Field Guide

Bayous, Beignets, and Beads: Haiku of Louisiana
from *A Field Guide to North American Haiku*[1]
by Charles Trumbull

Six years ago, in our Field Guide series, we digressed a bit from our standard topical review of haiku and focused instead on a specific geographic area: the U.S. state of Maine. Preparing that episode was so pleasurable and the result was so well-received (especially Down East!), we decided to try that approach again, this time focusing on Louisiana poets and topics.

At least to haiku poets, Louisiana consists of two almost equal halves, the rural heartland—Louisiana is unofficially known as "The Bayou State"—and the urban, world-class city of New Orleans ("The Big Easy").

The heartland of Louisiana is the large area along the Mississippi and west of the river called Atchafalaya (14 parishes) and the overlapping Acadiana region (21 parishes) in the south and southwest of the state. Atchafalaya is:

> among the most culturally rich and ecologically varied regions in the United States, home to the widely recognized Cajun culture as well as a diverse population of European, African, Caribbean and Native-American descent.... It is filled with twisting bayous, rivers and America's largest river swamp. There are fields of sugar cane and cotton, ancient live oaks and towering cypress. Alligators, raccoons, and even bears roam the lands while 270 species of birds take to the skies. From the waters come catfish, shrimp, oysters and the crawfish that make the Atchafalaya so well known.[2]

From among these, poet Patricia Daharsh has written specifically about Louisiana's state flower and state bird:

brown pelicans
without their shadows
... a tugboat's horn[3]

afternoon tea —
the creamy whiteness
of magnolias[4]

Matthew Louvière, although he spent his last years in New Orleans, originally hailed from Avery Island (the home of Tabasco hot sauce and Jungle Gardens, a privately owned wildlife preserve), and spent much of his free time exploring the bayous and salt marshes of southern Louisiana. Accordingly, Louvière wrote some of the most descriptive and affective haiku about the region and its Cajun culture, including two sequences, "Summer Ducks" (1986) and "Life on the Bayou" (1992).[5] Here is a sampling of Louvière's work:

Gulf breeze
— the moon spilling
from the lotus pad[6]

Night bayou
from silence to silence
the frog[7]

A bend in the bayou
an old alligator swallows the sun
nightfall[8]

Moonlit marsh
— spider weaving
the trap's tongue[9]

Island store
—a lone sardine
in an open can[10]

Down by the bayou
    through gray hanging moss
the sound of a snipe[11]

Rough sedge
— the old nutria
licking its coarse hair[12]

water moccasin
the heron leaps
from its shadow[13]

The shadow of the cypress
almost touches
the far side of the bayou[14]

Mother-of-pearl sky …
  the oyster-shucker's cabin
    surrounded by shells[15]

The trapper
— combing the marsh
out of his hair[16]

Charles B. Dickson, a Georgia resident, wrote a number of haiku about rural Louisiana life, including this sequence titled "the old cajun," [17]

where the bayou bends
the old cajun boatman hooks
a red-breasted bream

leafy swamp hummock
the old cajun mixes the mash
for his moonshine still

square-dance fiddle
the old cajun squeezes and swings
the plump young widow

bird chatter at dawn
the old cajun's pirogue beached
beside the widow's shack

... and other haiku by Dickson appear in other publications:

marsh dawn —
tendrils of mist drift
with the pirogue Charles B. Dickson[18]

hot cajun kitchen
  a teen-ager stirs gumbo
  and suckles her child Charles B. Dickson[19]

cajun cabin …
the aroma of hot gumbo
floats on the bayou — Charles B. Dickson[20]

the herb woman's shack …
with a hen the young cajun
buys a love potion — Charles B. Dickson[21]

Many other writers have composed haiku that add color and depth to the description of the Cajun lands and people as well:

bayou breakfast
bits of jambalaya
still moving — Frank Higgins[22]

moss-hung oaks —
a pirogue angles shadows
into brilliant blue — Peggy Willis Lyles[23]

fragile camellia …
pelting rain drives petals
into the crawfish hole — Merle D. Hinchee[24]

dark bayou
a fish jumps
through the moon — Johnette Downing[25]

not a log
above the dark water
bayou alligator — Dennise Aiello[26]

Crab lines
in a mountain stream —
My Cajun kids! Sue Ellen Hébert[27]

back from New York
my bayou rhythms
normal again Carlos Colón[28]

While there are many of what one might call "Cajun haiku," not many poets have written haiku describing specifically named places in Louisiana, apart from New Orleans. One unfortunate exception is a peculiar book self-published in 2008 by one Leonard Oprea, *Theophil Magus in Baton Rouge: A Novel in 101 American Haiku*. Oprea moved to the United States in 2006 from Bucharest, Romania, which he calls "a metropolis known as 'Little Paris'" and landed in the Louisiana capital, Baton Rouge. He shares his first impressions:

> Imagine this something neither a village, nor a city, with no sidewalks and no public transport for its more than 500,000 inhabitants, where, no matter how scorching the heat, robots resembling golems run tirelessly around two lakes ... In which the shrines for daily worship are Wal Mart and the Mall... In which downtown is a mere ghost town ... In which the spoken American English is a swamp dialect. In which the Civil War has not yet been waged ... In which only the sky, live-oaks, squirrels and birds, lakes and cypresses are ... human.[29]

Oprea's jaded view of the city is carried forward in his "haiku," e.g.:

"... yesterday I saw
an angel who was lost in
Red Stick. he gave up."[30]

"... rednecks kick me out
from "Sportsman Paradise"; damn!
I don't have sneakers ..."[31]

Another writer who has used a specific Louisiana place name is New York poet J. B. LeBuert. He posted an eight-verse work in haiku form titled "Atchafalaya Haiku Poem," the best verse of which is:

Herons on winged flight
Louisiana Bayou
Atchafalaya[32]

Californian Roberta Stewart's 1976 six-haiku "Saint Martin's Parish: Louisiana"[33] was one of the earliest haiku sequences idealizing the bayou country. Here are two haiku from the set:

A breeze from the Gulf
stirring
moss hung oaks

In the deepening mists
bald-cypress trees
a darker green

Merle D. Hinchee of Houma, Louisiana, has written of the Blessing of the Fleet ceremony at nearby Chauvin:

bayou priest sprinkles
the boats with holy water—
the minnows, too[34]

In 1996, David G. Lanoue penned a somewhat dark four-haiku sequence about the flora and fauna of Bayou Jean Lafitte due south of New Orleans:[35]

drapery
of
the
bayou
the
ghostly
moss

drinking
the
bayou
with
eyes
color
drunk

all
golden
swamp-flies
in
a
sunset
swarm

darker
than
dark
waters
still
floating
gator

David G. Lanoue

Lanoue's and Louvière's oeuvres have also included bits about Louisiana's history:

slave cabin
  hidden by acres and acres
  of sugarcane — Matthew Louvière[36]

plantation ruins
  morning glories wrap
  the standing column — Matthew Louvière[37]

atop his column
the Southern general
dark against the stars — David G. Lanoue[38]

Turning to the urban aspect of Louisiana, New Orleans is the pride of the state. Tourists throng to the city year-round for sightseeing, food, music, or simply to soak up the unique ambience of the place. Many haiku poets have been tourists in New Orleans and recorded their impressions. Anita Virgil, for example, wrote twenty-one haiku on the occasion of traveling to New Orleans for a wedding," including these:[39]

cottonmouths
in the swamp ...
a house on stilts

January sun ...
the cotton fields
dotted with leftovers

on the iron lace balconies
only flowers
sunning

behind grillwork
down darkness to sun
in a hidden courtyard

the breeze
off the Mississippi
fills my skirt

Other haiku poets have been enchanted by the sights and scenes in New Orleans, especially the French Quarter. A few examples:

The orange butterfly
on the wrought iron flower
hails the Vieux Carre. Glenn R. Swetman[40]

Bourbon Street —
the one-time finery
of iron Frank Trotman[41]

French Quarter
a child spins a nickel into
a street performer's hat Carlos Colón[42]

Jackson Square
between solos the old man dances
with his trombone Paul David Mena[43]

the artist
with easel on Jackson Square
the mime Marian Olson[44]

bayou country
best gumbo in town
under the overpass

casting from the levee
a line through sunset

Peter Newton and Kathe Palka[45]

strolling into
the voodoo shop
all talking stops Marian Olson[46]

Jackson Square
at night, roaming by the dozens
cat's eyes Sylvia Santiago[47]

just happy enough
I cross
Felicity Street David G. Lanoue[48]

a filled up bladder
is loosed on the pavement
Bourbon Street twilight Vida Henderson[49]

Bourbon street morning
hosing down the sidewalks
for another day — Paul David Mena[50]

Louisiana is one of the great gastronomic centers of the world, combining the culinary traditions of Creoles and Cajuns, Choctaws and other Native Americans, Spaniards and Filipinos, and many others — all leavened by the French influences in New Orleans.

salsa and crawfish
Tex-Mex and Cajun-Viet
food without borders — Elaine Parker Adams[51]

One might start the day in New Orleans with breakfast at Brennan's, a hallowed tradition, with a signature dish such as Eggs Hussarde or Eggs Sardou and, of course, an appropriate beverage:

hot morning blues
chicory in my coffee
then there's vodka — Lee Anna Schaefer[52]

Brennan's
banana trees shade
he patio of people drinking
breakfast — Marian Olson[53]

Maybe consider a midday visit to the Acme Oyster House, where you can watch your lunch being shucked:

bar stop
another oyster
hollowed with flair — Marian Olson[54]

Plan a stop at the Sazerac Bar in the Roosevelt Hotel to sample the eponymous concoction that is purportedly the oldest cocktail in the United States:

faint trumpet …
sipping the lemon peel
of a Sazerac — Bill Cooper[55]

Gumbo and crawfish éttoufée, blackened fish, jambalaya, red beans and rice, po-boys and muffalettas, bananas foster—these are just a few of the delicacies to be found in New Orleans cafés and restaurants.

The archetypical Louisiana meal is gumbo, a dark roux–based stew typically including shellfish, spicy andouille sausage, and/or chicken and always with celery, onions, and bell peppers. Gumbo is usually thickened by the addition of filé (powdered sassafras root), okra, or both. While gumbo is now most closely associated with Cajun cooking, it originated among the Louisiana Creoles and, in fact, the origin of the name "gumbo" is believed to be a Bantu language. "Even today, *Gombo* means okra in the Bambara language … in West Africa."[56] Gumbo is found on the menus of restaurants everywhere in Louisiana.

a first taste
of red bean gumbo
levee bonfire — Bill Cooper[57]

early autumn chill
tossing extra filé
into the gumbo — Gloria H. Procsal

The technique of blackening food by dredging it in herbs and spices and frying it in very hot butter was developed by celebrity chef Paul Prudhomme in New Orleans in the 1980s. Although

blackening is usually applied to fish, especially redfish, haiku poet and occasional chef Carlos Colón discovered a different twist on the technique:

accidental Cajun supper:
blackened
cheese toast[58]

And then, on the morning after the night before:

morning in the French Quarter
café au lait &
beignets with sparrows Anita Virgil[59]

the last beignet
tuxedoes sprinkled
with sugar dust Ellen Compton[60]

If Cajun and French food fills the bellies of New Orleanians, it is music that fills their souls. And there is music of every kind for everyone, in upscale clubs, in dive bars with their front doors removed, in the streets, in festivals and parades, and on the air....

There's country music:

a piece of straw
in tousled hair
Louisiana Hayride Haiku Elvis (Carlos Colón)[61]

Cajun and zydeco:

Cajun Christmas
a fiddler fills the room
with silent night Rebecca Drouilhet[62]

thanksgiving at the
odd fellow's hall ken gets us
two-stepping cajun — Tina Wright[63]

cajun dancing
at Tipitina's
washboard rhythm — Nancy Shires[64]

rub it up and down, girl
zydeco
washboard — David G. Lanoue[65]

Louisiana and swamp blues:

cemetery workers
digging
the music — Johnette Downing[66]

and, of course, jazz of all flavors:

his fastest riff
the Dixieland jazz pianist
laughing — Frank Higgins[67]

on Satchmo's statue
in a park in New Orleans
birds trading fours — Anita Winz[68]

the river wind blows
into the Quarter
& through his saxophone — Anita Virgil[69]

cool evening stroll
along Frenchman's Street
hot jazz

the cobblestones
or a last Hurricane

Peter Newton and Kathe Palka[70]

Combine the music, food, and drink with massive crowds of locals and tourist and you have the makings of a festival, another area where New Orleans is second to none. Mardi Gras (Shrove Tuesday or Fat Tuesday—the last day before the beginning of Lent on Ash Wednesday) in New Orleans is one of the world's great parties, ranking among Carnival in Rio de Janeiro, Oktoberfest in Munich, and Diwali in Varanasi.

one large bowlful
before Mardi Gras;
creole gumbo Joseph Kirschner[71]

after vespers, three nuns
laughing in the kitchen
nibbling king cake Charles Bernard Rodning[72]

Parades are the main event at New Orleans Mardi Gras celebrations. They are the work of "krewes" (private social organizations that stage the parades and balls throughout the city), and probably evolved from the "second line" parades that celebrate neighborhood weddings, funerals, or other such occasions and feature a gorgeously costumed grand marshal at the start, a brass band, and scores of marchers in colorful get-ups.

late August
the parade heats up
with the second line

arm-in-arm
between two strangers

Peter Newton and Kathe Palka[73]

Costumes are generally de rigeur for the krewe members on the parade floats and at the masquerade balls and are common for spectators as well: men cover their faces and women occasionally uncover their torsos:

Mardi gras parade
colorful masqueraders
dancing in the streets Kate Walters[74]

謝肉祭(マルディグラ)今度は悪魔と踊りけり
marudigura kondowa akuma to odorikeri

Mardi Gras
this time she dances
with the devil Fay Aoyagi[75]

Mardi Gras masks the strangers in the crowd

Rebecca Drouilhet[76]

just a taste
her Mardi Gras mask
repentant Roland Packer[77]

Mardi Gras
a beautiful girl
takes off her mask — T. J. Navarro[78]

mardi gras
the first robins
display their breasts — Terri L. French[79]

Mardi Gras
a drunken alien bares
her 26 breasts — John J. Dunphy[80]

"Throws" have been a tradition at Mardi Gras parades for years. These are usually plastic beads in the official Mardi Gras colors, purple (symbolizing justice), green (faith), and gold (power) or "doubloons" (aluminum tokens stamped with the names of the krewes) thrown out to the crowds from the floats.

hawker's holiday
kept afloat by Mardi Gras
deluge of doubloons — Reason A. Poteet[81]

in lieu of plastic beads
a small bag of red beans
tossed at Mardi Gras — Bill Cooper[82]

dog on the dance floor
wearing Mardi Gras beads
wagging to the beat — Bettina Davis[83]

Do you wonder what happens to all those beads afterward?

after Mardi Gras
the mockingbird's nest
glittering — Kathleen O'Toole[84]

still brilliant
in the gutter puddle—
Mardi Gras beads — John B. Ower[85]

In fact, the beads, made of nonbiodegradable plastic, have become an environmental nuisance. They gather in the gutters and storm drains after the parades and eventually get washed out into Lake Ponchartrain, where they are a hazard for fish and other wildlife.[86]

And then it's all over:

home from Mardi Gras —
parades done
kids not — Ron Grognet[87]

Ash Wednesday
her Mardi Gras beads
hold the light — Mark E. Brager[88]

Ash Wednesday
the stamp on my hand
from last night — Brandon Bordelon[89]

South Louisiana, and especially the New Orleans area, suffered unimaginable hardships beginning in late August 2005 when Katrina, a Category 5 hurricane, slammed into the Mississippi Delta from the Gulf of Mexico.

Wikipedia recorded:

> Hurricane Katrina and its aftermath ranked as the costliest natural disaster in U.S. history, causing more than $190 billion in damage and claiming nearly 1,400 lives. The population of New Orleans fell by 29 percent between the fall of 2005 and 2011....The largest loss of life in Hurricane Katrina was due to flooding caused by engineering flaws in the flood protection system, particularly the levees around the city of New Orleans. Eventually, 80 percent of the city, as well as large areas in neighboring parishes, were flooded for weeks. The flooding destroyed most of New Orleans's transportation and communication facilities, leaving tens of thousands of people who did not evacuate the city prior to landfall with little access to food, shelter, and other basic necessities. The disaster in New Orleans prompted a massive national and international response effort, including federal, local, and private rescue operations to evacuate those displaced from the city in the following weeks.[90]

"During the chaos and population evacuations that followed Hurricane Katrina in 2005, [New Orleans Haiku Society] members kept in touch online, writing renga and sharing haiku that they later published in a chapbook, *Katrina-ku: Storm Poems* (2006)."[91] Also, Maryland poet Denis M. Garrison penned a reflective four-haiku sequence titled "Katrina—2005." A small sampling of Katrina haiku, most from the NOHS chapbook, follows:

> weep, gulf coast, weep —
> the sea wants to
> take you home — Denis M. Garrison[92]

> Hurricane darkness ~
> house after house humming
> with generators. — Merle D. Hinchee[93]

August hurricane
churning water near the tops
of the levees — Deborah P Kolodji[94]

after Katrina
a pirogue weaves
down Bourbon Street — Alan S. Bridges[95]

Hurricane Katrina
homeless ... bodies floating
in the streets — Karen O'Leary[96]

in piles by the curb
a house
with no secrets — Vaughn Banting[97]

receding waters
the dog comes
off the roof — Vaughn Banting[98]

flooding neighboring state
hurricane
evacuees — Johnette Downing[99]

evacuation plan
running for our lives
at two miles an hour — Vaughn Banting[100]

longgaslinesfuelingtempers — Johnette Downing[101]

after the hurricane
the shady avenue
isn't — David G. Lanoue[102]

home after the storm
my calendar still
in August — Samantha Klein[103]

in my dreams
walking the streets
of New Orleans — Juliet E. Pazera[104]

in katrina's wake
the enduring sweetness
of magnolias — Patricia Daharsh[105]

category 5 lies
my hurricane story
grows — David G. Lanoue[106]

Just five years after Hurricane Katrina decimated southern Louisiana, another tragedy occurred. On April 20, 2010, off the coast of Louisiana in the Gulf of Mexico, the Deepwater Horizon drilling platform operated by BP, the British oil and gas company, experienced a blowout and explosion. Eleven men died and seventeen were injured in the explosion. The resulting oil spill was one of the greatest environmental disasters in world history. Not surprisingly, haiku poets from Louisiana and afar rallied to chronicle the disaster. Later in the year, the New Orleans Haiku Society published a collection of members' work on the tragedy, *Crude Haiku, Oil Poems,* while Carlos Colón, with justified acerbity, presented his view of the disaster in the sequence "Skimming the Surface":[107]

a curse for the present
and the future
Deepwater Horizon — Allison Mull[108]

ball of fire
the horizon
sets into the sea — Nicholas Sola[109]

on the nautical chart
a black rose drops
its petals — Fay Aoyagi[110]

Maree noire —
the abandoned shrimp boat
sways — Luce Pelletier[111]

invader in her nest
oil replaces
eggs — Karel Boekbinder-Sloane[112]

barrier island
oil-slicked feathers
stain the pelican nest — Merle D. Hinchee[113]

new Louisiana state bird: the browner pelican

Carlos Colón[114]

pre-blackened fish
bp marinade — Mary Emma Dutreiux Pierson[115]

over the gulf
one strong smell
mendacity

Mary Emma Dutreiux Pierson[116]

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 haiku in English 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 usually keyed to the several topics in traditional Japanese *saijiki* (haiku almanacs) 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 topic of this edition of A Field Guide, however, showcases the haiku and poets from the U.S. state of Louisiana. The haiku are taken from my Haiku Database, currently containing more than 558,000 entries and selected from more than 500 haiku on a wide variety of topics. Critique and suggestions of this article or the Field Guide project are warmly invited; please comment by email to cptrumbull\at\comcast.net.
2. "Atchafalaya National Heritage Area," *National Park Service* website: https://www.nps.gov/places/atchafalaya-national-heritage-area.htm.
3. Patricia Daharsh, in *Wild Plum* 3:1 (Spring & Summer 2017).
4. Patricia Daharsh, 5th AHA (Annual Hortensia Anderson) Memorial Awards, 2017.
5. Matthew Louvière, "Summer Ducks" [4-haiku sequence], *Dragonfly* 14:3 (Summer 1986); and Louvière, "Life on the Bayou" [6-haiku sequence], *Orphic Lute* 42:2 (Summer 1992). See also "Matthew Louvière," *Haikupedia*: https://haikupedia.org/article-haikupedia/matthew-louviere/.
6. Matthew Louvière, in *Modern Haiku* 26:3 (Fall 1995).
7. Matthew Louvière, from "Life on the Bayou."
8. Matthew Louvière, in *Frogpond* 10:4 (November 1987).
9. Matthew Louvière, in *Modern Haiku* 27:2 (Summer 1996).
10. Matthew Louvière, in *Parnassus Literary Journal* 18:1 (Spring 1994).
11. Matthew Louvière, in *Frogpond* 10:4 (November 1987).
12. Matthew Louvière, in *Modern Haiku* 20:3 (Autumn 1989).

13. Matthew Louvière, in *Haiku Quarterly* (Arizona) 3:2 (Summer 1991).
14. Matthew Louvière, in *Frogpond* 10:4 (November 1987).
15. Matthew Louvière, in David Priebe, ed., *Timepieces: Haiku Week-at-a-Glance 1995*.
16. Matthew Louvière, in *Modern Haiku* 22:1 (Winter–Spring 1991).
17. Charles B. Dickson, from "the old cajun" [4-haiku sequence], *Wind Chimes* 16 (1985).
18. Charles B. Dickson, *A Moon in Each Eye* (1993). This haiku was publishes earlier in *Modern Haiku* 22:3 (Fall 1991) with "johnboat" instead of "pirogue."
19. Charles B. Dickson, in *Modern Haiku* 21:3 (Autumn 1990).
20. Charles B. Dickson, in *Frogpond* 12:4 (November 1989); Museum of Haiku Literature Award.
21. Charles B. Dickson, *A Moon in Each Eye*.
22. Frank Higgins, *On Earth as It Is: Haiku*. Kansas City, Mo.: Spartan Press, 2023.
23. Peggy Willis Lyles, from the linked verse "Part of the Garden—The Shortest Day," *Wind Chimes* 24 (1988).
24. Merle D. Hinchee, in *Haiku Headlines* 12:10 (January 2000).
25. Johnette Downing. *Singing Waters: A Selection of Haiku, Senryu, and Haibun*. Windsor, Conn.: Buddha Baby Press, 2022.
26. Dennise Aiello, in Scott Mason, ed., *Sharing the Sun* (HSA Members' Anthology 2010).
27. Sue Ellen Hébert, in *Dragonfly* 3:2 (April 1975).
28. Carlos Colón, in *Simply Haiku* 1:4 (October 2003).
29. "The Tale of the Author" (introduction), Leonard Oprea, *Theophil Magus in Baton Rouge: A Novel in 101 American Haiku*. Published privately (Xlibris), ©2008, 15.
30. Oprea, *Theophil Magus*, 129. The quotation marks and ellipses are in the original.
31. Oprea, *Theophil Magus*, 87.
32. "Atchafalaya Haiku Poem by J.B. LeBuert," on Poem Hunter website: https://www.poemhunter.com/poem/atchafalaya-haiku/#google_vignette.
33. Roberta Stewart, from the sequence "Saint Martin's Parish: Louisiana," *Outch* (Summer 1976).
34. Merle D. Hinchee, in Joseph Kirschner, Lidia Rozmus, and Charles Trumbull, eds., *A Travel-worn Satchel* (HSA Members' Anthology 2009).
35. David G. Lanoue, "Bayou Jean Lafitte" [4-verse sequence], *Modern Haiku* 27:3 (Fall 1996).
36. Matthew Louvière, in *The Heron's Nest* 1:3 (November 1999).
37. Matthew Louvière, in *Parnassus Literary Journal* 20:2 (Summer 1996).

38. David G. Lanoue, in *Frogpond* 36:3 (Autumn 2013).
39. Anita Virgil, "New Orleans Wedding" [21–verse sequence], *Frogpond* 13:4 (November 1990); Museum of Haiku Literature Award for the sequence.
40. *Pancontinental Premier Poets Sixth Annual Anthology* (January 1, 1979 to December 31, 1980).
41. Frank Trotman, in *Modern Haiku* 14:3 (Autumn 1983).
42. Carlos Colón, in *Woodnotes* 22 (Autumn 1994).
43. Paul David Mena, in *Boston Haiku Society News*, May 2000.
44. Marian Olson, from the sequence "Seven Years After Katrina," *Frogpond* 35:3 (Autumn 2012).
45. Peter Newton and Kathe Palka, from "Bayou Country" [4-tanrenga sequence], *A Hundred Gourds* 4:3 (June 2015).
46. Marian Olson, from "New Orleans: A French Quarter Day" [10-haiku sequence], *Haiku Quarterly* (Arizona) 3:1 (Spring 1991), 3, Best of Issue for the sequence.
47. Sylvia Santiago, in *A Hundred Gourds* 1:4 (September 2012).
48. David G. Lanoue, in *Bottle Rockets* 19 (10:1, 2008).
49. Vida Henderson, "Beer," in *Valley Voices* (2006).
50. Paul David Mena, in *Boston Haiku Society News*, May 2000.
51. Elaine Parker Adams, in Michael Dylan Welch and Crystal Simone Smith, eds., *Sitting on the Sun* (HNA participants' anthology 2019).
52. Lee Anna Schaefer, on *SENA Foundation* website, date not recorded.
53. Marian Olson, from "New Orleans: A French Quarter Day."
54. Marian Olson, from "New Orleans: A French Quarter Day."
55. Bill Cooper, *Tending Gumbo: Haiku*. Winchester, VA.: Red Moon Press, 2020.
56. "Gumbo," *Wikipedia*: https://en.wikipedia.org/wiki/Gumbo.
57. Bill Cooper, in *Wild Plum* 1:1 (Spring & Summer 2015).
58. Carlos Colón, in *Parnassus Literary Journal* 21:1 (Spring 1997).
59. Anita Virgil, from "New Orleans Wedding."
60. Ellen Compton, from the sequence "The Last Beignet," *Modern Haiku* 44:3 (Fall 2013).
61. Carlos Colón, *Haiku Elvis: A Life in 17 Syllables (or Less)*. Abilene, Texas: Laughing Cactus Press, 2013.
62. Rebecca Drouilhet, in *Brass Bell*, April 2021
63. Tina Wright, in *Starfish* 4 (Fall 2000).
64. Nancy Shires, in *Brass Bell*, April 2021.
65. David G. Lanoue, in *Bottle Rockets* 30 (15:2, 2014).
66. Johnette Downing, from a haibun, "New Orleans," *Bottle Rockets* 17 (2007), 58.
67. Frank Higgins, *On Earth as It Is*.

68. Anita Wintz, in D. Claire Gallagher, ed., *Crinkled Sunshine* (Haiku Society of America Members' Anthology 2000).
69. Anita Virgil, from "New Orleans Wedding."
70. Peter Newton and Kathe Palka, from "Bayou Country."
71. Joseph Kirschner, in Shreve Memorial Library, *Electronic Poetry Network*, March 6, 2000.
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