MINUTES & PROCEEDINGS 25 February 1977

Minutes of the Business Meeting

After brief introductions all around, the meeting was opened at 7 pm by Pres. Fredricks in Meeting Room One at Japan House. Members present were Wm. J. Higginson, Alan Pizzarelli, Carl Fredricks, Yasko Karaki, Tony Suraci, Lilli Tanzer, Alan Gettis, Sydell Rosenberg, M. J. Richardson, and Penny Bihler. The following guests also attended: Susan Bopp, Rich Kweselait, Wm. R. Haseltine, Joseph D. Suraci, and P. Richardson.

Pres. Fredricks noted the need for a Treasurer and invited nominations for the office. Higginson explained the responsibilities the Treasurer must assume, and that keeping up the membership list, recording dues payments of members, and recording member's address changes--all formerly duties of the Treasurer--will soon become the responsibility of the Membership Secretary. [See notice elsewhere in these M&P.] The Treasurer will simply make the deposits, draw checks at the direction of the President, keep the Society's books, and supply information as needed to government agencies. Lilli Tanzer offered to accept nomination for Treasurer. She was nominated, seconded, and unanimously elected.

The Minutes & Proceedings of 26 January 1977 were accepted as published.

The NEXT MEETING was scheduled for Monday, March 28th, 7 pm at Japan House.

Vice Pres. Pizzarelli, chairing the Spring Reading Committee, reported: The objective of the Spring Reading is to show what has been done in haiku. He is establishing a priority list of possible readers, whom he will contact in order. Pizzarelli will contact Beate Gordon of the Japan Society about the possibility of including a performance of traditional Japanese music in the program. Each of four poets would be asked to read 15 to 20 minutes. It was noted that potential readers should have a good body of work, as 25 to 30 haiku can be read comfortably in ten minutes. Any further suggestions as to readers, format, and musical interlude are welcome. (Send to Alan Pizzarelli, 423 Berkeley Ave., Bloomfield, NJ 07003.)

The business meeting was adjourned at 8:15 for the reading and discussion of poems by those present.

[See Correction, bottom of page 9.]

Respectfully submitted,
Yasko Karaki, Secretary

PROCEEDINGS

Poems presented at the meeting, and some notes on the discussion:

a meteor .
the cloud fades back
into blackness

Pizzarelli

AP: I saw this in Massachusetts. PB: Crystal clear but not ambiguous. ?: Basho said to leave more than half to the reader. LT: Aside from the meaning of the picture it creates the feeling of fast movement, then a slow movement in the sound of the words. AP: It took 4 weeks to write this poem.

a hubcap
rolls down the midnight street
into its distant sound

Pizzarelli

AP: This is from A SILVER HUBCAP. ?: Do you need 'midnight'; shouldn't you leave out any unnecessary words? AP: The word 'midnight' intensifies the quiet during the night.

the pigeon
eyes
the pebbles

Higginson

AP: It's a dead end, isn't it? It ends there. WJH: I just now composed this. I think it has the same sort of grammatical ambiguity--playing with the noun/verb qualities of 'eyes'--as my 'robin listens' poem in THE HAIKU ANTHOLOGY. AP: That's a really great poem, but I don't think too much of your pigeons.

a robin listens
then flies off
snow eddies

Higginson

mountain thunder
lightning
between the stars

Some commented on the poem's visual appeal, one questioned the experience, which Bihler

Bihler

indicated as factual, having been a case of summer lightning.

the child's orange balloon
stopped
by the ceiling

Bihler

PB: From "Sequence for April", which I wrote after our renga-writing workshop last psring, but I'm not sure whether it's a solo renga or a haiku sequence. I did try to alternate 3- and 2-line links.

Falling star
a charred leaf.

Richardson

MJR: Alan's 'meteor' made me think of this one. AP: When I was working on my poem last year I discovered that in fact a meteor and a 'falling star' are two different things.

people . . .
. . . beyond the wall . . .
people . . .

Richardson

This poem sparked a discussion of punctuation, especially centering on whether or not the author is seen as being on one side of the wall or not. PB suggested 'people/ the wall/ people' and TS suggested 'people/ and a wall/ people'. Richardson indicated that she was on the near side of the wall, realizing and sharing the realization that there are 'just people' on the other side too. WJH: But there are no details, no image in visual or audible sense; both 'wall' and 'people' are generic words condensed to generality with no detail or specificity, tending toward a proposition of philosophy rather than a haiku. All agreed that it was a good poem, though disagreement continued as to whether it was a haiku. YK: Where's nature?

On a slow express
gum-chewing passanger sleeps
not missing a beat

Rosenberg

SR: The rhythm of the gum-chewer never faltered. ?: It keeps time with the clacking of the wheels on the tracks.

border town
breast-feeding mother
asks for a handout

Gettis

Drew little comment. Someone asked: Is this haiku or senryu? WJH thought it haiku--no satire.

street violinist
on his old top hat
snow gathers

Gettis

Several liked this one.

Jumble of words
interspersed with messages
uttered in passing.

Tanzer

LT: Is this a haiku? Some felt it did not specify the particular experience, being rather a report that could have been applied to any of several happenings. The author replied that it had happened to her.

still night
dropsound
leaves in my path

Tanzer

General approval. WJH: Yes, this is really a haiku, and a good one. There was some discussion as to whether the rain or the leaves were the source of the sound. The author indicated no rain in the original experience, but thought it had sounded like rain when it happened, so liked the suggestion that rain, though unnamed, could be seen as cause. In fact, it was leaf on leaf falling.

Autumn sunset
at the wooden bridge
an old man hesitates.

Suraci

?: How about making it on a frosty morning? ?: There is a good comparison of declining symbols: an old man and the old, shadowy bridge. Someone noted that most elderly people will stop before crossing such a bridge at any time of year, and no frost or other additional hazard needed to make them stop. WJH pointed out that the bridge need not be old (he having built a new one as recently as a few years ago for his grandmother in Connecticut).

New fallen snow
on branches in the night
the crescent moon.

Suraci

Several liked this one.

along to the Secretary, HSA, 333 East 47th St., NYC 10017.

ALL-MEMBERS WORKSHOP HAIKU for March 1977

Please send your comments 'by the numbers' on the poems below to "HAIKU SOCIETY WORKSHOP, c/o Japan Society, Inc., 333 E 47th St., NYC 10017. (Note that the March meeting is on the 28th.) Those who are sure to attend the meeting are asked to BRING their comments IN WRITING so they may be included, subject to space and duplication in the March Minutes & Proceedings. The poems are presented anonymously for obvious reasons. If you wish your comments also to be presented anonymously, please say so; otherwise we will print your name. The material below is part of these Minutes & Proceedings, and covered by copyright (which reverts to the authors upon publication of the March M&P). Author!s names are on file with us, and will be published in the March M&P.

1]
transplanting iris...
sprinkling them
with salt water

2]
Clouds shift--
a rain pool cradles
a star.

3]
Spring meadow...
the yearling yellowing
the snowflowers

4]
a butterfly lands
on the woman's throat,
the man stands back

5]
Picking wild blackberries ...
the posturing birds.

6]
Majestic eagle
clutching a ragged fir limb
eyes a new-born lamb

Author notes: An editor said this was not haiku becauee it was "cruel".

7]
Are you opening
from your tube, Horned Violet?
or closed for dying...

Author suggests, OR: last line:
"or closing to die..."

8]
peeling off her panties
suddenly
a cottontail. . . .

MORE NEXT PAGE!!

9]

flamboyant
the sun-burst poppy aureole
black the heart

10]

full-blown tulips
red and tall
my lunch awäits

11]

riding by . . .
the absence of a house
I once lived in

12]

the streetlight arc
rocks from the force of holding
the flailing blizzard

Author asks: Is there any genuine fresh perception here, or does the experience seem only confused by too much intellection? Is "flailing" quite the right word; i.e., does it add to the haiku in the right way, or should it be dropped altogether or changed?

13]

the blue ball
bouncing over pebbles
pigeonflutter

Author asks: A friend suggested I drop the last line and give simply "the blue ball/ bouncing/ over pebbles" --what do others think? --and why?

14]

Corn tassels ripple
over contours of the land
soft evening breeze

15]

Yellow willow branch
bows low to shed the winter
weeping tears of spring.

16]

organ trumpeting
Easter morning service
-- scent of lilies

THAT'S IT! Remember, what we're after is interesting criticism (what you like about the poem & why, what you dislike & why) and suggestions for improvement; try to be as specific as possible--this is a workshop, not an "I like that!" or theoretical discussion. There is no need to comment on each poem, but you are welcomed to comment on those that raise a question or possible improvement in your mind. In fact, sending in a good question will be as welcomed as anything else, perhaps more so!

SOME ADDITIONAL COMMENTS on the poems presented at the January meeting, which came in too late to be included in the Jan M&P:
Proxade Davis: [2] Its lonely quality is like a Hopper painting. [6] I fail to understand. [9] I do not like the rhyming. Would suggest: "On my

life's terrain/ these small enthusiasms/ keep me in the sun." And from Sylvia Heimbach: [2] Using the name [SALADA] seems commercial. [5] The Ms. scuttles this. [6] I am confused. . . . The reader is given too much to do. [7] A contradiction. The ocean is associated with space --an open distance implying coolness of water (though a tropical calm can be HOT). However, the close packed sand about the log suggests heat and the humid wetness. [8] encased separates--not connects. It isolates.

IN A LETTER to Frances Drivas, Prof. Leon M. Zolbrod writes:

I was especially pleased to see in your February and March [1976] Minutes the material on renku. My daughter likes to call them "chain poems," and I suspect that this is a good name for them. For the past five years I've been working on a study of Buson's poetry and painting, and I've become convinced that the communal aspect of haiku deserves to be re-emphasized. To that end, I've tried to show something of the role that renku played in Buson's own group.

In this connection, I'd like to call your attention to a point about "love" on p. 9 of the 19 February [1976] Minutes, namely the assertion that love "has to be about man and woman." In Buson's Momosumomo, perhaps the best example of a chain poem in which he participated, verse numbers twenty-seven and twenty-eight represent a love sequence. My own first interpretation was that this described a relationship between a man and a woman. But I noticed with surprise in a recent book by Nomura Kazumi, Buson renku zen-chūshaku (Tokyo: Kasama Shoin, 1975), p. 293, that his interpretation is dōseiai, or "homosexual love." It would seem, at least, that as one finds to be so often the case, things are not as strict as they might at first appear, and there may be room for different interpretations.

THE VERSES MENTIONED in Prof. Zolbrod's letter, above:

27 Love seen--
come cherub, march out.
Celebrating the temple. Buson

28 Touching my hairdo
people are hateful. Kitō

Transliterations:

mishi koi no/ chigo* neri-ideyo/ dōkuyō	Buson
tsuburi ni sawaru/ hito nikuki nari	Kitō

Interpretation:

27 The viewer, evidently an adult male, waits expectantly for a youth he has admired previously to come out of the hall in procession--the image is similar to that in Thomas Mann's "Death in Venice".

28 Kitō changes the viewer to a self-conscious girl in the age of first love.

--Tentative translation and interpretation by Higginson and Kondo.

*Chigo, which we have translated "cherub", denotes either a "male child", or, in certain contexts, a child of either sex involved in celebrating a religious holiday (such as the holiday of "Seven-Five-Three", Japanese equivalent to our "Children's Day"). In renku, chigo often connotes a male child involved in pederasty--especially when linked with a term such as koi, "love [sexual, affectionate]".

CHINESE POETRY AND THE AMERICAN IMAGINATION:

is a three-day series of discussions and performances presented by the Academy of American Poets, to be held in NYC April 21-23, 1977. The presentations will include "The Two Faces of Chinese Poetry: As a Poetry of Civil Service and Government; As Nature Poetry", a discussion led by Gary Snyder; A Chinese Music and Poetry Gathering; Calligraphy and Poetry; etc. Other notables present will include Robert Bly, Stanley Kunitz, Wang Hui-ming, Kenneth Rexroth, James Wright, Yip Wai-lim, etc. For information on how to obtain free tickets, send a self-addressed, stamped envelope to Therese Stanton, The Academy of American Poets, 1078 Madison Ave., NYC 10028, and ask for the flyer "Chinese Poetry and the American Imagination. The flyer includes a complete schedule and a registration form.

CORRECTION to the Minutes of the Business Meeting, above, page 2: Insert at top: Higginson moved that HSA contribute $10 to the Academy of American poets, which sends us information about their activities and lists our organization, announces contests, etc. Seconded, carried.

NEWS OF HAIKU MAGAZINES and related publications;;;

Eric Amann advises that he will soon publish the first issue of CICADA, a haiku magazine, from 61 Macdonell Ave., Toronto, Ontario M6R 2A3, Canada. Many members will recall that he founded HAIKU ten years ago, and attended a few of the early meetings of the HSA. Price and frequency are not yet established, but a query in about six weeks will bring you the info.

SEER OX is no longer accepting manuscripts. The contributors and subscribers are asked to extend their patience; editor Michael McClintock will be in touch as soon as he is able.

"Minnow", the last magazine issue of SPARROW, contains haiku by members Selma Stefanile, Jan Streif, and W. J. Higginson, among others, plus an article by Higginson and a review by Stefanile. Future issues of SPARROW will be devoted to individual poets. A copy of "Minnow" is $1.50 and, like information on Sparrow Poverty Pamphlets, can be gotten from SPARROW, 103 Waldron St., West Lafayette, Indiana 47906. Note: Do not send mss to SPARROW until you have read their submission policy.

Member Proxade Davis writes that several of her "haiku have been accepted by the local newspapers and used as 'captions' for photos." She sent some clips, including one from the CAPE COD NEWS. Are their other papers out there accepting haiku? It would be interesting to know which, and how authors went about getting their work into the papers. Send info to the Secretary, at the Society's address.

POETRY NIPPON, c/o The Poetry Society of Japan, puts out two double issues a year. The most recent, Sept. '76, contains a few haiku by classical and modern authors, in English translation, and "poems by foreign poets" including member Raymond Roseliep's haiku. $7/yr, address: 5-11 Nagaike-cho, Showa-ku, Nagoya 466, Japan.

OUTCH, a bilingual (Japanese-English) poetry magazine edited by Nobuo Hirasawa, contains haiku and other poems. Recent contributors include members J. David Andrews and Raymond Roseliep. Subscription is $10/year (4 issues), from Nobuo Hirasawa, Editor, OUTCH, Gonzui-Sha, Postal Code 186, Nishi 2-21-32, Kunitachi-Shi, Tokyo, Japan.

Remember, it is unwise to submit manuscripts to a magazine before reading a copy of it. Query sample copy prices!

SPECIAL NOTICE::OUR NEW MEMBERSHIP SECRETARY

President Carl Fredricks has appointed Mrs. Emiko Manning to the post of Membership Secretary. Mrs. Manning will maintain the membership roster, receive and record dues, and record address changes of members. Effective immediately, members having any of the above business with the Society, that is:

DUES (new or renewal; all checks payable to Haiku Society of America)
ADDRESS CHANGES
QUESTIONS PERTAINING TO MEMBERSHIP STATUS

should address them to:

Mrs. Emiko Manning, Membership Secretary
Haiku Society of America
875 East Broadway
Stratford, CT 06497

who will record them and forward checks to the Treasurer for deposit and address information to those responsible for mailings, etc. This non-elective post was created to take the burden of membership rosters and address lists off the Treasurer, who has enough to do with bookkeeping and related responsibilities, and to try to speed up the depositing of our checks, as mail sent to the Society is not received immediately (none of our officers living or working at 333 E 47th). Also, it is hoped that this will smooth the transition from one executive committee to another, by having the basic records-keeping functions continue for some time in the same hands.

Dues for 1977 are now payable. Those who have not already paid are requested to send $6 ($10 overseas air mail) to the Membership Secretary. It has been our custom to continue sending Minutes & Proceedings for one-half year (i.e., through April) before suspending mailings because of non-payment of dues. Last year, because of a somewhat tangled situation in our records which last year's Vice President and Treasurer worked valiantly to restore to order, those who paid in 1975 received most of the M&P for 1976, and requests for dues payments did not go out until near the end of the year. Hopefully, we are back on an even keel now.

This issue of our M&P is wrapped with our new self-mailing General Information sheet. The info sheet was started last year as a way of putting together answers to the questions non-members most frequently ask the Society. This year we thought every member might like to have one. If you have friends who might be interested in joining us, or who are interested in haiku in general (note the inclusion this year of the Society's definition of haiku), you might pass it along to them or make a Xerox copy of it for them.

INSIDE::

NEXT MEETING (ALL-MEMBERS WORKSHOP):

Japan House	7 pm
333 E 47th St.	Members who cannot attend are
NYC	invited to send comment, see p. 6.

Those who will attend are also asked to bring written comment, ditto.

haiku society of america 333 east 47th street new york city 10017

GENERAL INFORMATION SHEET/1977

Because we receive many requests for information about the Society, about haiku publications, and about contests, we have printed up this general information sheet. If you have more specific questions, please feel free to address us again.

The Haiku Society of America was organized in the 1960's to promote the writing and enjoyment of haiku in English, and has a world-wide membership of about 100. Harold G. Henderson, author of An Introduction to Haiku (Doubleday, 1958), was Honorary President and active in the organization until his death in 1974. Past presidents include Leroy Kanterman, Alfred Marks, Elizabeth Searle Lamb, Anita Virgil, Virginia Brady Young, Bernard L. Einbond, and William J. Higginson. The Society was incorporated in 1975, and is in the process of applying for non-profit, tax-exempt status. At the time of the organization's founding we enjoyed the support of the Japan Society, Inc., and continue to have a warm relationship with them.

Meetings of the Society take place at Japan House (address above) eight times a year, generally January through May, September through November. Past programs have featured lectures and discussions on the meaning of 'nature', the influence of Zen, the use of punctuation and enjambment, the differences between haiku and senryu, the 'rules' of the classical renku (collaborative linked verse), etc. Each year there are workshops for poems by all members, and occasionally special guests are invited to give programs, for example, Cid Corman (editor of the major 'Black Mountain group' magazine Origin, and translator of Bashō) on the relationship between Japanese culture and the haiku, and Hiroaki Sato (translator of contemporary Japanese poetry) on the contexts of haiku in classical and contemporary writing.

In the early 1970s the Society established a committee on definitions, chaired by Prof. Henderson. Work by the committee was favorably received by major reference-work publishers, and appears in Cor van den Heuvel's The Haiku Anthology: English Language Haiku by Contemporary American and Canadian Poets (Doubleday, 1974). The following

is an extract (see the Anthology for definitions of senryu, haikai, and hokku):

HAIKU

(1) An unrhymed Japanese poem recording the essence of a moment keenly perceived, in which Nature is linked to human nature. It usually consists of seventeen jion (Japanese symbol-sounds).

(2) A foreign adaptation of (1). It is usually written in three lines of five, seven, and five syllables.

NOTE: The Japanese words jion (symbol-sound) and onji (sound-symbol) have been mistranslated into English as "syllable" for many years. However, in most Japanese poetry the jion or onji does not correspond to the Western notion of syllable. For example, . . . "hokku" and "haiku" are each counted as three . . . while "haikai" and "senryu" each have four . . . . where each Japanese jion is equal and brief as "do, re, mi, etc.," English single syllables can vary greatly in time duration. . . . We depend on [the word "usually"] to provide latitude for variations in syllable count and in number of lines or other external aspects of "form" providing they meet the primary stringent requirements expressed in the first part of the definition. Though 17 syllables is still the norm in English language haiku, it is more and more common for a haiku to consist of fewer syllables. Rarely is a haiku longer than 17 syllables. . . . American adaptations are not so concerned with season words as are most Japanese haiku. (Prepared in 1973)

In 1974 the Haiku Society gave the first of its Biennial Awards for excellence in original haiku poetry, translations, and criticism. The first awards acknowledged major contributions published between 1963 and 1972. A second group of awards, covering the period 1973 to 1974 was announced in 1976. If you know of good work published during 1975 or 1976 we will be pleased to receive copies or notice of the work and where it may be obtained. 1975 saw the initiation of the annual Harold G. Henderson Memorial Award, a prize granted the haiku judged best in an open competition. Rules for this year's contest will be announced in the Minutes & Proceedings of the Society and in several poetry publications early this fall.

All members of the Society, some as far from New York as western Canada and across the Pacific, receive the eight issues of the Minutes & Proceedings, and those who cannot attend in person are encouraged to send in their comments, both for discussion at the meetings

and inclusion in the proceedings, as space permits. (Work appearing in the Minutes & Proceedings is copyrighted by the Society, with all rights reverting to the authors upon publication.) A free sample copy of the Minutes & Proceedings will be sent on request accompanied by a self-addressed, stamped envelope. Please send such requests to the attention of Carl Fredricks, President. Other officers for 1977 are Alan Pizzarelli, Vice President, Yasko Karaki, Secretary, and Lilli Tanzer, Treasurer.

The only requirements for membership in the Haiku Society of America are an interest in haiku and payment of annual dues, currently $6 US ($10 for overseas air mail). Those who join in the first half of the year will receive issues of the Minutes & Proceedings back to January 1977; those joining in the last half may pay $3 and receive the last 4 issues of 1977, or may pay $6 and receive the full year's issues. NEW MEMBERS should send a check in the appropriate amount (payable to Haiku Society of America) to Emiko Manning, Membership Secretary, 875 East Broadway, Stratford, CT 06497. (Mrs. Manning should also receive membership renewals and members' changes of address. All other correspondence should go to the Society's address at the top of page 1.)

PUBLICATIONS INTERESTED IN HAIKU IN ENGLISH/ 1977

The Haiku Society of America does not recommend, endorse, or judge these publications. They are listed in reply to the many requests we receive for information. Four publications which have suspended activity are American Haiku, Haiku West, New World Haiku, and Seer Ox. We will supply the last known address of these on request. Issues may be found in the New York Public Library, 42nd Street Branch, and perhaps in other major libraries in large cities and campuses. While we report the best information we have at this time, we cannot be responsible for inaccuracies; when in doubt, query. The following are active and devote substantial space to haiku:

Bonsai: A Quarterly of Haiku. Jan & Mary Strief, editors, 6227 No. 13th Place, #3, Phoenix, Arizona 85014. $5/year, $1.50/copy USA; $5.50 elsewhere.

Cicada. Eric W. Amann, editor, 61 Macdonell Ave., Toronto, Ontario M6R 2A3, Canada. New magazine; price & frequency not established as we go to press.

Dragonfly: A Quarterly of Haiku. Lorraine Ellis Harr, editor, 4102 NE 130th Place, Portland, Oregon 97230. $5/year, $1.25/copy;

land, Oregon 97230. $5/year, $1.25/copy.

Haiku Magazine. William J. Higginson, editor, Box 2702, Paterson, NJ 07509. Occasional, $6/4 issues, $2/copy.

Janus-SCTH. Rhoda deLong Jewell, editor, 1325 Cabrillo Ave., Venice, California 90291. Quarterly, $4/year (about 1/4th haiku).

Modern Haiku. Kay Titus Mormino, editor, 260 Vista Marina, San Clemente, California 92672. Quarterly, $6.50/year USA, $7/year elsewhere, $2/copy.

Outch. Nobuo Hirasawa, editor, Nishi 2-21-32, Kunitachi-Shi, Tokyo 186, Japan. Quarterly, $10/year, sample free. (Bilingual, Japanese/English.)

Sun-Lotus Haiku. R. Clarence Matsuo-Allard, editor, 125 West Merrimack St., Manchester, NH 03101. Occasional, subscription $2.50 US, $3.00 elsewhere, sample 50¢.

Tweed. Janice M. Bostok, editor, Box 304, Murwillumbah, NSW 2484, Australia. Quarterly, Australian$5/year, Australian$1.50/copy--overseas write for prices.

If you know of a publication seriously interested in haiku in English, askthe editor to send us a sample copy and we will list it in our Minutes & Proceedings and on future information sheets. As with any publication, we suggest that writers examine a copy of a recent issue before submitting work. Please mention that you heard about them through the Haiku Society of America in your correspondence with editors. There have been hundreds of books and pamphlets of haiku in English published in the last two decades. As yet there no near-complete bibliography available. The Minutes & Proceedings of the Society list new books by members. We appreciate an s.a.s.e. with correspondence.