

RENATA CZEKALSKA^{*}
(Jagiellonian University)

Searching for Buddhist Traces. Ryszard Krynicki: *Prawie haiku* and *Haiku z minionej zimy*

ABSTRACT

In 2014 Ryszard Krynicki, an eminent Polish poet, published a modest-looking book entitled *Haiku. Haiku mistrzów* [Haiku. Haiku of the masters]. The title reflects the content of the book – it includes a number of classical haiku verses in R. Krynicki’s translation and also the poet’s own ‘laconic’ poems, i.e. a selection from his previously published poetry collections and also his new short poems.

The article discusses Ryszard Krynicki’s original works gathered in the described collection in two series: *Prawie haiku* [Almost haiku] and *Haiku z minionej zimy* [Haiku of the past winter], interpreting them with reference to the essence of the Buddha’s thought, focusing mainly on the three Cardinal Virtues of non-attachment (*araga*), benevolence (*adosa*) and understanding (*amoha*).

KEY WORDS

Ryszard Krynicki, Buddhist Cardinal Values, haiku

INTRODUCTION

I believe that no coincidence is incidental. On the contrary, in my opinion coincidences are opportunities for noticing unexpected convergences, for example between events which, on the surface of it, have nothing in common.

It was then suitably opportune that the invitation for the conference “Faces of Buddhism in the East and in the West” came exactly at the moment when

^{*} Institute of the Middle and Far East
Jagiellonian University in Kraków, Poland
e-mail: r.czekalska@uj.edu.pl

– for the first time – I was reading Ryszard Krynicki's most recent book of poems, titled *Haiku. Haiku mistrzów*, published in the Spring of 2014.

The first part of the book (*Prawie haiku*) contains a small selection of Krynicki's short poems, written after 1960; the second (*Haiku z minionej zimy*) – includes his latest variations on the subject of haiku; and the third (*Haiku mistrzów* [Haiku of the masters]) – is comprised of translations of selected classic haiku.

Before broaching the actual subject of the article, it is necessary to start with a disclaimer that the treatment of the subject is prevalingly from the perspective of literary criticism and not that of Buddhist Studies.

In the section to follow I intend to discuss only the original poems of Ryszard Krynicki gathered in the two parts of the 2014 book, namely *Prawie haiku* and *Haiku z minionej zimy*.¹ Yet, firstly I would like to dwell awhile on the issue of Buddhist traces in Krynicki's poetry as discussed in critical literature published so far.

RYSZARD KRYNICKI AND ZEN IN POLISH LITERARY CRITICISM

Since the beginning of the 1980s the subject of the relationship between Ryszard Krynicki's poetry and Buddhism – particularly Zen Buddhism – has been undertaken many a time in Polish literary criticism.² Therefore, since the issue is not in any way new, I would like to consider one question only, namely why – as it seems after reading several works related to the subject – did the critics not hesitate to point out Zen rather than Buddhism in general?

The critical works regarding this subject, although indirectly, bring the answer to this question. The point of departure their authors take is the laconic form of poems which Krynicki has been experimenting with since the

¹ I do not at all refer to part three of the discussed collection (*Haiku mistrzów*), which contains R. Krynicki's translations of the original haiku poems (done through the medium of German), because 1/ original haiku contain Buddhist traces by their very definition, hence 2/ proving their presence there would not justify that such traces are present in the poetry of the discussed Author.

² For example: A. Świeściak, *Przemiany poetyki Ryszarda Krynickiego*, Kraków 2004; B. Tokarz, *Poetyka Nowej Fali*, Katowice 1990; A. Morawiec, *Pisarska podróż Ryszarda Krynickiego*, „Folia Litteraria Polonica” 2011, nr 14, pp. 164–177; M. Wielgosz, *Haiku – literacka postać medytacji, poezja milczenia, językowej ascezy*, “The Polish Journal of the Arts and Culture” 2012, nr 2, pp. 29–48.

1960s and which became his more obvious choice in 1978, with the publication of the collection *Nasze życie rośnie* [Our life grows]. The laconic form is referred to by the poet – with many reservations and rather bashfully – as “haiku”. However, the critics and interpreters of Krynicki’s work seem to use the name of this Japanese poetic genre with a lot more confidence. To simplify the matter for the sake of the present argument, the logical implication here seems to be the following:

haiku is the vehicle of Zen



the laconic poems of R. Krynicki resemble haiku



hence their relationship with Zen

Such a thread of reasoning can of course be justified, if not by anything else than by the famous claim that haiku is the poetic expression of Zen’s thought, made by Tom Lowenstein in his book *The Vision of the Buddha*, or by Ryszard Krynicki’s own statements regarding the need for verbal asceticism and the search for a laconic meditative form, very close to the concept of haiku. One more reason could be the objective fact that the European fascination with Buddhism of the 1970s and the 1980s was mainly a reflection of the earlier tendencies of the late 1950s in the U.S. Therefore, Zen was practically the only school of Buddhism that became popularly known to the general public in Europe.

To these possible reasons one more could be added – the common tendency for stereotyping, especially visible in the analyses of works which are culturally and formally foreign to Polish literature and to its critics. And yet, whatever the reasons for linking Krynicki’s poetry directly with Zen,³ it might be worth remembering that Zen as a school of Mahayana Buddhism has not lost touch with its roots (excluding the tendencies – that emerged in the West in the 20th century – to treat Zen as pure philosophy, in which belief is not important). Moreover, the relationship of the poems with Buddhism cannot be established merely on the basis of form. Hence, here I intent to trace references

³ Including the poet’s own biographical experience with Buddhism.

to the so-called classical Buddhism and concentrate on the content rather than on the form of the analysed poems.

RYSZARD KRYNICKI AND HIS RELATIONSHIP WITH HAIKU

To explain why the form seems of secondary importance for the present remarks it is interesting to see how the poet himself refers to this particular issue in his *Zamiast postłowa* [Instead of an afterword] to the discussed collection. He states: “It is not a homogenous selection, as can be easily observed it contains several types of short poems, some of them are closer to gnomic poetry, some to haiku.”⁴ And later he recollects:

[...] I wrote shorter and shorter poems. However, none of them were classic haiku. Moreover: none of them consciously wanted to become one, even though at the same time I read haiku passionately, and some of them (especially these of Issa, whom I discovered for myself in the mid 1970s) I tried to translate – not with the intention of publishing them, but simply for myself. [...] None of my poems wanted to be a haiku, even though out of all the types of laconic poetry it is the closest to my heart. Both as a refined, incredibly delicate and precise form, as well as a particular variety of human experience and the attitude to the world that surrounds us.⁵

However, in *Haiku z minionej zimy*⁶ Krynicki makes a successful attempt

⁴ „Nie jest to wybór jednorodny, łatwo zauważyć, że zawiera różne odmiany krótkiego wiersza, niektóre bliższe poezji gnomicznej, inne bliższe haiku” (R. Krynicki, *Haiku. Haiku mistrzów*, Kraków 2014, p. 121).

⁵ „[...] pisałem coraz krótsze wiersze. Jednak żaden z nich nie był przecież klasycznym haiku. Więcej: świadomie nie chciałem nim być, chociaż przecież w tym samym czasie haiku namiętnie czytałem, a niektóre z nich (zwłaszcza Issy, którego odkryłem dla siebie w połowie lat siedemdziesiątych minionego wieku) próbowałem też, nie z myślą o druku, lecz na swój własny użytek, przetłumaczyć. [...] Mój wiersz nie chciał być haiku, pomimo, że ze wszystkich rodzajów lapidarnej poezji akurat ono jest mi najbliższe. Zarówno jako wyrafinowana, niezwykle delikatna i precyzyjna forma, jak i szczególny rodzaj ludzkiego doświadczenia i stosunku do otaczającego nas świata” (ibidem, p. 122).

⁶ A series of poems beautifully framed by two poems addressed to a sparrow:

the opening poem

Witaj, mój wróblu!
Obu nam się udało
przeżyć tę mroźną noc.

Welcome, my sparrow!
We both managed to
survive this freezing night.

to experiment with the form. Many of the poems in this series are therefore of the classic structure (3 lines, 5 + 7 + 5 syllables), like for example the following two poems sketching the image of wandering cranes (an image which, by the way, is one of the most deeply rooted in Japanese art):

Le – cą – żu – ra – wie! (5)

Gdzie – znaj – dą – po – karm? – Wo – kół (7)

nic, – tyl - ko – śnie – gi – (5)

Zno – wu – żu – ra – wie! (5)

Dziś – jak – by – od – wilż, – lecz – co (7)

cze – ka – je – ju – tro? (5)

This new development is in some way explained in the concise afterword to the collection. “Out of reasons unknown to me,” states the poet “during the winter of 2009/2010 that proved to be especially harsh on me, I begun to structure poems which more and more reassembled the real haiku.”⁷ And yet, the reader remains very much aware of the fact that the fragmentary images of reality present in these poems are not in any way copies of the masterpieces of Japanese masters but rather a creative expansion of haiku as a poetic genre.⁸

Therefore, I am inclined to concentrate on the content and to read his experiments with form not as a goal per se but more as a communication that for the discussed poet such an achievement is not in any way impossible.

RYSZARD KRYNICKI’S HAIKU AND THE THREE CARDINAL VALUES

Regarding the content of the discussed poems, I would like to begin by pointing out that in the poetry of an author so deeply sensitive to the fate of all

the closing poem

Dzień dobry, wróblu!
Czy to ciebie widziałem
pod koniec grudnia?

Good morning, sparrow!
Was that you I saw
at the end of December?

All translations of Ryszard Krynicki’s poems were prepared by the author, exclusively for the purpose of this article. All the original quotations are taken from: R. Krynicki, op. cit.

⁷ „Z niejasnych do dzisiaj dla mnie powodów, w czasie szczególnie dla mnie trudnej zimy 2009/2010 zacząłem nagle układać wiersze, które coraz bardziej zaczynały przypominać prawdziwe haiku” (ibidem, p. 122).

⁸ Here it might also be worth noting that apart from reaching the level of sublime aesthetics characteristic especially for the later, 20th century haiku, Ryszard Krynicki’s haiku contain a strong component of humour, which seems to constitute their *differentia specifica*.

living beings, references which could be read as “generally Buddhist” are frequently present. However, it is of course impossible to forgo a suspicion that they might be expressions of compassion and understanding that occur not only in the Buddha’s thought, but are generally natural to humans concerned with the fate of all living things. And yet, some of Ryszard Krynicki’s short poems carry meanings that are perhaps a little less universal, as for example the following two, reverberating the concept of transmigration:

Jakbyś nadal szukało

As if you were still in search

Dokąd się tak wyrывasz, moje serce,

Why are you breaking free, my heart?

jakbyś nadal szukało
swojego wcielenia?

as if still in search
of your incarnation?

Zobaczymy się jeszcze?
Jutro? Pojutrze?
W innym eonie?

Will we meet again?
Tomorrow? The day after?
In another aeon?

Nevertheless, what somehow inevitably comes to one’s mind is the well known story, apparently once told by the Buddha himself, in which a king assembles all the blind people of his kingdom, divides them into groups and tells each group to study a different part of an elephant. Afterwards each group describes the animal and each comes with a different description, neither of which – or even all of them put together – conveys the actual nature of the elephant. Similarly, there is a danger that by picking and choosing fragments of the poetry in question, the observations might fall on various images – all of them as true as they are false.

In his book *What the Buddha Thought*, Richard Gombrich agrees that “Buddhism itself, as a human phenomenon, is subject to the Buddha’s dictum

that ‘All compounded things are impermanent’” and that “[i]t would be astonishing if over such a long time, as it moved to different regions and cultures, it had not undergone vast changes [...],”⁹ however he also argues that “[...] the historian should be able to trace every branch of the tradition back to another branch, until we arrive at the trunk and the root, the Buddha himself. [...] in most traditions – or at least in the scriptural traditions, which have done most to shape human history – it is what owes its origin to ancient Buddhism that preponderates.”¹⁰

Therefore, in an attempt to organise my observations on Ryszard Krynicki’s original works gathered in the two series, *Prawie haiku* and *Haiku z minionej zimy*, I will focus mainly on those verses that might reflect the three Cardinal Virtues which Damien Keown in his worldwide popular book *Buddhism: A Very Short Introduction* characterises as follows: “The lengthy list of virtues and vices which appear in later literature are extrapolated from a key cluster of three virtues, the three Buddhist ‘Cardinal Virtues’ of non-attachment (*arāga*), benevolence (*adosa*), and understanding (*amoha*). These are the opposites of the three ‘roots of evil’ (...), namely greed (*rāga*), hatred (*dosa*), and delusion (*moha*).”¹¹ And further:

Non-attachment means the absence of the selfish desire which taints moral behaviour by allocating a privileged status to one’s own needs. Benevolence means an attitude of goodwill to all living creatures, and understanding means knowledge of human nature and human good as set out in doctrines such as the Four Noble Truths.¹²

Following the order of the above classification, I will now present a few selected poetic illustrations to my point.

⁹ See: R. Gombrich, *What the Buddha Thought*, London 2009, p. 1.

¹⁰ See: *ibidem*, pp. 1–2.

¹¹ See: D. Keown, *Buddhism: A Very Short Introduction*, Oxford 1996, p. 99. In another book, co-authored by Keown the same virtues are explained in the following manner: “The three most basic Buddhist virtues – which we may call the “cardinal values” of Buddhism – are known as non-greed (*arāga*), non-hatred (*adveṣa*), and non-delusion (*amoha*). [...] If we wanted to use more familiar terminology to characterise the three cardinal virtues we could label the first one as unselfishness, generosity or liberality. Basically, this means abandoning attachment and thinking of others rather than of oneself. The second could be called benevolence, since it presupposes an attitude of goodwill towards all beings and a disposition to seek their welfare. Non-delusion means wisdom or understanding, particularly with respect to important principles such as the Four Noble Truths of Buddhism” (see: Ch. S. Prebish, D. Keown, *Buddhism – The Ebook*, “Journal of Buddhist Ethics Online Books” 2006, p. 339.

¹² See: D. Keown, *op. cit.*, p. 99.

(a) Non-attachment (*arāga*), or in other words, unselfishness, generosity, liberality – the qualities that describe thinking of others rather than oneself – are the subjects frequently featured in Krynicki’s poems. The following verses depict just one particular aspect of such an attitude, namely the attempt to conquer the dichotomy between the human world and the world of other living beings.

Zapomniałem

Próbowałem nauczyć mojego psa cierpliwości.
Mój Boże, zapomniałem,
że dałeś nam różne życie.

I forgot

I tried to teach my dog patience.
My God, I forgot
that you gave us disparate lives.

To twój problem

To już twój problem – zdaje się mówić
do czytelnika Blake’a jego ulubiony kot,
przynosząc mu świeżo upolowane pisklę sikorki.

It is your problem

It is now your problem – seems to say
Blake’s favourite cat to his reader,
while bringing him a freshly caught
chick of the tit.

Deszcz ze śniegiem? Śnieg

z deszczem? Gawron spokojnie
kroczy po łące.

Rain and snow? Snow

and rain? A rook serenely
strides through a meadow.

A dog, a cat and a rook – all portrayed in their own realities, yet carefully observed through the human eye with this extreme sensitivity that allows us not only to feel one with another being but also to see the subtle interrelations in the world of nature, in which man, together with the awareness as his *differentia specifica*, finds his proper place among and not above other beings. This extreme sensitivity induces the reader to understanding rather than judging the reality. What is more, the understanding is not anthropocentric, but rather

comes about as the result of the extra sensitive perception in which the world is seen as the net of equally important and interdependent relations among beings, where there is no place for any selfish desire to hold only our own needs and preconceptions in high regard.

(b) Verses that could illustrate the sentiment of benevolence (*adosa*), in other words “non-hatred” or the “attitude of goodwill towards all beings and a disposition to seek their welfare”, most definitely prevail in the discussed series of poems. In fact, it would be rather difficult to find an example that does not fit in with this category.

The first two of the four selected poems seem to perfectly illustrate Richard Gombrich’s interpretation of Buddhist benevolence (or compassion in Gombrich’s translation of the term), where he claims that “[c]onsonant with the idea of individual responsibility, the Buddha’s compassion consisted above all in helping others to help themselves.”¹³ Subsequently, this is exactly what is proposed in the following poems:

Wysoko zaszedleś

Wysoko zaszedleś, mój ślimaczku,
na najwyższy liść czarnego bzu!

Ale pamiętaj: już koniec września.
(Berlin Zachodni, IX 1979)

You crept so high

You crept so high, my little snail,
to the highest leaf of the black elderberry!

But remember: September is already at an end.
(West Berlin, IX 1979)

Nie mogę ci pomóc

Biedna ćmo, nie mogę ci pomóc,
mogę tylko zgasić światło.

I cannot help you

I cannot help you, hapless moth,
I can only switch off the light.

Both poems seem to refer to the principles of Buddhist ethics, aptly pointed out by Peter Harvey, that “[...] while Buddhists are encouraged to be kind to animals, sentimentality is not encouraged, for this goes against the ideal of non-attachment. In principle, this means that loving kindness should no less

¹³ See: R. Gombrich, op. cit., p. 8.

be shown to alien, ‘uncuddly’ creatures [...] than to dogs or cats.”¹⁴ In other words, the snail and the moth are given attention equal to any other living beings and even though the observed reality cannot be altered, the observer can try to ease the fate of the two creatures by making use of his observations. The snail can be reminded of the inevitable, and the cause of the moth’s suffering can be removed. Therefore, the observer merely by not remaining passive proves to be compassionate, since in Buddhism

[...] ethical value lies in intention, the individual is autonomous and the final authority is what we would call his conscience. There is no external agent, such as a God, who can take the blame for our decisions. We have free will and are wholly responsible for ourselves. Further, this responsibility extends far beyond this present life. So we are entirely responsible for our moral condition and what we make of it.¹⁵

The remaining two poems, apparently dedicated to the destiny of doves, seem to be at the same time perfect instances of how a poem may convey a moment of keen perception, and perhaps insight into nature in general or just human nature, through implication and suggestion. It is this very quality that is often described as haiku’s most important characteristic.

Na parapecie

On the window ledge

głodna synogarlica.
Zmykajcie, koty!

a hungry collared dove.
Away with you, cats!

Za oknem głodne

Outside the window hungry

synogarlice! Myślę
o moim mistrzu –

collared doves! I am thinking
about my master –

The above poems – incidentally both following the formal rules of classic haiku – do not speak directly of human nature. Personal loss is not verbalised

¹⁴ See: P. Harvey, *An Introduction to Buddhist Ethics. Foundations, Values and Issues*, New York 2000, p. 170.

¹⁵ R. Gombrich, op. cit., p. 13.

but only suggested. Only the second of the two poems provides a more direct hint – a reference to “my master” – which allows the reader to draw a direct link between these two examples of Krynicki’s haiku and his poem entitled *Golębie* [Doves], dedicated to the memory of Zbigniew Herbert.

(c) The third virtue *amoha*, explained by Keown as understanding, wisdom, or - literally – non-delusion, which when combined do in fact complement the sense of the Pali term, is also represented among the poems from the discussed collection. The knowledge of human nature and the nature of the world (or rather of what we are able to perceive of it) seems to be the core of the four chosen examples.

The first three seem to deal with the very nature of human experience:

na wzgórzu przepaści,
na zboczu błyskawicy
stał kiedyś twój dom

Ta chwila

Ta chwila już nie istnieje:
choć nie jest żądzą, mocarstwem,
tchórzliwą
tyranią.

Jesteście wolni

– Jesteście wolni – mówi strażnik
i żelazna brama zamyka się
teraz z tej strony.

on the hill of an abyss,
on the slope of a thunder bolt
once there used to stand your home

This moment

This moment no longer exists:
even though it is not lust,
a superpower, a cowardly
tyranny.

You are free

– You are free – says the guard
and an iron gate closes
now from this side.

The three poems can be understood as both restrained and perceptive depictions of the changeability of life and in that sense they all illustrate what Gombrich defines as “the most basic point of the Buddha’s teaching”¹⁶, which is

[...] that everything in our lives changes: that most of us have no experience of anything unchanging. Moreover, in this view of the world, to ‘exist’ is not to change: existence and becoming are defined as opposites. But is change random? Surely not. Even if we and everything around us change all the time, life could not go on if we did not recognize continuities at every step. The change, in other words, is not random. The Buddha axiomatized this in the proposition that nothing exists without a cause. Another, simpler way of saying that all phenomena exhibit non-random change is to say that *everything is a process*.¹⁷

The fourth instance:

W czarnej, zatrutej	In the black, poisoned
Wiśle – białe łabędzie.	Vistula – white swans.
Tu przywiódł je los.	Brought here by fate.

illustrates the continuity and change as well as the inevitability of the fate of all living creatures, for according to Gombrich, “if Buddhism is just a way to gain salvation, it seems enough to know that this applies to us humans. In fact, however, the doctrine is far wider. It applies to everything within our normal experience.”¹⁸

CONCLUSION

The aim of this article was to discuss Ryszard Krynicki’s original works gathered in his latest book of poems and arranged in two series: *Prawie haiku* and *Haiku z minionej zimy*, with special reference to the essence of the Buddha’s thought, focusing mainly on the three Cardinal Virtues of non-attachment (*arāga*), benevolence (*adoṣa*) and understanding (*amoha*).

The presented material may lead to the assertion that these values do not only prevail within the analysed poems but are also of great importance

¹⁶ See: *ibidem*, p. 9.

¹⁷ See: *ibidem*.

¹⁸ See: *ibidem*.

throughout Ryszard Krynicki's poetic oeuvre. So, in a sense, the hypothetical goal of these remarks has been achieved here.

However, the above observations also make it possible to go a little further and claim that Krynicki's poems, often referred to as haiku, are in some sense examples of an attempt to transfer the values of a genetically foreign literary work into the poet's native culture, not merely by mimicking them but by creating original cultural artefacts that are related to the original inspirations on the level of intrinsic values while at the same time operating as new creations within their own system of symbolic culture.¹⁹

The analysed works reflect the three Cardinal Values of non-attachment (*arāga*), benevolence (*adosa*), and understanding (*amoha*) on the meta-level of cultural inspirations, embodied here mainly by the content but also quite often by the form. In this sense, Krynicki's "haiku" retain the original intrinsic values (or sometimes enrich them) and as such could be recognised as genuinely broadening the symbolic *universum* of their own culture, or – in other words – as a culture-creating factor.

Therefore, the poems could be read as an attempt to realise the three Cardinal Values of the Buddhist tradition. Yet the Values are set not only against the general, one is tempted to say, didactic plane. Quite unexpectedly, they are seen to be directly applicable, as well, to the ethics of the creative process or, more precisely, to the sphere of the poem-maker's conscience. Krynicki is seen to execute his creative powers with utmost care when using the tools provided by the haiku form. This care is expressed in the poet's clearly selfless and perceptive understanding (*amoha*) that culturally foreign poetic patterns enrich one's own aim only if they are treated with a benevolence (*adosa*) of a particular kind – that of an artist. Benevolence (derived from Latin *benevolentia* "good feeling, good will, kindness") as the virtue of a writer can be seen in Krynicki's haiku-like verses as his unprejudiced openness to the form and content of the original haiku strophe, an attitude which becomes inspirational to his creativity in the target-language. There, the poet adopts it and moulds it, thoughtful and caring of both the form's origin and his own aims as a poet writing in Polish. The poet's benevolence in this regard can be seen in his utmost care in tackling the form so as not to allow for its bipolar, or

¹⁹ The subject of the enriching influence of cultural contacts on the individual cultures I discussed more extensively while developing Antonina Kłoskowska's concept of cultural syntagma and the expansion of the cultural values beyond the borders of states and nations, in the book of R. Czekalska *Wartości autoteliczne w kulturze symbolicznej. Na przykładzie indyjsko-polskich spotkań literackich* (Kraków 2013).

two-directional, so to speak, misuse. This can only be the result of the highest awareness of the nature of the creative process. Consequently, Krynicki proceeds with non-attachment (*arāga*), which in this particular situation can be interpreted as creative freedom from a servile imitation of culturally foreign poetic patterns.

BIBLIOGRAPHY

1. Czekalska R., *Wartości autoteliczne w kulturze symbolicznej. Na przykładzie indyjsko-polskich spotkań literackich*, Kraków 2013.
2. Gombrich R., *What the Buddha Thought*, London 2009.
3. Harvey P., *An Introduction to Buddhist Ethics. Foundations, Values and Issues*, New York 2000.
4. Keown D., *Buddhism: A Very Short Introduction*, Oxford 1996.
5. Krynicki R., *Haiku. Haiku mistrzów*, Kraków 2014.
6. Morawiec A., *Pisarska podróż Ryszarda Krynickiego*, „Folia Litteraria Polonica” 2011, nr 14, pp. 164–177.
7. Prebish Ch. S., Keown D., *Buddhism – The Ebook*, “Journal of Buddhist Ethics Online Books” 2006.
8. Świeściak A., *Przemiany poetyki Ryszarda Krynickiego*, Kraków 2004.
9. Tokarz B., *Poetyka Nowej Fali*, Katowice 1990.
10. Wielgosz M., *Haiku – literacka postać medytacji, poezja milczenia, językowej ascezy*, “The Polish Journal of the Arts and Culture” 2012, nr 2, pp. 29–48.