Haiku Society Of America Japan House 333 East 47 Street New York, N. Y. 10017

1980

Dear Members,

Our first program this year is a haiku contest for high school students in the United States and Canada, and we would like you to participate in it as regional coordinators and judges.

To participate, please check the latest members' list to see if there are other members in your village, town, or city If there are, consult them to pick one person to coordinate your area. Your area may cover just one school, several schools,or, as in the case of New York City, . more than one hundred schools.

If you become a coordinator, please take the following steps:

1. Send a card at once to Hiroaki Sato, 326 West 22 Street, New York, NY 10011, saying you'll be responsible for your area.

2. Get in touch with the schools directly or through the board of education to announce the program. For the definition of haiku for this contest, see the end of this letter. How many haiku each student and each school may submit to you is entirely up to you.

3 Collect entries by early May and screen them with HSA members of your area as judges. Try to hold down to about five the entries you select for each school.

4. Number the haiku you have selected and type them in double column with your name and address on each sheet. Omit the names of schools and students (or, in other words, keep them for your reference). Make six copies and send them to Sato by May 15

We will then select the winners from your selections and let you know the result by early June.

There will be small cash prizes for the winners. We will be grateful for any donations for that purpose.

(more)

For this contest, the haiku will be defined as a poem in three lines or less, such as:

sunset on the pond--
the edge of the ice sharpens
into dark water — Clyde C. Glandon

morning snow falls
smoke rises — Stephen Wolfe

pig and I spring rain — Marlene M. Wills

We hope all of you will participate in this program to make it successful.

Sincerely,

Hiroaki Sato
On behalf of the HSA Executive Committee
21 March 1980

PS: To the members in New York City: If you wish to judge the entries from NYC high schools, please call Sato at 675-1284 before ten thirty in the morning or after nine o'clock in the evening.

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

1980
INFORMATION SHEET

The Haiku Society of America, Inc. (HSA), a non-profit, tax exempt organization, was established in 1968 to promote the writing and enjoyment of haiku in English. The HSA sponsors open lectures, discussions, and workshops. Among topics discussed in the past are the meaning of "nature", the influence of Zen, and the use of punctuation and enjambment. Among those speakers invited by HSA are Cid Corman, poet and editor of Origin; Kenkichi Yamamoto, haiku critic; Sumio Mori, haiku poet; and Earl Miner, authority on classic Japanese poetry.

The HSA publishes a magazine, HSA Frogpond, for which see below. The Society gives two regular awards: the Biennial Award for exellence in published haiku, translations, and criticism, and the annual Harold G. Henderson Memorial Award for the best unpublished haiku. In addition, the HSA sponsors occasional haiku contests intended for particular groups, such as high school students. There were 501 entries in our New York City high school contest co-sponsored by the N.Y.C. Board of Education in ~~1969~~ 1979. This year we are planning a US/Canadian school contest.

The HSA enjoys a cordial relationship with the Japan Society, New York City, and holds annual and New York meetings at Japan House (333 East 47 Street, N.Y., N.Y. 10017.) All HSA programs are open to the public.

1980 OFFICERS

President: Hiroaki Sato, 326 W. 22 St., N.Y., N.Y. 10011
Vice-president: Alan Gettis, 75 Hazel St., Dumont, N.J. 07628
Treasurer and sub/mem sec'y: Mildred Fineberg, 46 Mt. Tom Rd., New Rochelle, New York 10805
Editor/ recording sec'y: Lilli Tanzer, RD7, Box 265, Hopewell Jct., N.Y. 12533

SUBSCRIPTION/MEMBERSHIP CATEGORIES

*Regular sub/mems: $10. USA and CANADA; $15. overseas surface, or $18. via air. Please remit in US dollars. Canadian members may use postal money orders marked "in US dollars", or US bank drafts marked "in US dollars". All sub/mems expire on December 31.

Contributors: $20.
Patrons: $50.
Benefactors: $1000 or more

Contributors, patrons, and benefactors receive all HSA publications.

HSA of course gratefully accepts donations in any amounts.

*Half-year sub/mems are available after July 1, and include 2 Frogponds. Single copies are $2.75. If xeroxed copies of out-of-print issues would not be acceptable, PLEASE SPECIFY WHEN ORDERING. Make checks payable to HSA, and send to sub/mem secretary at her home address.

All donations are tax free.

Please send all funds, renewals, and address changes to the treasurer-sub/mem secretary at her home address. Make checks payable to Haiku Society of America, Inc.

Send editorial correspondence to the editor, at her home address.

Send all other correspondence to the pertinent officers, at their home addresses.

HSA FROGPOND INFORMATION

HSA Frogpond is the voice of the Haiku Society of America, addressed to all who are interested in haiku in English. The magazine's primary purpose is to present a comprehensive picture of emerging ideas about haiku in English. We print disparate views, and haiku of varying quality, and representing varying "schools". We provide a meeting ground to foster correspondence. Frogpond reports the formation of area groups and their meeting places, and HSA urges the formation of such groups which may utilize the magazine for discussion material.

The magazine prints ALL HAIKU submitted by HSA subscriber/members. Because of limited space, we do not print haiku by others, except where they appear in articles and translations. Some essays and articles by non-members are included. Interesting ideas and information on what is happening relative to haiku are sought for inclusion. Please query the editor before submitting essays and articles, and send s.a.s.e.

Frogpond lists relevant details for contests and awards, and other news of haiku activities; new books relating to haiku, with purchase information; current haiku publications as reported to us; and news from countries other than the United States.

Four issues of Frogpond will be published a year, if money is available. All new sub/mems receive an information sheet; a membership list (updated in the magazine); and a copy of the by-laws.

SUBMISSION INFORMATION

CROAKS

No haiku are returned. A maximum of three haiku per contributor are printed in each issue. They are not screened by the editor. We urge that you send only your best. This is not a workshop. CROAKS is a clearing place for correspondence, via Frogpond reading and

the mails, and for requesting panel member voting. See WATERSOUNDS below.

1- Type or print on 3 x 5 inch cards or sheets (7.5 x 12.5 centimeters)

2- On each, place your name and address at the upper left corner.

CODE - type C or S, or both, at the upper right, or NO CODE

C = Correspondence invited. Comments go directly from fellow members to the authors. Note that all members have membership lists, with addresses.

S = After printing, send this haiku to the SELECTIONS PANEL, for possible printing under WATERSOUNDS OF THE NEXT ISSUE. The panel members, working independently, check those they consider to be HAIKU. They do not comment. Those voted to be haiku are printed in the following issue, with the names of the panelists who voted for them. Panelists are urged to make GENERAL comments, which are printed.

CROAKS - ARTICLES AND ESSAYS

These are automatically open to comment via response articles. Opinion essays should be no longer than 500 words. Manuscripts including research, or other details of special interest, may total 1000 words and be printed in two issues. We have initiated a special section on haiku in the schools, and ask teachers, especially elementary school teachers, to submit articles on their experiences in the schools. Unfortunately, we are presently not in a position to print haiku by children because of space limitations. However, the articles may quote children's haiku by way of demonstration. We do, of course, print contest prize-winning haiku by children.

The editor makes no additions or deletions, but may ask an author to shorten an article.

Please type on 8½ x 11 (21.3 x 27.5 centimeters) pages.
Use pica type if possible, and allow wide margins. Please double-space.
Place name and address at the top.

OTHER SECTIONS IN FROGPOND

TRANSLATIONS/DERIVATIONS

This utilizes the aid of a group of experienced translators. It involves unique multiple, literal translations of words and phrases. The translators follow with literal translations of the entire haiku, and then give their final versions (derivations). The translators work independently, and each issue covers two haiku and several translations/derivations of the same haiku. The translators alternate in choosing the two haiku in each issue.

TRANSLATIONS/REPRINTS ETC.

Please query the editor before submitting.

Haiku Society Of America Japan House 333 East 47 Street New York, N. Y. 10017

frog pops up
sits
squints

Proxade Davis

Dear Members,

This bulletin is full of important news. It's rather heavy reading for the summer, but I hope you'll read it to the end without falling asleep midway.

The dues will be raised to $15 a year beginning 1981. The executive committee that met on July 12 made the decision for a simple reason: we can't do much with the current dues of $10 a year and the current membership of 170, or a total budget of $1,700. Simple things cost us a lot; preparing and mailing this bulletin alone will take away $60 to $70 from our budget and, as you know, $650 is needed to put out a single issue of our magazine, FROGPOND. Indeed, we won't be able to afford another issue of FROGPOND this year, unless we stumble on another serendipitous donation or decide to carry over an unmanageable debt to the next term.

unsettled feelings
drift in the fog

Mildred Fineberg

Speaking of FROGPOND, Lilli Tanzer, its energetic and dedicated editor since it took form, will leave her position at the end of this year. We all wish to thank her for the admirable work she has done to make it what it is today. Fortunately, Geoffrey O'Brien, a poet and critic, has agreed to take her place. And in doing so, he has proposed some editorial changes. Please make sure to read his proposal at the end of this bulletin.

The mention of Geoffrey O'Brien brings us to the next subject: this time I nominated myself nominating chairman and, with the help of L. A. Davidson and other members, have come up with the following slate for the executive committee for 1981:

Nominated for the 1981 executive committee

President	(Hiroaki Sato)*	yes___ no___
Vice President & Consulting Editor	Kyoko Selden	yes___ no___
FROGPOND Editor & Recording Secretary	Geoffrey O'Brien	yes___ no___
Treasurer	Peggy Heinrich	yes___ no___
Membership Secretary	L. A. Davidson	yes___ no___

*Despite considerable effort, a member willing to become president has not been found as of the end of July; every person suggested for the position by any member will be approached, in full consultation with the other candidates, till the end of 1980.

Suggested as next president:_____

---------- cut & mail to Sato ----------

Warm summer shower—
delighted children romping
on the slippery grass

Catherine L. Janke

The HSA 1980 Annual Meeting will take place on September 27th, Saturday, at the home of Mildred Fineberg, 46 Mt. Tom Rd., New Rochelle, N.Y. 10805, telephone: 914-636-6799, starting about 11:30 A.M., and including a buffet lunch. Our hostess has given us the following instructions:

Plan to bring your haiku for the open reading - brief papers on haiku are also welcome. Please RSVP by September 20th, if you plan to attend.

Travel Directions by train from NYC to New Rochelle Station: Take Con-Rail from Grand Central Station, lower level, 10:40 A.M. train (30 minute ride). Walk toward the rear of the train and up the steps. You will be met at the smaller parking lot across the street from where the buses load, if you've notified us in advance.

By car: from New Jersey: George Washington Bridge, onto Cross Bronx Expressway, then to (Rt 95 North) New England Thruway & exit at #15 (see below*); from NYC: West Side Highway to Cross Bronx Expressway to 95 North or East River Drive to Triboro Bridge, Bruckner Expressway and (Rt 95 North) New England Thruway & exit at #15 (see below*); and from Connecticut: (Rt 95 South) New England Thruway to exit 15, or Merritt Parkway South into Hutchinson River Parkway South, exiting at #10 - East Third Street/Mt Vernon/Pelham Manor. Turn left at light and straight ("Boulevard" becomes "Kings Highway") to dead end, facing Thru-

way Diner. Turn right and immediately left at light (Weyman Avenue) (see below*).

*At Rt 95 exit 15 (New Rochelle/Pelhams): turn toward New Rochelle (right from NYC & left from Connecticut); turn right at first light (Weyman Avenue), four blocks past the first light, turn right on Mt. Tom Rd - #46 is the seventh house on left; park on Mt. Tom between Weyman Avenue and #46, or on Weyman Avenue.

The vine declines my horizontal guide
twists upward on itself

Lilli Tanzer

Two more items: The deadline for the Henderson Contest for 1980 will be postponed by one month to September 1. As a Japanese expression goes, shake up and send in your haiku! As previously announced, Geraldine Little will judge this contest. Meanwhile, if you wish to read a report on the haiku contest for the high school students in the United States and Canada we ran this past spring, please send me $1.

Finally, here are Geoffrey O'Brien's notes on proposed editorial content of FROGPOND:

* Beginning 1981, FROGPOND will be open to the poetry of non-members.

* The Watersounds section will be abolished; the Croaks section will be retained as an insert, and the submission to the section will be limited to one haiku a member. Effort will be made to make the insert esthetically pleasing. The haiku for the Croaks section received before September 1, 1980, will be considered for a sizeable poetry section; there will be no limit on the number of haiku to be submitted for the new section.

* Tentatively, the Translations/Derivations section will be retained. Translations of Japanese haiku, renga (linked poetry) sequences, ancient and modern, will be encouraged.

* English renga sequences will be particularly welcome.

* It is hoped there will be discussion of such questions as:

  - The link between haiku and a definite world-conception, generally a version of Zen Buddhism - how widespread is this in America? How essential is it considered by HSA members and others?

- Along the same lines, what differentiates haiku from other forms of poetry/other short poems? Do contemporary American haijin feel separate from the mainstream poetry scene, and if so does this irk them or suit them? Is there, among haijin, a certain resentment of the overtly literary, a feeling that haiku is in some sense non-literary, i.e., a form of spiritual discipline? But in that case is not all art a spiritual discipline? The haiku world obviously has its own channels, and is highly decentralized - does this risk a certain parochialism?

- Haiku as nature poem: in contemporary America, could this be a sentimental evasion of urban realities? Bashō, Issa, Shiki more tough-minded than is apparent to many American readers. What about the radical transformations of subject matter found in contemporary Japanese haiku?

- American haiku is an art in its infancy; impossible to confuse it with Japanese haiku, which is an organic outgrowth of an ancient culture and obviously cannot be crudely "taken over" by an entirely different culture. Does the American haiku movement represent a reactionary hostility to American poetry, which is somehow felt to be inadequate, "not spiritual enough," etc.? Do haijin read non-haiku poets?

- If American haiku is to be taken as a new form, a specifically American form, then it must evolve its own native aesthetic. It is not enough to pay homage to Bashō - whose genius is taken on faith since most Americans can't read the original - and to become wrapped up in matters like season-words - deriving from a long specifically Japanese system of associations (besides which, the climate is different anyway) - or 5-7-5 - a meter which arises naturally out of the structure of the Japanese language but is utterly arbitrary as a form in English. That doesn't mean it shouldn't be done, but that one cannot make a fetish of it. Robert Kelly's approach (in his book Lunes) - that since Japanese is a more long-winded language, American haiku should really be far shorter than 17 syllables (he proposed 9).

- It is often stated - lamentingly - that only poets read poetry. In the case of haiku this is probably even more the case, but without any tone of lament - simply, an interest in haiku almost inevitably leads to the practice of it. Is this an improvement on what usually prevails in the rest of the poetry world, or does the haiku movement pay a price in lack of high standards? Is American haiku susceptible to literary criticism or is it a subversive attempt to do away with the grounds for literary criticism?

- Renga in America: to what extent has it taken root, and to

what extent is it an outgrowth of the haiku movement, a logical path of development? Renga as a possible antidote to the solipsistic dead ends many contemporary poets are acutely aware of: the non-existence of an audience for poetry and the consequently withdrawn attitude of many poets. Renga as providing, not an audience, but a true collaboration among poets - thereby forcing each individual to pay heed to other voices, tune his own voice to them; escaping, perhaps, from the "two many chiefs, not enough Indians" atmosphere of the contemporary literary scene, with the concomitant alienation which has become an occupational hazard of poetry.

So, there.

On the beach at Hamakōshien
I wait for the incoming tide
to touch my shoes

Lindley Williams Hubbell

Sincerely,

Hiroaki Sato

Hiroaki Sato
President, HSA
326 West 22 Street
New York, NY 10011
25 July 1980

clouds drift your blue sock under the bed

Marlene Wills

WATERSOUNDS
from the May, 1980 HSA FROGPOND

SELECTIONS PANEL

(D) L.A. Davidson
(J) Foster Jewell
(K) Tadashi Kondo
(R) Raymond Roseliep
(S) Kyoko Selden
(v) Cor van den Heuvel
(Z) Leon Zolbrod

Checked as haiku

Darold D. Braida - 8

the path
full of petals-
dusk

Davidson, Jewell, Kondo, Selden.

Steve Mermelstein - 65

White irises
Wisped into being
By fast, black brushes.

Davidson, Jewell, Roseliep, Selden.

* * * * *

Sister Mary Thomas Eulberg, OSF - 33

the window
wooded with frosty trees
and a child's nose

Davidson, Kondo, Roseliep

*

James O'Neil - 71

Empty church,
once in a while a
candle goes out.

Davidson, Selden, van den Heuvel

*

James O'Neil - 72

Watching the
mosquito take his
last meal.

Jewell, Roseliep, van den Heuvel

*

Daniel Silvia - 98

October
crumpled on the floor. .
faintly a cricket

Jewell, Roseliep, Selden

*

Roberta Stewart - 103

Fields of yellow mustard
waving in the sun,
the redtail's shadow

Davidson, Jewell, Roseliep

* * * * *

TWO VOTES

6-DS, 10-DZ, 11-JZ, 19-DR, 25-DS, 31-DR, 42-Dv, 48-DK, 70-Jv, 72-Rv, 76-JZ, 77-DZ, 78-Dv, 81-DK, 82-KS, 97-DR, 100-DZ, 109-DR, 112-DR.

ONE VOTE

1-R, 2-D, 3-K, 4-D, 17-D, 21-D, 23-S, 24-D, 27-D, 28-D, 29-D, 30-K 32-R, 36-D, 40-D, 41-D, 47-Z, 52-Z, 53-Z, 56-S, 62-D, 68-J, 73- D 75-D, 80-D, 84-D, 85-S, 87-D, 88-D, 92-Z, 99-D, 101-D, 104-D, 105-D 107-K, 111-D, 114-v, 115-D, 117-S, 121-S, 122-Z, 123-K.

Haiku Society Of America Japan House 333 East 47 Street New York, N. Y. 10017

1-1-80

after all these years,
this summer night for her
the moon the same moon

L.A. Davidson

Dear Members,

On September 27th, as planned, we had our 1980 Annual Meeting at Mildred Fineberg's home in New Rochelle. It was an unseasonably chilly, but crisp, bright day. Twenty people came to meet, including two "distant guests": Mr Atsuo Onsei Nakagawa, editor of POETRY NIPPON, and Mr Kazuo Sato, who is teaching in Ohio this year. We thoroughly enjoyed the great variety of delicious food our gracious hostess and tireless Lilli Tanzer had prepared, and drank at least a barrel of beer.

After the banquet, I reported that about thirty members returned the ballot, nine of them recommending a total of eight persons for the next president: Yasko Karaki (2 votes), William Matheson, Alfred Marks, Jim Nichols, Alan Gettis, Lilli Tanzer, Tadashi Kondo, and the Japanese consul general in San Francisco. Of the recommended people, Mr Gettis, Miss Tanzer, Miss Karaki, and Mr Nichols had either previously or since the meeting declined the offer. Mr Matheson and Mr Marks have responded similarly, though each in a different way: Mr Matheson will consider becoming vice president in the future, if Kyoko Selden, nominated for the next vice presidency, becomes president, whereas Mr Marks may consider the presidency when no one else is available for the position. As for Mr Kondo, I suggested it would be impractical to have the HSA president in Japan, and a majority agreed. The idea of having the Japanese consul general in San Francisco—or in any other city—as president or honorary chairman as a means of promoting the cause of HSA had been proposed by a member. When the poll was taken after a discussion, only two were for trying out the idea, three were against, and the rest undecided.

So, for the moment, the line-up of the 1981 executive committee looks like this:

(President: Hiroaki Sato, 326 West 22 Street, NYC 10011)
Vice President & Consulting Editor: Kyoko Selden, 1116 Murray Hill Road, Binghamton, NY 13903
FROGPOND Editor & Recording Secretary: Geoffrey O'Brien, (6-E) 36 West 35 Street, NYC 10001
Treasurer: Peggy Heinrich, 22 Rayfield Road, Westport, CT 06880
Subscription & Membership Secretary: L.A. Davidson, #8-O, 2 Washington Square Village, NYC 10012

As previously announced, I will continue to approach any other member recommended for the next president until the end of this year. Meanwhile, please make sure to send all FROGPOND material to Mr O'Brien, membership and subscription correspondence to L.A. Davidson, and all other mail to Sato.

Another idea proposed by a member was to divide the Henderson contest prize of $100 into smaller amounts. The proposal was approved by almost everyone present, and an agreement was reached to give the first prize winner $50, and two second prize winners $25 each, from 1981 onward until further change is made. At the same time, an effort will be made, it was agreed, to have two or more judges for the contest from now on.

When business discussions were over, some participants read their haiku:

Chirping before dawn
the parrakeet claws away
his cage cover

Sydell Rosenberg

A frosty morning,
Billows of smoke
Going nowhere.

Frances Levenson

in the fog
inspecting a dead bird
with its nose

Arizona Zipper

Old wooden walk . . .
lifting a worn board,
the squirming worms

Marion J. Richardson

Light, on August lawn,
purple mimosa blossoms—
soon, the evening dew.

Jay Nixon

smooth red peppers
one dollar fifty a pound—
putting them back

L.A. Davidson

The reading prompted the thought, I confess, that there should be more meetings for readings and other activities in the future—as there were in the past. And that reminds me: the executive committee will continue to welcome suggestions and proposals on the rules, programs, and any other aspect of the Society's conduct.

I wish to add that Mr Kazuo Sato and Mrs. Frances Levenson donated $100 each, and Mr Atsuo Onsei Nakagawa $20. In addition, Mr Sato said that the Japanese Haiku Museum might consider sponsorship of an annual contest beginning 1981. When formally approved by the Museum, the details will be announced in FROGPOND or in a newsletter.

Finally, a report on this year's Harold Henderson Memorial Award Contest. Eighty-five persons submitted a total of two hundred twenty-seven haiku, and Geraldine C. Little, the judge, reported on the contest, as follows:

Winner

Robert F. Mainone

Fields of snow
not only moonlight
but the moon

"The quiet shine of this haiku is moving. It is spare brushstrokes. Winter's desolation is suggested (There is no persona in the poem), yet this is immediately dissipated in line two by the moon's light (think of fields of snow without a moon). By line three, the sense of desolation is further dissipated by the wonder of the moon! But we all know the moon is a dead thing, so we are back to desolation. Or are we? This

dead body yet lights our winter world. The poet appears to be saying something about the ongoingness of life, and light, after our little selves. We know, too, that layers of life are being protected, warmed by, even, those 'fields of snow.' A fine poem, working on many levels."

Mrs. Little also chose ten other haiku for Honorable Mention; they are by Chuck Brickley, Sister Mary Thomas Eulberg (2), L.A. Davidson, Soichi Furuta, Bill Pauly, Peggy Willis Lyles, & Gary Hotham (2). One of them:

apples cooking:
in the aroma
pictures of my mother canning

Sister Mary Thomas Eulberg

Thank you for all!

Hiroaki Sato
President, HSA
1 November 1980