

reading. The campus engagement in haiku becomes a community beyond the class.

It's really been a joy teaching haiku. And while there is so much I could teach my students, like all of this outstanding academic research, what I focus on is a semester-long opportunity to live the life of being a haiku poet in a vibrant haiku community.

Notes

23 Ziliak, Stephen T. "Haiku Economics: Little Teaching Aids for Big Economic Pluralists." *International Journal of Pluralism and Economics Education* 1.1/2 (2009): 108-129.

24 Curran, Jessica Lee. "From Mourning to Meditation: Theorizing Eco-poetics, Thinking Ecology." Stony Brook University, 2012. Dissertation. 210 pages.

Dr. Randy Brooks is the Dean of Arts & Sciences at Millikin University. He teaches courses on book publishing and haikai poetry traditions. His students' work is online at: performance.millikin.edu/haiku. He and his wife, Shirley Brooks, are publishers of Brooks Books and coeditors of Mayfly haiku magazine. Randy is on the Executive Committee of the HSA as the Electronic Media Officer. He also serves as the webmaster for Modern Haiku Press and as web editor of Modern Haiku magazine. He is on the board for the American Haiku Archives and the editorial board for the Red Moon Press Haiku Anthologies.

AN INTERVIEW WITH DONNA M. BAUERLY

Aubrie Cox

This interview was conducted shortly after Bauerly's talk at the fifth Cradle of American Haiku Festival (2016) in Mineral Point, Wisconsin. It has been edited for length and clarity.

AC: In the preface of the biography, you mention that the idea to write Raymond Roseliep's biography came in 1977, but you did not begin researching or writing until 2003. What happened over that timespan and what prompted you to finally begin the project?

DB: In 1976, Dr. Frank Lehner (editor of the *Delta Epsilon Sigma Bulletin* [later *Journal*]) asked me to write a review of Raymond Roseliep's first all-haiku text *Flute Over Walden*. The beginning of my truly professional relationship with Raymond Roseliep.

Raymond Roseliep always sent me copies of his texts, so you could say I was researching all along with each review I wrote. Two of my Loras College (Dubuque, Iowa) awards had hefty monetary help plus an entire semester free from teaching, twice. Time and money. Very essential.

Then I retired in 2007 with the express purpose of full-time work on the biography. And Loras graciously assigned an office to me in the Academic Resource Center which I still have for my use as of now. All Raymond Roseliep files there plus computer and printer. Voilà. Access is the third essential! All told, the bio took 13 years!

AC: At your talk at the Cradle of American Haiku at Mineral Point, Wisconsin, you said Raymond Roseliep expressed he did not want a biography, but that others learn about him through his poetry. In writing *Raymond Roseliep: Man of Art Who Loves the Rose*, how did you balance his desire with your own (and others') desire to see a biography come to fruition?

DB: I did not take him seriously about saying he did not want a biography. He saved everything! And sometimes, in his files, I would find documents that expressly said SAVE. Two of great interest, but I did not really use except to mention these two items, were: (1) an astrological chart done by an expert in Paris, and (2) a color chart, again completed by an expert and extremely fascinating. Raymond Roseliep marked both of these with SAVE!! for his literary executor.

AC: Can you provide a more in-depth look into what your process was for researching and writing this book?

DB: (a) I reread every text of Raymond Roseliep, took extensive notes on note cards for every poem and haiku. I tried to read this time as an objective third-person observer. Took a long time but it was bedrock foundation.

(b) I made lists of what was in each file—then began breaking it down into individual file folders. Long notes every time I researched an area. I could only stand 15 minutes the first time I began, and I could rarely take longer than 3 hours before exhaustion set in.

(c) I always had to make decisions to keep focus. For example in dealing with over 28,000 letters on file I knew I could not “do them all any kind of justice” so finally the big decision to limit myself to two: Thomas Reiter (student and eventually a professional colleague in poetry) and Elizabeth Searle Lamb, professional colleague with a great interest and influence in haiku).

(d) After a talk I gave at the Cradle of American Haiku Festival in 2008, which honored Raymond Roseliep, I met Charles Trumbull, and as I said he was essential to the biography. That collaboration could be a book all its own. He was my editor, my guide, my guru, my gnat! My burr under the saddle—ah yes!

(e) With money and time I could take a couple of essential trips:

(1) to Santa Fe to meet Elizabeth Searle Lamb. (2) second trip to Sacramento to the Haiku Archives where I met Jerry Kilbride and Dr. Kenneth Starr—both very influential in preserving haiku archives, most importantly the letters and papers of Elizabeth Searle Lamb. (3) (I) made many trips with two local historians, Mary Palmer and Joanie Wilwert, to all the Roseliep places: Farley, Iowa, his birthplace; Dubuque; and the surrounding small towns where Roseliep ancestors lived and died.

(f) The Internet was also invaluable since I had to search out many of Raymond Roseliep's contacts, especially his editors and other frequent correspondents. Most were cooperative, and I certainly became a detective in every sense of the word. Sometimes I would research for weeks and have to discard all when I found a “new fact” that made me rethink.

(g) (There was) lots of personal deep thinking about and feeling for Raymond Roseliep. Some days, when his letters seemed quite misogynistic, I would stop in disgust. Go away, come back, when I could get in touch again with the essential Raymond Roseliep. For example, sometimes he would call the sisters who he served, “the old darlings.” That often did not “sit” with me. Even with Elizabeth Searle Lamb he could often be rather condescending—though she never took offense. And he was very self-centered and prissy. Many of his close personal friends attested to those personality traits. Interviews were enlightening, but not always. I sometimes felt that I was not getting some essential truth that others knew. One interviewee told me he did not know why Raymond Roseliep was not sent back to Loras after he left St. Mary's Hospital, but I think that person knew. The archives at the Chancery were very enlightening for Raymond Roseliep's seminary days, and I could use that information to help deepen the portrait of Raymond Roseliep I was limning.

No talks with Raymond Roseliep, however. He always remained “remote” to me and, to all others. As private as they come and yet so revelatory in his writings. His “masks” were essential to self revelation.

AC: What were the biggest challenges of this project?

DB: When “the labor of love” became a bit ragged some days or weeks, I had to rely on “duty,” and I have never begun something I did not finish. When I retired in 2007, this biography became the warp and the woof of my daily professional garment. I just kept on researching, writing, editing, communicating with Charlie, on and on, even when I did not see the light at the end.

But I had the right place (Raymond Roseliep's file room) in which to research and write—library personnel became a supportive community. I had the monetary support of my Loras community, particularly the president of the college, Jim Collins.

AC: What importance does this biography have to the community? What do you hope readers will get out of it?

DB: True aficionados of haiku always want to know the past (even of all poetry but definitely the origin and development of haiku), as Raymond Roseliep always did. Not many of those who write haiku, however, are deeply aware of Roseliep's entire oeuvre. My fondest wish: for poets and others, curious enough to dig down to the essentials, to know Raymond Roseliep much better and recognize his genius in all forms of poetry and, of course, haiku.

AC: How did this book eventually land with The Haiku Foundation?

DB: Charlie (and I) knew of three excellent publishing places to begin: Randy Brooks with Brooks Books, Lee Gurga with Modern Haiku Press and Jim Kacian with Red Moon Press and The Haiku Foundation. We knew that the bio was probably too big a project for Brooks Books, and we got a “no” with regrets from Randy). We moved on to Modern Haiku Press, and a “no” came back quite quickly from Lee Gurga. We struck home with The Haiku Foundation and Jim Kacian—and all moved very quickly and smoothly. I am always grateful for their support.

AC: At the end of this Roseliep project, what have been the biggest rewards?

DB: (When) finally the biography began to have a shape. That was the reward that kept me going, over all the years. That light, that Elizabeth Searle Lamb, so often spoke of, was finally getting brighter. I had chosen a good “outline” of chapter headings with Son, Scholar, Priest, Poet, Haijin, Sensei, Raymundo, and Sobi-Shi (chronological and thematic). And I had so many willing interviewees, correspondents, family members of editors who helped me track down such folk as John Judson to an assisted living facility.

And, of course, I chose (or he chose me) a worthy subject: *Raymond Roseliep. Man of Art Who Loves the Rose*. Yes, present tense, always.

Born in 1934, Donna Bauerly lived for a short time in Potosi, Wisconsin, then moved with her widowed mother and two siblings to live in Dubuque, Iowa (hotbed of haiku), for most of her life. She taught for 52 years in a wide variety of school assignments, the last 36 of them as a professor of literature and writing at Loras College. She retired (sort of) in 2007, serving her last two years in a 13-year tenure as a member of the public school board, and for over a decade serving as president of the Carnegie-Stout Public Library Foundation. She hopes to continue her service to others by tutoring in a nearby elementary school.

An extent of files on Raymond Roseliep are also available for viewing at libguides.loras.edu/special/Roseliep, along with Bauerly's original reviews at myweb.loras.edu/db000020.

Raymond Roseliep: Man of Art Who Loves the Rose, the first project for The Haiku Foundation, is available now through their gift shop at thehaikufoundation.org. A more in-depth look at this book is available in a review by Lisa Higgs on page 70 of this issue.