by the painting, to two British haikuists who enter into *The Scream* totally and reflect on what they find in Munch's mind:



Edvard Munch, *The Scream*, 1893¹²

no sound:
“The Cry” of Munch
pierces my ears

Sister Mary Thomas Eulberg, from the sequence
“Gallery,” *Wind Chimes 14* (1984)

ムンクの叫び胸にひしひし原爆記
Munku no sakebi mune ni hishihishi genbaku-ki

Munch's “Scream”
coming home to me
A-bomb stories

Matsumoto Chigusa, *Haiku International* 73
(November 2007)

the danger of being absorbed
cell by cell you curve
imploding upon canvas

Joanna Ashwell, in Stoyanova, ed., *Ekphrasis* op. cit.

atop the winter hill
a view of the world
as it falls away

Doreen King, in Stoyanova, ed., *Ekphrasis* op. cit.

Much the way Sister Mary Thomas Eulberg “hears” Munch’s scream in the example above, Mike Spikes perceives birdsong as abstract expressionism:

open window —
a sparrow sings
a Pollock

Mike Spikes, *Modern Haiku* 43:2 (Summer 2012), 98

A digression in re Pollock: It is not entirely clear if the following haiku by James Kirkup was intended as a critique of his fellow British poet W. H. Auden, or of Jackson Pollock, or both:

Auden’s ravaged face —
an action-painting savaged
by Jackson Pollock

James Kirkup, from his sequence “In an Art Dealer’s Window” in *Formulas for Chaos* (1994)

Stella Pierides also hears colors, for example in Wassily Kandinsky’s *Color Study*:

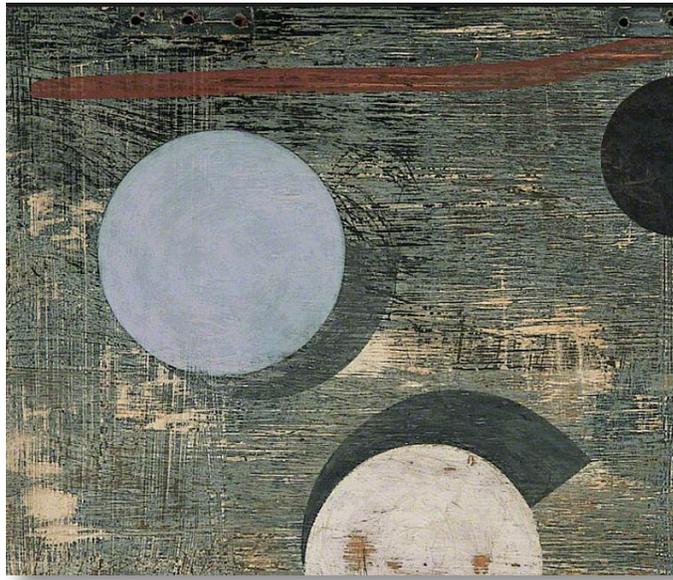


Wassily Kandinsky, *Color Study — Squares with Concentric Circles*, 1913¹³

squares with circles —
listening to the colours
sing

Stella Pierides, in Stoyanova, ed., *Ekphrasis* op. cit.

J. W. Hackett, however, has a totally different take on a not dissimilar cubist work by Ben Nicholson. No synesthesia here:



Ben Nicholson, *3 circles*, c. 1946–1947¹⁴

Scene from six miles up
midwest fields full of circles —
Ben Nicholson's career?

James W. Hackett, *A Traveler's Haiku* (2004)

Other aspects of the artists' techniques capture the attention and imagination of haiku poets as well. Japanese poet Yoshimura Reiko, for example, marvels at how the 18th-century *ukiyo-e* master Hiroshige managed to get motion into a painting:



Hiroshige, *Sudden Shower Over Shin-Ōhashi Bridge and Atake*, 1857¹⁵

広重の絵が動き出す大夕立
Hiroshige no ega ugokidasu oyudachi

heavy rain shower —
 ukiyoe by Hiroshige
 starts moving

Yoshimura Reiko, trans. Kakutani Masako, *Nihon Keizai*
 Shimbun Award of the 14th HIA Haiku Contest (2012)

Before proceeding, permit me an aside about ekphrastic haiku and works by Japanese artists. As one might expect, Hokusai is most often written about, with 36 haiku, principally about his magisterial *Thirty-six Views of Mount Fuji* (富嶽三十六景, *Fugaku sanjūrokkei*) of 1830–1832, and at least 16 treating a single painting,

The Great Wave off Kanagawa (神奈川冲浪裏, *Kanagawa-oki nami ura*).¹⁶

Interestingly, Hokusai apparently wrote a *jisei* (death poem):

hitodama de yuku kisan ja matsu no hara

Now as a spirit
I shall roam
the summer fields.

Hokusai, trans. Yoël Hoffmann,
Japanese Death Poems (1986)

Hiroshige, also an *ukiyo-e*, master, has been honored with 22 haiku, including:

high autumn sky
I ride on the back
of Hiroshige's hawk¹⁷

Fay Aoyagi, *Modern Haiku* 42:2 (Summer 2011)

Other Japanese artists whose work is represented in haiku include Utamaro, Sesshin, Sesshyū Tōyō, and Yoshitoshi. There is even an occasional haiku about a classic *haijin*, Yosa Buson, who was equally famous as literati painter.

Buson hangs
in the first gallery
traveler cold mountains¹⁸

Melissa Stepien, from the sequence "Distance,"
Modern Haiku 37:2 (Summer 2006)

Now returning to the Hiroshige print, it is interesting to compare his technique for getting his painting to "move" with that of his near-contemporary Claude Monet [72] a few years later:



Claude Monet, *La pluie*, 1886-1887¹⁹

brush
strokes
I
step
back
step
into
Monet's
rain

Roland Packer, *Moongarlic* 8 (May 2017)

Consider also this cross-cultural French-Japanese allusion:

among these lilies
in Monet's pond
Bashō's watersound

Sylvia Forges-Ryan, *Modern Haiku* 17:3 (Autumn 1986)

And, speaking of Monet, several poets have referenced paintings of his as distortions of reality that occur when the poet's vision has been altered in some way:

bandages off
Monet's haze
covers the mountain

Gloria H. Procsal, *Modern Haiku* 33:2 (Summer 2002)

garden
through reading glasses
a Monet painting

Aalix Roake, *Kokako Haiku and Senryu Contest*, 2015

British painter J. M. W. Turner [5] is a favorite subject of haiku poets as well. Known for his vivid landscapes and seascapes, and especially his luminous skies, for example:

a slave ship —
Turner paints light
in the wind²⁰

Anne Elvey, *Simply Haiku* 7:2 (Summer 2009)

a Turner
without a frame ...
winter sky

Claire Everett, from her haibun "A Blank Canvas,"
Frogpond 39:3 (Autumn 2016)

Marlene Mountain and especially Anne McKay were especially fond of the techniques of French post-impressionist painter Pierre Bonnard [4] and referred to them in their haiku. Neither of these haiku seem to refer to specific paintings but rather to the painter's style, his way of distorting reality:

after the storm puddles of bonnard

Marlene Mountain, *HSA Frogpond* 1:4 (November 1978)

torn lace
and tincan geraniums
on sills of secondstory rooms

a bonnard
face
anne mckay, *Wind Chimes* 2 (1981)

Haiku masters Raymond Roseliep and Sister Mary Thomas

Eulberg both were impressed by Spanish master El Greco's [3] mannerist distortions of physical reality:

El Greco clouds
that never were
are²¹

Raymond Roseliep, *Outch* 7:2 (Autumn 1983)

early morning
bike-rider

El Greco long²²

Sister Mary Thomas Eulberg, *Gallery* (1988)

(Re)interpretation of what the poet saw

Perhaps the poet's usual approach to writing a haiku about a work of art is to try to go beyond a purely objective description to reveal its underlying truth. Kate B Hall jumps directly to subjective interpretation in her haiku that poignantly recapitulates the squalor and despondency of installation artist Tracey Emin's Turner Prize-nominated work *My Bed*:



Tracey Emin, *My Bed*, 1988²³

so untidy
such sadness
still unmade

Kate B Hall, in Stoyanova, ed., *Ekphrasis* op. cit.

Another of the most-cited artists is Vincent van Gogh [76], and

many of the poets' works offer an interpretation of a painting. One example is the premonitory composition, *Wheatfield with Crows*, supposed by some to have been van Gogh's last painting:



Vincent van Gogh, *Wheatfield with Crows*, 1890.²⁴

These two haiku are basically descriptive in nature, but veer into an interpretation of the finality of van Gogh's work in various ways:

Yellowing cornfield,
black crows predict the death
of Van Gogh.

Lilia Racheva, *Simply Haiku* 8:1 (Summer 2010)

last canvas
crow-shaped gashes in a field
of yellow corn

Phillip Murrell, in Stoyanova, ed., *Ekphrasis* op. cit.

In *The Potato Eaters*, van Gogh portrays the country folk as one with the soil,²⁵ and the Bulgarian poet Lydia Lecheva pens an archetypical interpretive haiku about it:

The Potato Eaters
their hands and faces —
the Earth itself

Lydia Lecheva, *Asahi Haikuist Network*, May 15, 2015

Diana Webb finds extra meaning in another van Gogh masterpiece, *Le Pont-levis*:



Vincent van Gogh, *The Drawbridge*, 1888²⁶

small black clad figure
poised on the drawbridge
a threshold in time

Diana Webb, in Stoyanova, ed., *Ekphrasis* op. cit.

“Interpretation” might also encompass irony or parody, as Sister Mary Thomas Eulberg does with a famous portrait by Thomas Gainsborough:²⁷

before “The Blue Boy”
youth in jeans

Sr. Mary Thomas Eulberg, from her sequence “Gallery,”
Wind Chimes 14 (1984)

In search of deeper meaning in the artwork

Poets who write ekphrastic haiku often seem to be searching for deeper or alternative meaning in a work of art, something beyond what is immediately visible. This might be a perception

of an *objet d'art*'s application to life or to art generally. It might seek to place the given work in the continuum of art history or link to another work. The link could even be to another type or genre of art, such as music or literature. Several early 20th-century artists, for example, explored the relationship of their art to native and folk art, in particular African masks. Matisse was one of these artists, and poet Francine Porad noticed a similarity with the mask art of the Pacific Northwest:



(a) Haida mask
 (b) Henri Matisse, *Mademoiselle Yvonne Landsberg*, 1914²⁸



Haida face mask
 in green, red and black —
 predating Matisse

Francine Porad, *Modern Haiku* 28:3 (Fall 1997)

Haiku poets are fond of critiquing paintings by Paul Cézanne [14], both positively and (probably) negatively:

Cezanne's pears
 so lifelike
 I feel painted²⁹

H. F. Noyes, *Modern Haiku* 19:1 (Winter–Spring 1988)

still life
Cézanne's apples more like
Warhol's soup cans³⁰

Carolyn Rohrig, *DailyHaiku*, March 24, 2011

And Mona Lisa's smile has a new meaning for an American poet:

late home from a date
daughter's mona lisa smile
confirms my fears

Lesley Einer, *Modern Haiku* 23:3 (Fall 1992)

Interaction with nature or the immediate environment

For example, Auguste Rodin's [20] sculpture "The Thinker" has been the subject of at least eight haiku prompted by first-hand observation. Several of these haiku having the masterpiece covered by something of beauty, such as fallen yellow leaves (Masuda Juichi and Muō Kōtaro), "slant window light" (Paul O. Williams), "a towel of snow" (Florence Vilén), or something frivolous, such as a Budweiser can stuck on the thinker's thumb (L. A. Davidson).

Larger sculptures are often installed outside, where they interact directly with nature:

snow
blowing
through a Henry Moore

Sandra Fuhringer, *Still* 4:1 (Spring 2000)

or for winter shadows:

sunset on ice
my slow shadow
by Giacometti³¹

Paul Wigelius, *The Heron's Nest* 5:5 (May 2003)

or a single leaf in a mobile by Alexander Calder [4]:

Calder sculpture;
a single brown leaf tumbling
from the sky

D. F. Tweeney, *The Heron's Nest* 8:2 (June 2006)

or are points of reference, for example, for other man-made
landmarks, such as Seattle's Space Needle:



Isamu Noguchi, *Black Sun*, 1969³²

Needle in the eye
of Noguchi's *Black Sun*
only from this spot

Connie Hutchison, in Ann Spiers, ed., *Fleeting Beauty*, 2012



Michelangelo, *Pietà*, 1498–1499³³

Among Renaissance artists, Michelangelo [17] is perhaps most often the subject of haiku poets. These three samples demonstrate an interpretive haiku, a speculative haiku, and a haiku possibly suggesting the 1972 vandalism of Michelangelo's *Pietà*:

MICHELANGELO'S PIETÀ

Childlike in death
His fingers seem to know
His mother's robe

H. F. Noyes, *Hummingbird* 5:3 (March 1995)

waiting for God's touch
Bruce H. Feingold, *Bottle Rockets* 28 (14:2, 2013)

spray-paint vandals —
a red cross dripping
from the pietà

Carlos Colón, *Clocking Out* (1996)



Pablo Picasso, *Bust of Sylvette*, 1967³⁴

By far the most celebrated sculpture in haiku, however, is *Bust of Sylvette* by Pablo Picasso (who, with more than 120 haiku about his works, is the most celebrated artist in haiku). Elizabeth Searle Lamb lived within sight of University Place in New York's Greenwich Village, and she watched the construction project and chronicled it in several haiku series.

it takes a while
to know her:
Picasso's "Bust of Sylvette"

Elizabeth Searle Lamb, in Elizabeth and Bruce Lamb,
Picasso's Bust of Sylvette: Haiku and Photographs (1977)

moonlight
and a jazz riff, playing
across her face

Elizabeth Searle Lamb, from the sequence
"Sylvette: 1984," *Christian Science Monitor*, August 1, 1984

L. A. Davidson, a friend and neighbor of Lamb's in the Washington Square neighborhood of Greenwich Village also wrote several descriptive "Sylvette" haiku:

Sylvette's shady side
sun-lighted by reflections
from a south window

L. A. Davidson, *The Shape of the Tree* (1982)

Tanka poet Sanford Goldstein compiled a three-verse "Sylvette: A Tanka Sequence for Elizabeth Searle Lamb" that was published in *High/Coo* 3:10 (November 1978).

Among Picasso's paintings, the most gripping for haiku poets has been *Guernica*, his lament for the Spanish Civil War:



Pablo Picasso, *Guernica*, 1937³⁵

bulls crash
through canvases, hooves
pound down the spine

Geraldine C. Little, from the sequence "Pablo Picasso
Exhibit — Manhattan, Summer, 1980,"
Modern Haiku 11:3 (Autumn 1980)

Guernica the mask my father wears

Lorraine Pester, *Blithe Spirit* 28:1 (February 2018)

Poet Patricia Neubauer discovered in a Picasso painting a case
of nature recapitulating art and recorded it in her haiku:

midnight museum
Picasso's harlequin patched
with moonlight

Patricia Neubauer, *Woodnotes* 11 (Winter 1991)

Exaggeration, surrealistic interpretation

Here are two haiku by American poets making reference to
paintings by James McNeill Whistler. Of the eight "Whistler"
haiku I have found, nearly all are about his famous *Arrangement
in Grey and Black No.1* ("Whistler's Mother," 1871),³⁶ for example:

bedridden with the flu
on the wall Whistler's mother
rocking

Helen E. Dalton, 10th annual Hawai'i
Educational Association contest, 1987, 3rd Place

but Scott Mason views another painting of Whistler's and
embarks on a flight of fancy:

the night watchman
whistles
Whistler's *Nocturne*³⁷

Scott Mason, from the sequence "Six Degrees of Seeing,"
Frogpond 36:1 (Winter 2013), 46

In her typical fashion, poet Anne McKay takes a truly cosmic
view of one of Georgia O'Keeffe's famous flower paintings.
O'Keeffe [87] is surpassed only by Picasso in the number of
haiku written to her paintings. She wrote more than 60 haiku
to O'Keeffe paintings, most included in her 1991 book, *Shaping
the Need*.



Georgia O'Keeffe, *Yellow Calla*, 1929³⁸

yellow calla ...
a new planet
a nova
noon sun
anne mckay, *Shaping the Need* (1991), 12

Reality and surreality: What's real and what's not?

Marian Olson experiences the satisfaction of standing where the artist stood and confirming the truth of Ansel Adams's moment:

Ansel Adams —
just as he saw it
the moon over Hernandez³⁹

Marian Olson, in Joseph Kirschner, Lidia Rozmus and Charles Trumbull, eds., *A Travel-worn Satchel* (HSA Members' Anthoogy 2009)



Duane Hanson, *Tourists II*, 1988⁴⁰

Duane Hanson's *Tourists*
another gallery guest
asks if I'm real

Caroline Giles Banks, *The Clay Jar* (2013)

James Kirkup's poetry, especially his ekphrastic work, often departs from reality and transports the viewer to a different dimension, as in this haiku about Paul Klee:

My sleepwalker's maze —
parting window-curtains on
more window-curtains

(*Paul Klee: Harmonische Störungen*)⁴¹

James Kirkup, *Blue Bamboo* (1993)

In the same rather surrealistic vein, Japanese haiku master Yamaguchi Seishi viewed the heavens critically with a surrealist eye:

峯雲の贅肉ロダンなら削る
minekumo no zeiniku Rodan nara kezuru

excess fat
of the cumulonimbus
Rodin would shave it

Yamaguchi Seishi, in Hirai Shobin, ed., *Gendai no haiku* (1996), trans. Fay Aoyagi, *Blue Willow Haiku World* blog, August 2, 2010

A palette cleanser

In conclusion, just for fun, here are a few haiku about the tribulations of viewing fine art:

the wait in line
to wait in line:
Matisse exhibit

Pat Tompkins, *Modern Haiku* 48:3 (Autumn 2017), 96

a slow moving clock
the Norman Rockwell print
in the waiting room

Deborah P Kolodji, *Haiku Headlines*, September 2005

Ansel Adams exhibit
absolutely NO
photography allowed

Alan S. Bridges, *Prune Juice* 13 (March 2014)

Notes

¹ “A Field Guide to North American Haiku” is a long-term project along the lines of a haiku encyclopedia-cum-*saijiki*, a selection of the best English-language haiku arranged by topic and illustrating what it is about a given topic that attracts poets to write. When complete, the Field Guide project will comprise multiple thick volumes keyed to the several topics in traditional Japanese *saijiki* (haiku almanac) and Western counterparts, notably William J. Higginson’s *Haiku World: An International Poetry Almanac* (1996). These topics are: Season, Sky & Elements, Landscape, Plants, Animals, Human Affairs, and Observances. The haiku are selected from my Haiku Database, currently containing more than 463,000 haiku. “Ekphrastic Haiku” considers haiku tagged not according to topic but rather by poetic technique, in this case haiku that allude in one way or another to works of graphic and plastic arts. Critique and suggestions, supportive or critical, of this chapter or the Field Guide project generally, are warmly invited; please comment by email to cptrumbull@tcomcast.net.

² Bashō’s haiku, in Lucien Stryk, trans., *On Love and Barley: Haiku of Bashō* (London and New York: Penguin Books, 1985). Quote from Charles Trumbull, “Meaning in Haiku,” *Frogpond* 35:3 (Autumn 2012), 92–118.

³ Lee Gurga discusses the stages of Shiki’s theory in *Haiku: A Poet’s Guide* (Lincoln, Ill.: Modern Haiku Press, 2003), pp. 133–37. I also discussed the influence of Western painting and the impact of English critic John Ruskin on Shiki’s aesthetics in a paper titled “Masaoka Shiki and the Origins of Shasei” read at Haiku North America 2009 in Ottawa, Ont., and published in *Juxta* 2:1 (2016).

⁴ Salvador Dalí, *La persistencia de la memoria* (The Persistence of Memory), 1931. Oil on canvas, 24 cm × 33 cm. Museum of Modern Art, New York City. Image: https://en.wikipedia.org/wiki/The_Persistence_of_Memory.

⁵ See Edward Hopper, *Hotel by a Railroad*, 1952. Oil on canvas, 102 cm × 79.4 cm. Hirshhorn Museum, Washington, D.C. Image: https://en.wikipedia.org/wiki/Hotel_by_a_Railroad.

⁶ María Montoya Poveka Martínez and Julian Martínez, blackware pot, 1930s. Image: illustration from Allison Sheridan, “Learn about the blackware pottery by Maria Martinez,” *Iowa State University Museums* website: <https://www.museums.iastate.edu/learn/digital-resources/blog/2020/03/17/learn-about-the-black-ware-pottery-by-maria-martinez>.

⁷ Johannes Vermeer, *Meisje met de parel* (Girl with a Pearl Earring), c. 1665. Oil on

canvas, 44.5 cm × 39 cm. Mauritshuis, The Hague, Netherlands. Image: https://en.wikipedia.org/wiki/Girl_with_a_Pearl_Earring.

8 Norbert Goeneutte, *Le boulevard Clichy par un temps de neige* (The Boulevard de Clichy under Snow), 1876. Etching and drypoint. National Gallery of Art, Washington D.C. Image: <https://artsandculture.google.com/asset/boulevard-clichy-in-the-snow-le-boulevard-clichy-par-un-temps-de-neige/ZQG6iWCyBamFRA?hl=en>.

9 Henri Matisse, *La Japonaise au bord de l'eau* (La Japonaise: Woman beside the Water), 1905. Oil and pencil on canvas, 35.2 cm × 28.2 cm. The Edward Steichen Galleries, Museum of Modern Art, New York. Image: <https://www.facebook.com/NGVMelbourne/posts/in-henri-matisses-la-japonaise-woman-beside-the-water-1905-the-womans-figure-can/10156328827041163/>.

10 M. C. Escher, *Drawing Hands*, 1948. Lithograph, 28.2 cm × 33.3 cm. Cornelius Van S. Roosevelt Collection. Image: © Cordon Art-Baarn-the Netherlands: <https://www.nga.gov/collection/art-object-page.54237.html>.

11 Rufino Tamayo, *Sandias* (Watermelons), 1977. Oil on canvas, 45 cm × 60 cm. Museum of Modern Art, Mexico City [?]. Image: <https://felixinclusis.tumblr.com/post/139900729579/rufino-tamayo-watermelons-1965>.

12 Edvard Munch, *Der Schrei der Natur* (The Scream of Nature), 1893. Oil, tempera, pastel, and crayon on cardboard. 91 cm × 73.5 cm. National Gallery and Munch Museum, Oslo, Norway. Image: https://en.wikipedia.org/wiki/The_Scream.

13 Wassily Kandinsky, *Farbstudie — Quadrate und konzentrische Ringe* (Color Study — Squares with Concentric Circles), 1913. Watercolor, gouache, and crayon on paper, 23.8 cm × 31.4 cm. Städtische Galerie im Lenbachhaus, Munich. Image: <https://www.wassilykandinsky.net/work-370.php>.

14 Ben Nicholson, *3 circles*, c. 1946–1947. Oil on board 27.4 cm × 32.8 cm. The Pier Arts Centre. Image: https://artuk.org/discover/artworks/c-19461947-3-circles-166983/search/actor:nicholson-ben-18941982/page/1/view_as/grid.

15 Utagawa Hiroshige. *Sudden Shower Over Shin-Ōhashi Bridge and Atake* (大はしあたけの夕立, *Ōhashi atake no yūdachi*), No. 58 from *One Hundred Famous Views of Edo*, 9th month of 1857. Woodblock print, 36.1 cm x 23.1 cm. Brooklyn Museum. Image: Brooklyn Museum website: <https://www.brooklynmuseum.org/opencollection/objects/121666>.

16 See the image and discussion in *Wikipedia*: https://en.wikipedia.org/wiki/The_Great_Wave_off_Kanagawa.

17 Perhaps Aoyagi has in mind Utagawa Hiroshige, *Fūkagawa Susaki and Jumantsubo*, No. 107 from *One Hundred Famous Views of Edo*, 1857. Woodblock print, 36 cm x 23.5 cm. Brooklyn Museum, Gift of Anna Ferris. Image: <https://www.brooklynmuseum.org/opencollection/objects/121719>, although this print is a winter scene.

18 See for example, Yosa Buson, *Lone Traveler in Wintry Mountains* (寒林山水図屏風), c. 1778. Two-panel folding screen, ink and gold-leaf on paper, 64.7 cm × 86 cm. Metropolitan Museum of Art, lent by the Feinberg Collection. Image: <https://www.metmuseum.org/art/collection/search/78500>.

19 Claude Monet, *La pluie* (The Rain), 1886–1887. Image: © Masterpieces of Art: <https://www.fineartphotographyvideoart.com/2017/11/Claude-Monet.html>. In a personal note, Scott Mason reminded me that “the Impressionists were familiar with Japanese prints and doubtless influenced by them. That can be witnessed directly in some of Mary Cassatt’s prints, but I suspect that was very much the

case for Monet (and other Impressionists) as well. When my wife and I visited Giverny years ago we saw a room in his house filled with Japanese prints. The website for Giverny indicates that Monet owned 48 prints by Hiroshige but I don't know if *Sudden Shower Over Shin-Ōhashi Bridge and Atake* was one of them ... a tantalizing possibility given the similar treatments in the Hiroshige and Monet pieces."

20 See for example, J. M. W. Turner, *Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)*, 1840. Oil on canvas, 90.8 cm × 122.6 cm. Museum of Fine Arts Boston. Image: <https://collections.mfa.org/objects/31102>.

21 See for example, El Greco, *Vista de Toledo (View of Toledo)*, 1596/1600. Oil on canvas, 121.3 cm × 108.6 cm. Metropolitan Museum of Art, New York. Image: <https://www.cherryjeffs.com/art-blog/el-greco-the-shoebox-and-impressionist-clouds>.

22 See for example, El Greco, *Autorretrato (Portrait of a Man [presumed self-portrait])*, c. 1595–1600. Oil on canvas, 52.7 cm × 46.7 cm. Metropolitan Museum of Art, New York. Image: https://en.wikipedia.org/wiki/El_Greco.

23 Tracey Emin, *My Bed*, 1988. Installation: box frame, mattress, linens, pillows and various objects; overall dimensions variable. Exhibited at the Tate Gallery, London, 1999, on long term loan by The Duerckheim Collection, 2015.

24 Vincent Van Gogh, *Champ de blé aux corbeaux (Wheatfield with Crows)*, 1890. Oil on canvas, 50.5 cm × 103 cm. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation). Image: <https://www.vangoghmuseum.nl/en/collection/s0149V1962>.

25 See Vincent Van Gogh, *De Aardappeleters (The Potato Eaters)*, 1885. Oil on canvas, 82 cm × 114 cm. Van Gogh Museum, Amsterdam. Image: https://en.wikipedia.org/wiki/The_Potato_Eaters.

26 Vincent van Gogh, *Le Pont-levis (The Drawbridge)*, 1888. Oil on canvas, 49.5 cm × 64.5 cm. Wallraf-Richartz-Museum, Cologne. Photo: Rheinisches Bildarchiv Köln: <https://www.wallraf.museum/en/collections/19th-century/masterpieces/vincent-van-gogh-the-drawbridge-1888/>.

27 See for example, Thomas Gainsborough, *The Blue Boy*, c. 1770. Oil on canvas, 177.8 cm × 112.1 cm. Henry E. Huntington Art Gallery, San Marino, California. Image: https://en.wikipedia.org/wiki/The_Blue_Boy.

28 (a) Haida mask. Stonington Gallery, Seattle. Image: Pintarest; (b) Henri Matisse, *Mademoiselle Yvonne Landsberg*, 1914. Oil on canvas, 147.3 cm × 97.5 cm. The Louise and Walter Arensberg Collection, Philadelphia Museum of Art. Image: <https://www.wikiart.org/en/henri-matisse/madame-yvonne-landsberg-1914>.

29 See for example, Paul Cézanne, *Trois poires (Three Pears)*, 1878/1879. Oil on canvas. 20 cm. × 25.7 cm. Permanent collection, National Gallery of Art, Washington, D.C. Image: <https://www.artsy.net/artwork/paul-cezanne-three-pears>.

30 See for example, Paul Cézanne, *Nature mort aux pommes (Apples)*, 1878–79. Oil on canvas, 22.9 cm × 33 cm. Metropolitan Museum of Art. Image: <https://www.metmuseum.org/art/collection/search/435866>. Also Andy Warhol, *Campbell's Soup Cans*, 1962. Acrylic with metallic enamel paint on canvas, 32 panels, each 50.8 cm × 40.6 cm. Museum of Modern Art, New York. Image: <https://www.moma.org/collection/works/79809>.

31 See for example, the photo of *Man Pointing*, 1947, from *The Economist*, © Alberto Giacometti Estate, AC: <https://espresso.economist.com/f0282b5ff85e7c9c66200d780bd7e72e>

32 Isamu Noguchi, *Black Sun*, 1969. Sculpture, granite, 2.7 m diameter. Volunteer Park Conservatory, Seattle, Wash. Image: https://www.tripadvisor.co.uk/LocationPhotoDirectLink-g60878-d141258-i147474708-Volunteer_Park_Conservatory-Seattle_Washington.html.

33 Michelangelo Buonarroti, *Pietà* (The Piety), 1498–1499. Marble, 174 cm × 195 cm, St. Peter's Basilica, Vatican City. Image: [https://en.wikipedia.org/wiki/Pietà_\(Michelangelo\)](https://en.wikipedia.org/wiki/Pietà_(Michelangelo)).

34 Pablo Picasso, *Bust of Sylvette*, 1967. Designed by Picasso and constructed by Carl Nesjar. 18.3 meters, sandblasted cement. University Village, Greenwich Village, New York. Image: Daily Photo Stream, September 2008; <https://dailyphotostream.blogspot.com/2017/01/bust-of-sylvette.html>.

35 Pablo Picasso, *Guernica*, 1937. Oil on canvas, 349.3 cm × 776.6 cm. Museo Reina Sofía, Madrid, Spain. Image: [https://en.wikipedia.org/wiki/Guernica_\(Picasso\)](https://en.wikipedia.org/wiki/Guernica_(Picasso)).

36 See for example, James McNeill Whistler, *Arrangement in Grey and Black No.1*, 1871. Oil on canvas, 14.4 cm × 16.2 cm. Musée d'Orsay, Paris. Image: https://en.wikipedia.org/wiki/Whistler%27s_Mother.

37 Whistler completed six paintings called “Nocturne,” and it is not clear which one Mason has in mind. See <https://www.tate.org.uk/art/artworks/whistler-nocturne-black-and-gold-the-fire-wheel-no3419> for a discussion of the paintings.

38 Georgia O'Keeffe, *Yellow Calla*, 1929. No other information available. Image from https://66.media.tumblr.com/215bc09e490550c7375fdbaec74d11cf/tumblr_039n9iLVe1s4zvvyo1_640.jpg. This painting and haiku were included with dozens of others in Charles Trumbull's slide show/presentation, “Georgia O'Keeffe and the Haiku Aesthetic,” and published in Colin Blundell et al., *Harmony Within Diversity: A collection of papers delivered at the International Haiku Conference in St Albans, UK, 31 May–2 June 2019* (Barking, Essex, U.K.: The British Haiku Society, 2019).

39 See for example, Ansel Adams, *Moonrise, Hernandez, New Mexico*, 1941. Black and white photograph. Image: https://en.wikipedia.org/wiki/Moonrise,_Hernandez,_New_Mexico.

40 Duane Hanson, *Tourists II*, 1988. Installation, Van de Weghe Fine Art (Chelsea location), New York. Image: <http://www.artnet.com/artists/duane-hanson/tourists-ii-chelsea-location-a-Lb6-8xNdf-HtOX4mC29zIw2>.

41 I am not able to find a Klee painting with this name. Perhaps the reference to “harmonic disturbances” was intended by Kirkup as commentary on Klee's style generally.