Eternal Memory: After the Haiku Moment

James Schlett

There was something. No. There *is*. Something. In the moment. I know you have felt it, too. It is whatever grasped you in that moment; what filled you, uplifted you. What you know you saw but no matter how long you stare, you cannot see again—not with the same effect.

unusual stillness
the butterfly alights
on the child [1]

It is what you try to suggest in three lines with a handful of words. But in cases involving a genuine moment, it is not the effect of the *kire*; it is not in the juxtaposition of two things or qualities of a haiku. It is not the stillness of the butterfly or the child, nor anything between them, but something singular encountered in the moment. So why only suggest it in a poem? Why six or seven words spread across three lines and not just one word? What in the haiku defies definition?

Words fail. It is unspeakable. Ineffable. There is no easier way to negate a haiku than by reducing it to one word. But does that mean there is no singular source for its inspiration? What if there is? What do you call it?

Unable—or perhaps unwilling—to answer these questions, one might be tempted to jump to the next question: What does it mean? But even this answer proves difficult. On one hand, as noted by the former *Modern Haiku* editor Charles Trumbull, there is one camp (to which he belongs) that believes the haiku should have intrinsic meaning. On the other hand, some claim that the value of the poem comes from itself and not any meaning ascribed to it. No wonder, then, Trumbull said, "Trying to pin down 'meaning' in haiku is like trying to nail Jell-o to the wall."[2]

Finding the meaning of a haiku is like nailing Jell-o to a wall because it is often done without acknowledgement of what is encountered in the poem: that something in the moment, that which just *is*. The meaning of a haiku is a matter of orientation; namely, how the poet or reader is oriented toward that mysterious, unnamable quality at the heart of the moment. "I have turned to haiku, again and again, as a means of expressing the *inexpressible*. It is evident to me that this instrumental function was as true for the Japanese masters—Bashō, Buson, Issa, and Shiki—as it is for contemporary English-language poets," said the haiku poet and psychologist Robert Epstein.[3]

Both Eastern and Western traditions have words to describe the phenomenological experience of what remains inexpressible and incomprehensible in the moment. In the former, namely under Buddhism in Japan, the word is *yūgen*, and in the latter it is *numinous*. They are the foundational experiences of religious encounter in that they point to that which is unambiguous and ultimate. Whether *yūgen* or *numinous* describe the encounter, in both concepts we feel *grasped* in the moment and are *pointed* toward something beyond the immediate.

Given these shared characteristics of *yūgen* and *numinous*, it is no mere coincidence that "*kire*" is often translated as the "surprise" in a haiku and that religion, as well as faith, can be defined as the state of "being *grasped* by an ultimate concern," according to Protestant theologian Paul Tillich.[4] Buddhist theologian Daisetsu Teitaro Suzuki similarly described *mushin*, or "no-mind," as the state of mind attained when the spirit "is *grasped* ... when his mind is in complete harmony with the principal of life itself."[5] Etymologically, from Latin, "surprise" involves being grasped (*prendere*) from above or beyond (*super*).

The concept of *yūgen* dominated the arts in Japan's Medieval Period starting around the 12th century. However, by the 16th century, *yūgen* joined with the concept of *sabi*, which is better known today and diluted of almost any religious undertone.[6] *Yūgen* is a compound word that combines *yū* and *gen*, which translates to "cloudy impenetrability."[7] In English-language haiku, *yūgen* is usually defined simply as a "style of ineffable depth,"[8] "the mystery of the unknown,"[9] merely "mystery," or "a word describing poetry that is so mysterious that many volumes have been written to explain it."[10]

Such descriptions secularize *yūgen* and reduce it to something enigmatic. It is a mere aesthetic. While contemporary haiku poets share an interest in the unnamed, they are primarily concerned with poems that express "an emotion for which a name does not exist"[11] or the new "emotions of the people of this time and generation."[12] What is felt in the instant points to itself. It is confined to the "wholly immediate" in which the person living aesthetically "tries as much as possible to be completely taken up in the mood," said Danish existentialist philosopher and theologian Sǿren Kierkegaard.[13]

Perhaps that is why contemporary haiku poets are so focused on eliciting an emotion or mood through the technical control of the pace of the reader's perception, the triggering of "perceptual disjunction," and the overturning of "semantic expectation."[14] Rather than articulating what a haiku can mean, the "experimentalist [is] pushing the boundaries of what haiku can do," said the haiku poet and scholar Michele Root-Bernstein.[15] And what it can do is push the boundaries of "cognitive effect," according to Lee Gurga, another former editor of *Modern Haiku*.[16]

Instead of a moment, there is an instant, and the two are not synonymous, as their etymologies demonstrate. The word "moment" is rooted in the Latin *momentum*, which means movement. In contrast, "instant" derives from *instare*, which means to stand in or on or near. That means in the moment the poet experiences a movement toward something beyond what is immediately felt, whereas in the instant he or she "stands in" the immediate emotion or cognitive effect. Contemporary haiku, from *gendai* to experimentalism, has become poetry about the "haiku instant." Having overthrown what Gurga called "the hegemony of the 'haiku moment,'"[17] contemporary poets are left to champion *instant* haiku.

It comes down to what Kierkegaard called the "either/or": *either* one regards life aesthetically through which the experienced mood holds the highest value; *or* one regards life ethically through which the mood is still experienced but he or she is not absorbed into it, because continuity and universality have ultimate value. Meaning is contingent on continuity, as are the universals of beauty and truth. If the emotions of one individual or generation are so different from another's that they are nameless

or unnamed, we are no longer talking about universals but differences. Kierkegaard, said, "Everyone who lives merely aesthetically ... has a secret dread of despairing, for he knows very well that what despair brings out is the universal and at the same time knows that his life is based on difference."[18] But what is felt in the moment (*yūgen* or *numinous*) points to an alternative basis of life.

Suzuki, the Buddhist scholar, warned it would be a "mistake if we took this cloudiness [of *yūgen*] for something experientially valueless or devoid of significance to our daily life. We must remember that Reality or the source of all things is to the human understanding an unknown quantity. But that we can feel it in a most concrete way."[19] Richard B. Pilgrim, an associate professor of religion at Syracuse University, similarly noted that *yūgen* "*points beyond itself* to a sense of Reality veiled by and not confined to the phenomenal world." And whether implicitly or explicitly, what it points to, from the standpoint of Buddhism, is the Emptiness of things, the Universal, the 'other world,' the Real, or the Essence."[20] Here, there is a "haiku moment"—that "movement" toward that to which *yūgen* points. And that is why *yūgen* had long been regarded in Japan as a *religio*-aesthetic category by which its religious meaning "is carried precisely in [its] aesthetic nature," Pilgrim said.[21]

Either/or: you choose. But beyond this dichotomy of the aesthetic and ethical stages of life is a third: the religious. In the religious stage, however, the aesthetic and ethical are not repudiated. Rather, it is through the conservation of the unity of these "three great allies" that saves life from being meaningless. So long as the aesthetic, ethical, and religious are not unified, Kierkegaard noted, we can cynically say about everything, "Do it or don't do it—you will regret both."[22] But when they are unified, there is no regret. We are convinced that whatever happened, or whatever we did, matters and has meaning, if only for a moment.

Haiku teaches us that the only moments we regret are those we do not accept. It humbles us, showing us we are not perfect; that no matter how aesthetically or ethically we live, our expectations for when a moment should come, or how it should happen, fall short of the right time and right way. That is why Kierkegaard said, "It is an edifying thought, then, that against God we are always in the wrong."[23] If the opposite was true—

if the poet is always right—then the *kire* in haiku would be a dead letter, a literary trick, that lacks a genuine surprise, which should not be confused with the shock associated with perceptual disjunction. And when our conviction of the validity of this edifying thought is rooted in our whole being and freely flows from love, it "expresses an infinite relationship" that instills a joy in wanting to perpetually improve ourselves rather than the "finite relationship" from finding it painful to be in the wrong" and "standing outside God."[24] That is why there is joy in the haiku moment, even when it stems from tragedy.[25] At this point, Kierkegaard said, "you are hidden in God. This is your divine worship, your religious devotion, your reverence for God."[26] This is the moment.

In the 1970s, haiku poets and scholars frequently drew parallels between *yūgen* and the *numinous*, a term coined five decades earlier by German philosopher and theologian Rudolf Otto. The "*numinous*" (from the Latin *numen* for "divine") suggests the phenomenological experience of "this unnamed Something," either as a feeling or a state of mind. It is the rawest form of the holy, like an "absolute primary and elementary datum" before any morality or moment are ascribed to it. More importantly, it also lacks a "rational" aspect, which is why the source of the *numinous* feeling remains inexpressible.[27]

Zen Buddhist scholar and Kyoto University professor Shin'ichi Hisamatsu likened *yūgen* to what Otto described as the awe-inspiring mystery, or *mysterium tremendum*, that marks the *numinous* consciousness.[28] Joan Giroux, a Canadian haiku poet and a sister of the Congregation of Notre Dame of Montreal, held that "*numinous*" was the closest English equivalent to *yūgen*.[29] Pilgrim also identified *yūgen* as that "through which the mysterious profundity of the noumenal [sic] is fleetingly felt in and through the impermanent phenomenal world."[30]

As in *yūgen*, the awe-inspiring mystery of the *numinous* points beyond language—so much so that Otto said it represents an "ideogram" for the "Wholly Other." This Wholly Other is "that which is quite beyond the sphere of the usual, the intelligible, and the familiar, which therefore falls quite outside the limits of the 'canny', and is contrasted with it, filling the mind with blank wonder and astonishment."[31] An ideogram symbolizes something without indicating how to say it. Think: an arrow sign pointing upward.

For the German Catholic mystic Meister Eckhart (1250-1327), this Wholly Other was the "Godhead": the God that is not merely Being but is *above* Being. Similarly, in Hinduism, Brahma is above Ivra, the king of devas. Mystics and poets alike lack the ability to conceptualize the Wholly Other because it is removed from the sphere of rationality; hence the ineffability of the *numinous*. However, Otto noted, we can perceive images.[32] That is why imagery is so powerful in haiku. *A haiku is the ideogram for what is whispered in the moment and for which we have no word*.

do not give up little bird
you're only one flight
from home

Karen DiNoblie [33]

For DiNoblie, the image of the little bird harkens the message of an Old Testament prophet Azariah: "But you, be strong and do not lose courage, for there is reward for your work."[34] This faith in being "one flight from home" is the poet's ultimate concern, and it is why something *numinous* rests between the second and third lines; there lies the promise of the reunion with that to which we belong, from which we are estranged. We are *either* aimlessly flying to an arbitrary destination *or* one moment closer to becoming whom we are meant to be.

When haiku poets mention experiencing the "holy" or "sacred," *yūgen* or *numinous* feelings are implied. That is because the "holy" is any finite object that in the moment serves as medium for the divine Spirit beyond it.[35] The Greek word for "holy" is *hagios*, which describes something that is "set apart by (or for) God."[36] That which is "sacred," or "sacramental," similarly signifies an experience of the divine Spirit insomuch that it relates to acts or objects that foster Spiritual community, according to Tillich.[37] The holy and sacred are self-negating *objects* that become vehicles for the divine, and they lose this power when we attempt to extend it beyond the moment of revelation. At that point, where the object's holiness is fixated, it becomes "demonic," Tillich noted.[38] That is why Epstein said, "The sacred or holy is not simply an object to which one clings to," but it is the connection to them that "immerses one in the

Eternal Now."[39] The inexpressible feelings or thoughts experienced in this immersive encounter—made possible through the sacred or holy object—are *yūgen* or *numinous*.

Yūgen and *numinous*, however, are not interchangeable terms. They both point beyond that ineffable something encountered in the moment and attempt to draw us closer to a sense of the end goal of life, or eschatology (*eschatos* in Greek means "last"). But the *eschatos* to which *yūgen* and *numinous* point are radically different: in Buddhism, the *eschaton* (singular) is represented by Nirvana, and in Christianity it is the Kingdom of God.[40]

Further, the *numinous* is not an exclusively Christian concept. To some extent, the concept of the Wholly Other to which the *mysterium tremendum* points is applicable to "the way," or Tao, of Taoism. What the Indian philosopher Jiddu Krishnamurti called the "immeasurable" also bears semblance to the Wholly Other, though he did not see in it any divinity. Epstein has identified the immeasurable as important to the "haiku mind" in that it "opens the door to the measureless."[41] Eckhart similarly spoke of the "unknowing knowing," and the Hindu Kathaka Upanishad emphasized "Not by speech, not by thought/Not by sight does one grasp Him./*He is*."[42] For Krishnamurti, it is in the "extraordinarily quiet" through which the immeasurable is understandable.[43]

rustling leaves
it's not that hard
to be born again

Robert Epstein [44]

In the Jewish Torah (Old Testament), even though Moses was gifted in hearing God's Word, he often did not understand it. Exodus is not a story about a prophet understanding God but rather his obedience to Him from one moment of revelation to another. Otto acknowledged that Moses' encounter with the burning bush on Mount Horeb was a "genuinely numinous narrative." Importantly, Moses "hid his face" and could not directly look at the divinity within the burning bush. He could find no name for it, other than being told "I AM WHO I AM."[45] Or, in other words, Being itself, or what in Latin translates to *Esse*: that which *is*.[46]

It may sound silly to some for a man to climb a mountain and believe that a plant charged him with freeing an enslaved people. However, it is not much different from when a poet suddenly notices the burning leaves of autumn and is grasped in the moment by something that is as inexpressible as it is ultimate. The leaves may not speak to the poet, at least not with recognizable words, but in that moment something of meaning or significance is felt.

burning bush
maybe there's still
hope for me

Christopher Patchel [47]

The easiest way to lose sight of the divine is to look directly at it rather than live in concordance with it. *A moment is eternity's way of anointing faith in action*. Even Moses was not allowed to see God's face. That is why a direct reference in haiku to "God," "angels," or "heaven" often fails to express the *numinous*. Even Eckhart, the mystic, cautioned: "do not yelp about God."[48] As the poet and United Methodist minister Dan Schwerin noted, the best Christian practice in haiku is not to resort to "Christian bumper stickers" but to "sing a page from the Old, Old Story" and write "from a stance that serves as a *living ideology*."[49]

sitting down to pray the river a stone can hold

Dan Sherwin [50]

The late Catholic priest Father Raymond Roseleip (1917–1983) exemplified this Christian practice in his haiku. While Roseleip was well known for what he called his "Zen-Christian pilgrimage" in the 1970s, he understood that the ineffable quality in a haiku, or "the still point," could point to only one *eschaton*. In his *The Still Point: Haiku of "Mu,"* he said, "Like old Basho's frog, we must keep plunging. Eastern and Western frogs do, of course, and not all of them make the same sound."[51] Roseleip's "still point" sounds very different in the context of *Mu*, which

is the Emptiness beyond being and non-being,[52] when compared to the God that is not only Being but above Being (Echardt's Godhead). As one of the Psalms states, "Be still and know that I am God."[53]

the Mass priest
holds up bread
the still point

Raymond Roseleip [54]

Austrian poet Dietmar Tauchner has identified *yūgen* as one of five "aesthetic coordinates" necessary to create an "evocative haiku," and their alignment allows the poet to embark on journey "into non-time, or into the multidimensional cosmos."[55] To the Western haiku poets who experience in the moment something not only ineffable but also deeply personal and eternal, a multidimensional cosmos seems distant. It is far removed from the moment that imparts a sense of belonging and acceptance that disturbs the estranged nature of our being and reveals the potential for a more united and centered self.

In Buddhist-inspired haiku, such personal meaning is not the criteria on which a poem's value is measured; rather, emptiness is. Emptiness, whether activated by form or embodied by sound or movement, "is the creator of *yūgen*," stated Pilgrim. The basis of *yūgen* is *jūrin*, or the circle of life. It is Emptiness *per se*: the "ultimate and fundamental Reality" (*Mu*) from which all life arises and returns.[56]

Consequently, if the mysterious, ineffable quality that a poet feels in the moment is *yūgen*, the measure of the haiku would not be its personal meaning but the depth of the emptiness it evokes. This is not to say meaning is absent. Quite the contrary, because there is ultimate meaning in Nirvana or *samara*. Hisamatsu, the Buddhist scholar, has noted that the Buddhist expression "*en*" translates to "condition" or "relation" and is akin to the Western concept of "moment" insomuch that it connotates "the right condition at the right time." The right condition could be a combination of meditation with an external factor, such as the sight of a mountain or hearing the song of a bird, that "awakens" the poet to his or her True Self, namely the Formless Self.[57]

The difference between the Christian moment and the Buddhist moment (*en*) is seen in one word: *is*. With the latter, insomuch as someone can have an encounter and is aware that "something that just *is*," Hisamatsu said "there 'is' no Formless Self until it has been actualized or awakened." Instead, this "something-that-just-*is*" awareness is experienced (*yūgen*) as "the seed or the spark [that] would be the potentiality to awaken to the Formless Self—or the potentiality of the Formless Self to awaken to Itself." Beyond that point of the spark, upon this awakening, there is no *is*, no individual: void. That is why "identity" is the distinguishing ontological principle of Buddhism, wherein "one is identical with everything that is Nirvana," Tillich said.[58]

waking to
a china-blue sky
being here

Kate S. Godsey [59]

In contrast, "participation" is the distinguishing ontological principle of Christianity.[60] Tillich noted that this participation is not one-sided: eternity lifts the temporal into itself and reveals finite being's essential nature, and it is up to that uplifted individual to freely decide to move toward it, fulfill it. Mere identification with this "essentialization" does not bring the Kingdom of God any closer, because it would "not produce anything new"; life would just be a "falling away from and returning to essential being," according to Tillich.[61]

she dusts his Bible
after being widowed a year —
"In the beginning ..."

Karen O'Leary [62]

Under the principle of participation, one's potentiality actualized in the moment can contribute to one's essential being, Tillich noted. That means the "essentialization" realized in existence—as opposed to timeless time and spaceless space—contributes to whom one is meant to

be and produces an ultimately "new being."[63] This realization is what Kierkegaard called our "eternal validity." He said, "Once the individual has *grasped* himself in his eternal validity, this overwhelms him with all its fullness. The temporal vanishes from sight."[64] This is truth. This is the moment. This *is*.

dandelions
from a small, dirty hand —
mother's day

Carolyn M. Hinderliter [65]

If *numinous* describes what is felt at the onset of a moment, "eternal memory" is the term coined by Tillich for what we remember of this transition of the temporal into the eternal. It is the "living retention" of this transition: the moment.[66] *A haiku is an echo of eternal memory; it is our expression of the little we fathom from when eternity lifted us up and revealed what we essentially can be*. These moments are given. They are graces, which Tillich described as "divine gifts, independent of human merit, but dependent on the human readiness to receive them."[67] These graces cannot be commanded or demanded or controlled, whether in the woods on a *ginko*, at a writing workshop, or with a prompt. As the transcendentalist philosopher and former Unitarian minister Ralph Waldo Emerson said, the revelation that unites our subjective and objective being "stands in the will of God ... It appears to men, or it does not appear."[68]

This dynamic of participation between the object and subject stands in stark contrast to the "isolated subjectivity" of contemporary haiku. In idealistic epistemologies, Tillich noted, isolated subjectivity reduces a human being "to a cognitive subject (*en cognitas*), who perceives, analyzes and controls reality. The act of knowing is deprived of participation of the total subject in the total object."[69] After all, contemporary haiku's pioneer Richard Gilbert advanced "Poems of Consciousness" that involve a multiplicity of *cognitive* shifts, ranging from perceptual disjunction to imagistic fusion.[70] And Gurga said, "The real literary value of [contemporary] haiku" is enhancing cognition, or "using the vocabulary of haiku, to *add a word to the lexicon of human consciousness*."[71]

What is lacking in contemporary haiku is the love (*eros*) by which the individual accepts the object through grace and by which the object gives itself as the holy.[72] Contemporary haiku's attempt to control reality is clear in its overarching manipulation of cognitive processes and rejection of "simple juxtaposition" of an "ordinary reality,"[73] which involves the acceptance of what *is*. Further, haiku's religio-aesthetic approach does not aim "to add a word" for the mysterious and ineffable quality experienced in the moment but rather to identify with or participate in it. Consciousness is not enough. The aim is not just to know, but to love, too. In Hebrew, knowing and loving are intertwined in the word *yada*. And as Paul told the Corinthians, "But knowledge puffs up while love builds up. Those who think they know something do not yet know as they ought to know. But whoever loves God is known by God."[74]

Our eternal memory points to this divine love. Yet what we remember of it is fuzzy, and purposely so. There is not much more than a feeling of something mysterious and ineffable (*numinous*) revealed through something finite pointing beyond itself (the holy). If eternal memory—and haiku—were any less vague, participation in the *eschaton* would be mandatory rather than by choice.[75] It is a choice to listen to the moments, to accept them, to venture in the direction to which they point, to not give up, to go where are we afraid to go, and to sacrifice for an ultimate good that contributes to our meaning in life.

clouds touching clouds
a lamb nuzzles
its mother

Irene Golas [76]

Even if we go from moment to moment, there will still be suffering and we will get lost—but meaning will not be. The realization of that, however, may very well require hardship and despondency. That is why Abraham Lincoln, amid the Civil War, said, "We shall yet acknowledge His wisdom and our own error therein. Meanwhile we must work earnestly *in the best light He gives us*, trusting that so working still conduces to the great ends He ordains."[77] Misinterpretations of moments are

inevitable. Rejections of them are more common than we acknowledge, as are our attempts to inflate instants into moments. Our eternal memory is the best light He gives us. We do not see the way but feel it, either as *yūgen* or the *numinous*, from moment to moment. In both the Old and New Testaments, the call to follow is as much an invitation as it is an imperative or even a question. What if each moment is saying the same to us: "Follow me." What would that moment mean? What would its haiku mean? There is only one way to find out.

soft spring rain
I lift my face in praise
my forehead anointed

Karen DiNobile [78]

Notes

[1] Schlett, James. Unpublished haiku.

[2] Trumbull, Charles, "Meaning in Haiku." *Frogpond* 35.3, 2012. https://hsa-haiku.org/frogpond/2012-issue35-3/Trumbull-Meaning-In-Haiku-Frogpond-2012.pdf. Accessed February 22, 2025.

[3] Epstein, Robert. "The Transcendent Function of Haiku." *Frogpond*, 43.2, 2020. Author's emphasis.

[4] Mackenzie, Brown. *Ultimate Concern: Paul Tillich in Dialogue*. New York: Harper & Row Publishers, 1965, 4.

[5] Pilgrim, Richard B. *Buddhism and the Arts of Japan* (Second Edition). New York: Columbia University Press, 1998 (originally published in 1993), 66. Author's emphasis.

[6] Wm. Theodore de Bary, Donald Keene, and Ryusaku Tsunoda, ed. *Sources of Japanese Tradition* (Fourth Printing). New York: Columbia University Press, 1960 (originally published in 1958), 284, 286-287.

[7] Boyer, Ronald L. "The Zen of Yūgen: Ineffable Mystery and Depth in Traditional Japanese Aesthetics Special Reading Course in Aesthetics Instructor: Ronald Y. Nakasone." Unpublished typescript, 2020, 13.

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[11] Gurga, Lee. "Normative Haiku and Beyond." *Modern Haiku* 52.2, 2021, 43.

[12] https://gendaihaiku.gr.jp/english/profile.htm. Accessed February 22, 2025.

[13] Kierkegaard, Sǿren. *Either/Or: A Fragment of Life*. ed. Victoria Eremita, trans. Alastair Hannay. New York Penguin Books, 1992, 485, 503.

[14] Gurga. "Normative Haiku and Beyond," 43.

[15] Root-Bernstein, Michele. "Engaging with Avante-Garde Haiku: A Study Group Approach to New Directions in Craft." *Modern Haiku* 55.3, 2024, 33. Author's emphasis.

[16] Gurga. "Normative Haiku and Beyond," 43.

[17] Gurga, Lee and Scott Metz. *Haiku 21: An Anthology of Contemporary English-language Haiku*. Lincoln, Illinois: Modern Haiku Press, 2011, 6.

[18] Kierkegaard. *Either/Or,* 492, 526, 546.

[19] Boyer, Ronald L. "The Zen of Yūgen: Ineffable Mystery and Depth in Traditional Japanese Aesthetics," from Special Reading Course in Aesthetics. Instructor: Ronald Y. Nakasone. Unpublished Typescript, 2020, 13, 45-46.

[20] Pilgrim, Richard B. "Some Considerations of Sabi and Yugen as Religio-Aesthetic Categories," 71. Author's emphasis.

[21] Ibid., 79.

[22] Kierkegaard. *Either/Or*, 469,

[23] Ibid, 604-605

[24] Ibid, 603.

[25] As James said in his epistle, "Consider it pure joy ... whenever you face trials of

many kinds, because you know that the testing of faith produces perseverance. Let perseverance finish its workso that you may be mature and complete, not lacking anything. " James 1:2-4, NIV.

[26] Ibid, 605

[27] Otto, Rudolf. *The Idea of the Holy: An Inquiry into the Non-Rational Factor in the Idea of the Divine and its Relation to the Rational*. New York, NY: Oxford University Press, 1958, 5-7.

[28] Pilgrim. "Some Considerations of Sabi and Yugen as Religio-Aesthetic Categories," 82 n34.

[29] Giroux, Joan. *The Haiku Form*. Rutland, Vermont: Tuttle, 1974, 110.

[30] "Some Considerations of Sabi and Yugen as Religio-Aesthetic Categories," 70.

[31] Otto. *The Idea of the Holy*, 26.

[32] Otto, Rudolf. *Mysticism East and West*. Trans. Bertha L. Bracey. New York: Macmillan, 1960 (originally published in 1932), 21-22, 41-43. Author's emphasis.

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[38] Tillich, Paul. *Systematic Theology: Volume One*. Chicago: University of Chicago Press, 1951, 216.

[39] Epstein, Robert, ed. *The Sacred in Contemporary Haiku*. Create Space, 2014, 16

[40] Tillich. *Systematic Theology: Volume Three*, 395.

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[42] Otto. *Mysticism East and West*, 43. Author's emphasis.

[43] Krishnamurti, Jiddu. *Discover the Immeasurable*. Chino Valley, Arizona: Hohm Press, 2014.

[44] Epstein. *The Sacred in Contemporary Haiku*, 84.

[45] Exodus 3:6, 13. NIV.

[46] Otto. *Mysticism East and West*, 13.

[47] Epstein. *The Sacred in Contemporary Haiku*, 178.

[48] Otto. *Mysticism East and West*, 23,

[49] Sherwin, Dan. "Haiku and Christian Practice." *Presence* 71, 2021. https://haikupresence.org/essays/haiku-and-christian-practice/ Author's emphasis. Accessed February 22, 2025.

[50] Epstein. *The Sacred in Contemporary Haiku*, 200.

[51] Roseleip, Raymond. *The Still Point: Haiku of 'Mu.'* Menomie, Wisconsin: Uzzzano, no page number.

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