MINUTES & PROCEEDINGS
15 April 1976

A Social Meeting, Informal

Thirteen members and guests of the HSA met informally in the room off the main reception room of Japan House, for a social evening. Vice Pres. Davidson presided in the absence of Pres. Higginson, who was til. Refreshments were furnished by Marion Richardson and L.A. Davidson. Dorita J. Kerner, Members present were: L.A. Davidson, Carl Fredricks, Tadashi Kondo, Monroe Litman, Marion Richardson, and Cor van den Heuvel. Also present were the following guests: Richard Blanin (?sp.), William R. Haseltine, David Haydon, Jim Nichols, and Tony Suraci.

Rather than a business meeting there was a question and answer session about the Society's operations. It was noted that the Brooklyn Botanic Gardens would be interested in a reading again this year, perhaps in June. After discussion, Cor van den Heuvel suggested that a liaison person be appointed to gather names for a possible reading. Carl Fredricks volunteered and was enthusiastically approved. Anyone wanting to participate in a June reading at the BBG should contact him at 20 Valley Ave., Apt 90, Westwood, NJ 07675, phone (201) 666-4126. Several of those present did give Fredricks their numbers, expressing keen interest.

The main part of the evening was spent sharing haiku. All members and most guests read at least one each, some more extensively, from their own haiku. There was a minimum of discussion.

The meeting, which had begun at 6 p.m., adjourned at 8.

(Our thanks to L.A . Davidson, from whose notes I assembled this report. wjh)

SEE INSIDE for NEW MEMBERS and MEMBERS-ONLY CONTEST!!!!!

Counting of ballots, and discussion of the entries of the Members-Only Contest, will take place at our meeting on May 20th. Guests are cordially invited, but only members may vote on the poems entered: see inside. OUT-OF-TOWN MEMBERS, please note. Inside there is a ballot for your vote in the Members-Only Contest, and you are invited to also send in a few comments on poems that particularly strike you as interesting.

The Society takes pleasure in welcoming the following New Members [street addresses redacted out]:

Opal V. Horton, ———, Coos Bay, OR 97420
Lane Jennings, ———, Bethesda, MD 20034
Dorita J. Kerner, ———, NYC 10040
Monroe Litman, ———, NYC 10027
Patricia Lottero, ———, Whitefield, NH 03598

Our apologies to new member Kenneth Olsen, who was ineptly moved to the state of Illinois last issue. His correct address is: Kenneth Olsen, ———, Ft. Wayne, IN 46804

Corinne Demetropolis has moved. Her new address is: Mrs. Phillip Demetropolis, ———, Mobile, AL 36604

MEMBERS-ONLY CONTEST

Since the response was good, and the date of the next meeting far enough off, we have decided to make it possible for all members to participate in both the discussion and the balloting at the 20 May meeting.

BALLOTING: Enclosed with these M&P will be a ballot card, with numbers corresponding to those of the entries following. Each member is invited to vote for five haiku. Please circle the numbers of the five poems you think are the best five haiku on the enclosed card and return it ASAP to the HSA. The card is addressed so that you can simply put a 9¢ stamp on it and drop it in the mail box, if your comment will fit on the remaining space on the card. If not, you are encouraged to mail the card (it may be folded) back in an envelope with your comments on a separate sheet. Comments will be published in the next M&F at the Society's discretion. It is important that you put the ballot in the mail soon, as there is only a two week interval between the mailing of these M&F and the meeting. Only ballots in-hand by 20 May will be counted.

COMMENT: Comments should take the form of positive or constructive criticism. I.e. , members are asked to comment on why they like a certain poem, what it is about the poem's language or structure or subject matter that appeals to the reader, etc. Suggestions for possible improvement may also be mentioned.

ENTRIES, MEMBERS-ONLY CONTEST

Vote for 5; see instructions on page 2 and card enclosed

i at the blue pool

a yellow fawn
separating stars

2. Ajoon's cry calling
Across the empty spaces
Of a moonlit lake

3 The sea anemone
opening closing
opening
two acres
these nine
plum baskets

5. Clamped together

fali leaf plus parking ticket
on windshield wiper.

6. On Thursday morning,

going through the quiet woods
it is, not Thursday.

7. pools ofthaw -
the maple's bucket
to the brim

8. frost patterns cover
airplane windows sand below
one hundred decrees

9. Clap!
the coffin lid
shelters the fly

10. Sparrows busy nesting

In the crevice of a house

While trees stand close by

11. more than fragrance

of the purple grapes
-a dry brown leaf

12. The hushed sound of Sunday

on the sunswept steps
of the tavern.

13. THE STALLED CAR

YAWNING
IN THE MID MORNING RUSH

14. young cat

playing with a tracked-in
dead leaf

15. wind gust!

curling tree leaves
around
shadows

16. Willow-catkins,

théir softness
in the mist • •

17. Cherry blossoms fall,

a man and maid in the park

two zing in the rain.
(Tokyo
1964)*

18. morning quiet

snow sticking to this side
of the telephone poles

[continued on page 5]

*for information; not part of the poem

19. that morning,
the first whiff

of spring-sweet air . .

20. out for the night
his glass eye -
takes in stars
21. Los cocoteros [The coconut trees
mueven coquetamente move coquettishly
su cabellera. their hair. tr. wjhj*
22. rings as they move
through ripples-
caterpillar
23. sun setting

behind Liberty

-long tree shadows falling back eastward

24. tiny coffin
the long winter
‘s passing
25. Climbing up the screen
Beetles in the starry night
Cross the Milky Way
26. the boat is gone
again
the spring river
.’ 27. cutting
the grass
at the funeral home

literal as possible; one might prefer ‘cotffur& for ‘cabellera’.

In response to the number of favorable comments on the Proceedings that dealt with the traditional Bashõ-School kasen, Pres. Hïgginson worked out, and From Here Press has published, a kaishi for English-language r'ehga in 36-link form. A copy of that worksheet is included in these minutes. While the worksheet 'instructions' consist of a condensed version of Tadashi Kondo's February presentation for the Society and some of the conversation surrounding it, we suggest that those using the kaishi read the full discussion in both the February and March Proceedings. Other references of value are indicated inside the worksheet.

THE HAIKU REVIEW PROJECT

Mary members have published books and pamphlets of haiku, and I would be ntereste.d to know where--outside of the 'haiku community' --haiku publications are being reviewed, and how knowledgeable about haiku the reviewers seem. Most of us are familiar with the haiku magazines and ther critics . How does your local newspaper rate? Do non-haiku publications in your, area, or that you are familiar with, pay serious attention to haiku (other poetry too)? Do the reviewers seem to have any idea what they are talking about? What kinds of publications--which publications-are they reviewing? I'll start it off with one report here. I hope members will send in others.

"Alternate Currents: Small Press in Review", in the May 3, 1976 issue of THE VILLAGE VOICE (NYC), discusses the haiku movement in the US . Carli Tucker, a staff critic for the VOICE, quotes two haiku by james, Hackett and the Haiku Society's definition of haiku from The j:ijzL Anthology, compares haiku to the Ryoanji Temple garden, and goe :)n te compare haiku by the 'Japanese master" Hekigodo (from thistle brilliant mor'ring, pibl. by From Here Press) and E. S. Lamb (from in thiblazeofeun, ditto) with senryu by Alan Pizzare-Ili (from Zenryü also FHP) and prose from Michael McClintockts Tales of Kwatz (publ. by Seer Cx). He es senry, and tKwatz', as evidence of the haiku poets' ability to nock thcrre1vee--'jf they ever took themselves too r'eligiousy, haiku poets ro iOflg(r' dQ» The two-column article quotes seven poems and two passages of prose, As an infortion piece about the haiku movement, rather than a review of any specific book(s), it does the job well in the limited space I could have wished that some of the magazines, and books from a wider variety of publishers, had been mentioned. "Alternate Currents" is a regular column in the VOICE, a weekly with wide audience in the NYC area. --wjh

The following advance notice, received from the University of Toronto Press, will be of interest to members.

MODERN JAPANESE HAIKU: AN ANTHOLOGY, by Makoto Ueda

As the world's shortest verse-form, Japanese haiku has become well known in the West. Even a school child writes haiku in English nowadays. Yet most of the Japanese haiku read and emulated in the West are by classical masters like Bashõ, Buson and Issa, despite the fact that thousands of interesting haiku have been produced by our contemporary poets. Due to the paucity of translations, modern Japanese haiku have remained largely unknown to Western readers.

This book is intended to help narrow the gap by offering four hundred modern Japanese haiku in English translation. The works of twenty poets are included, thereby exemplifying all the trends that have dominated the history of Japanese haiku (n the last one hundred years. Traditional Bashö-style haiku, radical free-verse haiku, spiritual Zen haiku, Westem-type symbolist haiku, left-wing socialist haiku-all are represented. To help understand the vicissitudes, the Introduction provides an overall view of various haiku poetics that have come to the fore from Shiki's time to the present.

No anthology of haiku in translation is complete without the original poems accompanying. For each poem that appears in translation here, the original wording is given in Japanese letters and in romanization, followed by a word-to-word rendering into English. Each reader is invited to use the literal translations to compose haiku in his own style. Haiku, by its very nature, asks each reader to participate.

Clothbound $12.50; paperback $4,50. Scheduled for publication June 1976.

[Please note, this is a verbatim reprint of the publishers publicity release, and is given for information only. It does not constitute an endorsement by the Society.]

Makoto Ueda was the first recipient of the Haiku Society of America's Gerald Brady Memorial Award (given in 1974).

From a letter to Geraldine C. Little, Chair of the Biennial Awards Committee:

"I ai-r) very much honored and not a little astonished by the award you have given to my book The Poet-Painters Buson and His Followers It is particularly gratifying to me that a book concerned primarily with Japanese art should be deemed worthy of The Shinzo Shirae Award for Japanese poetry, for I feel strongly the importance of an interdisciplinary approach to the study of Japanese culture, and am overjoyed that I could in some small way contribute simultaneously to Japanese fine art and literature. . .

“My sincere best wishes for the continued success of the Haiku Society of America, and once again, my appreciation for the considerable-honor. Yours very truly, /signed/ Cal French Prof. of Japanese Art, Univ. of Michigan.