Roseliep Seminar Room Periodicals  
(Items Other than Roseliep’s Haiku and Poems)  
(Revised February 2004)


NW3  Inez, Colette. “Huzzah for the Kosmos.” Parnassus : Poetry in Review 9:2 (Fall/Winter 1981), 231-246. Pp. 244-246 contains a review of Listen to Light by RR. It begins: “The devilishly good poetry of Raymond Roseliep—or should I say angelically good poetry?—is a natural resource of Iowa. The resident chaplain of Holy Family Hall has by now gathered a clique of admirers for whom Listen to Light is yet another credential for an American Haiku master.”

NW5A  “Rev. Raymond Roseliep, a professor of English at Loras College, Dubuque, Iowa, has seen his poems published in more than two dozen Catholic and literary magazines, and included in ten anthologies. He was ordained to the priesthood in 1943, received his masterate in English from the Catholic University of America five years later, and his Ph.D. from Notre Dame in 1954. Father is at present preparing a first volume of his own lyrics and is writing a biography of Lionel Johnson. His right to a place among the outstanding modern Catholic poets is unchallenged.” A photograph is on the back of the front cover. The Marianist 47:6 (June 1956): [2]. 6 x 9.


“Across the Editor’s Desk….Haiku scholar, James P. Rooney, who reviewed *Flute Over Walden* by Raymond Roseliep in the last issue of *MH*, wishes to apologize for an error in that review….The editor of *MH* also apologizes: the error should have been caught.” *Modern Haiku* VII:4 (November 1976): 3. 5.5 x 8.5.


Roseliep, Raymond. “This copy has a record of my evaluations as guest Editor.” This note is written on the title page, and a typewritten sheet (3 x 8.5) is enclosed in the issue. *Modern Haiku* IX:3 (Autumn 1978). 5.5 x 8.5.


Roseliep, Raymond. Review: “*Behind the Fireflies* by Hal Roth.” *Modern Haiku* XIII:3 (Autumn 1982): 32. 5.5 x 8.5.

Roseliep, Raymond. “the wren / moves apart / from its song RR which she [Alexis Kaye Rotella] praises in her rev of *Listen to Light* in *East West Journal.*” Holograph note on p. 36 of *Modern Haiku* XIV:2 (Summer 1983). 5.5 x 8.5.

Roseliep, Raymond. “Would that almost all haiku in each issue of *MH* lived up to Bob’s 'Speculations' in each issue.” Holograph note on p. 51 of *Modern Haiku* XIV:2 (Summer 1983). 5.5 x 8.5.


“In Tribute to Raymond Roseliep.” “The previous issue of *Modern Haiku* was dedicated to the memory of Raymond Roseliep and contained twelve of his haiku. In this issue we publish the tribute and memorial haiku that we have received, along with a brief biography and excerpts from the Funeral Homily. Portions of this biography are from *The Witness.*” *Modern Haiku* XV:2 (Summer 1984): 4-11. 5.5 x 8.5.
Robert Spiess and Raymond Roseliep. “‘Monarch Drying’: Author and Reader.” “It happens that another haiku by Raymond Roseliep, published in the last issue, affects me deeply. Again I wrote an essay on it and asked Ray if he also would comment on the haiku. He assented and, as before, each of us mailed to the other on the same day his views about the haiku. The unchanged accounts follow.” Modern Haiku XIV:3 (Autumn 1983) : 19-20. 5.5 x 8.5.


“Mentor Poetry Contest Judges.” North American Mentor Magazine 1:3 (Fall 1964): [7]. 8 x 11. There is a brief biographical sketch and a photograph of RR. On p. 12 & 14 there are quotations from RR commenting on the award winning poems.

Holograph note signed Charlie & Jeff: “Raymond—Thank you for the contribution (and for soliciting us some additional submissions). Hope you like the issue.” 3.5 x 8.5. Enclosed in issue of Third Coast Haiku Anthology #10-11 (Winter 1977-78). 5.5 x 8.5.
NW64D “Notes and Correspondence.” *Northwest Review* 7:3 (Spring 1966): 120-125. P. 124: “RAYMOND ROSELIIEP commenting on the Haiku: ‘I don’t see why I should try for certain effects which are the *sine qua non* of the Japanese poet ....’” 6 x 9.

NW67A “Marian Motifs.” “The poet, Fr. Raymond Roseliep, currently at Loras College in Dubuque, is one of the country’s most promising poets. Fresh and spirited in his outlook, he combines keen poetic insight with rich word mastery to produce some of the most worthwhile poetry being written in America today.” *Sorrowful Mother Novena Notes* 25:41 (Oct 13, 1961): [2]. 5 x 7.5.


NW70-8M Hara, Ichiro. “Surprise and Delight.” *Outch: International Haiku Magazine* 3:2 & 3 (Sumtumn [!] 1978): [41-42]. P. [42]: “To me, the essential difference between the western high valuation of a long poem and the Japanese estimation of a short poem is essentially due to the difference of the genius, or esprit, of the two cultures, that of the western culture being highly intellectual and that of the Japanese culture highly intuitive. In other words, it is the difference in the way of life, and I cannot but praise the wise remark of Father Roseliep, Sobio-Shi, ‘Everywhere, everywhere—old Basho is so right—what is happening here and now is a way of life.’” 6 x 8.5.


NW70-14-2M [Hirasawa,] Nobuo [Frank.] “June 8, ’81. Dear Sobi-Shi, Ray, How are you doing, Mt [!] Friend? My life back in Tokyo has been so tight I have hardly had time to sit down and write, though I’ve been thinking of you so often. Hope you’ll enjoy this late spring issue of Outch. Am so happy to receive many beautiful words on your Listen to Light since it was published. Trying to find time to write to you, In the wet air of the rainy season, Nobuo.” Typewritten note 6 x 4 enclosed in copy of Outch: International Haiku Magazine 6:1 (Spring 1981). 6 x 8.5.


NW70-17C, 18C Eulberg, Sister Mary T. “Commentary.” “What a play on sounds Raymond Roseliep effects in his haiku contrasting ‘choir’ with ‘mosquito’. The observer hears simultaneously in his mind the counterpoint or harmony of the first and the obvious monotony of the second. Concentration on the invisible singers supports the listener in enduring the hum; the humming is his challenge to endurance or his downfall to impatience.” Outch: International Haiku Magazine 4:4 (Winter 1980): [9]. 6 x 8.5.

NW70-23G Hirasawa, Nobuo F. “Dear Haiku Friends, I believe most of you already hear of the sad news of Raymond Roseliep. The great poet and philosopher passed away on the sixth of December in 1983. It is such a loss for the world of poetry and for us all who love peace and haiku. He was one of the most important members since Outch started in 1972. It is not too much to say that it is through his valuable advice that Outch has gained over two hundred subscribers all over the States, Canada and some other countries. Besides being an excellent adviser on poetry, he was a close personal friend of mine. He was such a good letter writer and never a week passed without hearing from him. He often sent me leaves and flowers of his Iowa in his letters. We promised that we would meet some day in the near future, but it is now a dream that will never come true. Let us all pray for him together that he will sleep peacefully in the Kingdom of Lord with his beloved birds and animals. In the deepest sorrow, Nobuo, Nobuo F. Hirasawa.” Outch:
NW72B  Wild, Patricia. “Father Roseliep’s Poems.” *Outlet* (Spring/Fall 1981): 39. 5.5 x 8.5.

NW73B, 74B  Roseliep, Raymond. Note following his haiku “‘Mu’ Triptych: a Primary Color”: “You challenged me. Red ‘mu.’ I’m doing a double-take in each one. You provoked this particular technique . . . something about a double ‘mu’ in a single haiku. I hope you will care for them. You are responsible for them. In the red, RR.” *Outlet* (spring 1980): 36. 5.5 x 8.5.


NW73D, 74D  Bartolotta, Mary. “For a Man of Art … Roseliepist images / shine through the wine -- / time / to tuck up.” *Outlet* (Spring 1980): 40. 5.5 x 8.5.

NW73E, 74E  Bartolotta, Mary. “…Who Loves the Rose. Unable to get Roseliep red, / I blush / in the shadow / of his Light Footsteps.” *Outlet* (Spring 1980): 40. 5.5 x 8.5.

NW73F  Battolotta, Mary. “caught in springery, / Sobi-Shi / disengages / anecdote / of the man whose hands / fashion the jar.” Typewritten note in a folded greeting card 5 x 6.5 enclosed in copy of *Outlet* (Spring 1980). 5.5 x 8.5.


NW77C  Craig, David. “9 Jan. 82. Dear Raymond Roseliep, I’m sorry about your not receiving your copy....” Holograph letter 8.5 x 11 enclosed in copy of *Piedmont Literary Review* VI: 3 (September-November 1981). 5.5 x 8.5.


Roseliep, Raymond. “23 June 1980. Dear Friends of the Plains, Thank you for the beautiful display you have given my *Sailing Bones* in your Summer issue....” Carbon copy of note 8.5 x 5.5 enclosed in copy of *The Plains Booklist* (Number 17). 4.5 x 6.


Roseliep, Raymond. “Our Land & Our Sea & Hallelujah.” (Reviews of eight books.) *Poetry* 111:3 (December 1967): 189-195. 5.5 x 8.

T., S.M. “Father Roseliep, the two poems satisfy me completely. I have made the copy of each one for my set to read. Returned now—‘guarded with my life’—are these two sources. So gratefully, S.M.T.” Holograph note 5 x 3.5 enclosed in copy of *Poetry* 108:5 (August 1966). 5.5 x 8.


Advertisement, with reviews, of *Listen to Light: Haiku* by Raymond Roseliep. *Poetry CXXXVII:2* (December 1980): back cover. 5.5 x 8.


Roseliep, Raymond. “‘Attention, Attention, Attention’.” *Portals III:2* (May 1980): 7. 5.5 x 8.5.


NW150C Hohlwein, Kathryn. Reviews: “The Still Point by Father Raymond Roseliep” & “A Roseliep Retrospective: Poems and Other Words by and about Raymond Roseliep edited by David Dayton.” *Studia Mystica* III:3 (Fall 1980): 76-77. 5.5 x 8.5.


NW151-1C Lamb, Elizabeth. “A p.s.—Mary Giles & Katherine Hohlwein will be in Santa Fe Jan 17-19—hope to see me. I’ve sent phone no. and hope they can come here for a brief visit one of these days. We’ll see.” Holograph note 4 x 6 enclosed in issue of *Studia Mystica* V:4 (Winter 1982). 5.5 x 8.5.


NW166-3P  “Rime Haiku.” Includes item by RR: “...Rhyme must be used sparingly, and only when the rhyme is inevitable or serves some purpose – such as to make the lines more musical so they will fit the tone and temper of the poem, or for emphasis, dramatic punch. Rhyme must be a luxury....” Virtual Image I:1 (Summer-Fall 1982): 38. 8i.5 x 11.


NW173-4M  “Books received. Rotella, Alexis Kaye, editor, Butterfly Breezes.” Wind Chimes No. 2 (c1981): 59. 5.5 x 8.5. Quoted is RR’s “afternoon stillness / a brawl / of butterflies.”
NW173-4N  “Books received. Roseliep, Raymond. *Listen to Light.* " *Wind Chimes* No. 2 (c1981): 63. 5.5 x 8.5. There is a brief review.


NW173-6B  R[oth], H[al]. Review: “Swish of Cow Tail by Raymond Roseliep.” *Wind Chimes* No. 4 (Spring 1982): 68. 5.5 x 8.5.

NW173-7A  Boldman, Rob. “The Wings of St. Francis (for r. roseliep).” *Wind Chimes* No. 5 (Summer 1982): 15. 5.5 x 8.5.

NW173-7I  Roseliep, Raymond. “On Figures of Speech and Anna Vakar.” *Wind Chimes* No. 5 (Summer 1982): 55-56. 5.5 x 8.5.

NW173-8F  Fowler, Truth Mary. “More on Poetic Devices.” *Wind Chimes* No. 6 (Fall 1982): 66. 5.5 x 8.5.

NW173-9O  Dalachinsky, Steve. “I read Roseliep’s reply to Vakar’s complaints ….” *Wind Chimes* No. 7 (Winter 1983): 66. 5.5 x 8.5.

NW173-9P  Little, Geraldine C. “Only the press of other affairs had delayed my response to Anna Vakar’s comments on Raymond Roseliep’s splendid haiku……” *Wind Chimes* No. 7 (Winter 1983): 66-67. 5.5 x 8.5.


NW173-9R  R[oth], H[al]. “Dear Anna: Although I stand in great awe of the night sky……” *Wind Chimes* No. 7 (Winter 1983): 69-70. 5.5 x 8.5.


NW176-1, 176-2  Still, Gloria and/or Robert Novak. “Commentary.” [The commentary follows two haiku by RR: “the pole vaulter / leaps over / his short fat shadow” and “rain: / the busy / soybeans.”] “The
soybeans growing in the rain is a fine haiku seasonal image; the probability of the season for the track man is April-May, the usual track season. But these haiku succeed for other reasons than their seasonal image. The antithesis in the pole vaulter leaping over his short fat shadow, the rhythm of the first six words against the rhythm of the last three, the actual placing of the first two lines above the last line, the near rhyme of vaulter/leaps over. In the second haiku, its terseness: only 4 words, only 6 syllables, economy. Also the absolute perfectness of the punctuation: only a colon after the first word, first line. The colon even looks like rain. The alliteration of the b’s and the sibilants fits too. Incidentally, two haiku here which successfully violate the principle of avoiding adjectives.”

The Windless Orchard no. 28 (Spring 1977): 21. 5.5 x 8.5.

NW186-23A “Contributors to this issue include: ...**Raymond Roseliep**, page 153 – a Roman Catholic priest living in Dubuque, Iowa. He is one of the outstanding practitioners of haiku (a Japanese verse form) in the world.” *Yankee* 45:6 (June 1981): 5. 6 x 9.

NW186-25B Typewritten note: “Sister Ignatia, I will get you a copy of the January Yankee in a week or so, but this copy I have to keep. Just wanted you to take a look at this page, and you can see why I have this one for my file. It came as quite a surprise to me. RR.” 8.5 x 3.5. On page 158 there is “Yankee Awards for 1981, Third Prize, ‘Birthday Poem for Peggy’ by Raymond Roseliep.” *Yankee* 46:1 (January 1982): 158. 6 x 9.


OW4-1, 4-2 Hayes, Dennis J. “Conversation with a Poet: The Method and the Art of Father Ray Roseliep, the Famous Priest-Poet.” *Acorns & Oaks* V:2 (June 1964): 5-6, 10-12. 8.5 x 11.

OW9-1B, 9-2B McDonnell, Thomas P. “Three Unpublished Poets.” *America* 105:5 (April 29, 1961): 213-215. 8.5 x 10.5. “It is obvious to conclude that this article was written in the belief that Raymond Roseliep, Harry Stiehl and Herbert A. Kenny should be given the permanence their poetry deserves. P. 215.


OW50-4A Roseliep, Raymond. “This Haiku of Ours.” *Bonsai* I:3 (19 July 1976): 11-20. 5 copies. 5.5 x 8.5
| OW50-7 | Roseliep, Raymond. Letter in “Reader’s Comments Page.” *Brussels Sprout* (March 1981): [2]. Enclosed in the issue is an envelope containing leaves of *Brussels Sprout* (Fall 1980) 3 x 8.5. 5.5 x 8.5 |
| OW67-12 | Roseliep, Raymond. Review: “*Luna Moth by Candleflame* by Sister Mary Marguerite.” *Cicada* 2:3 (1978): 33-34. 3 copies. 5.5 x 8.5. |
| OW67-27M | Amann, Eric W. “During the past five years Raymond Roseliep has emerged as one of the major haiku poets in America.” *Cicada* 4:3 (1980): 9. 5.5 x 8.5. |
| OW67-28A | Swede, George and Eric Amann. “Toward a Definition of the Modern English Haiku.” *Cicada* 4:4 ([1980]): 3-12. Quotes two haiku by RR with comment. 5.5 x 8.5. |
OW117-2  *Contemporary Authors. Cumulative Index Volumes 1-12.* Lists RR as being in vol. 9/10. 7 x 10.


OW123-3  Logan, John. “Poetry Shelf.” *The Critic* XX:5 (April-May 1962): 84-86. “In this introductory column, I wish to puzzle about the extreme hostility several critics have shown to Father Roseliep’s recently published book of poems, *The Linen Bands* ... , and then I wish to note what seems to me to be depth meaning of some of his work.” P. 84.


OW165-4, 165-5  The Delta Kappa Gamma Society International. Northeast Regional Conference, July 13-July 16, 1983. Toronto, Ontario. 32 p. “All quotations used in the programme booklet are from Raymond Roseliep’s Listen to Light. OW165-4 inscribed: “Raymond Roseliep from Joanne B. Lantz, PhD. Indiana—Purdue University 4 August 1983. Haiku by me are ‘buried’ here. Seek and ye may find.” 6.5 x 9.5. Enclosed in OW165-4 are two letters. One is to RR from Joanne B. Lantz. 8.5 x 11. The other is to Dr. Lantz from RR. 8.5 x 5.5.


Eternal author for this author who has also been my generous, faithful teacher. Sister Mary Thomas, 10-24-83.” 6 x 9.


OW167-4  “A Roseliep Reprise.” Delta Epsilon Sigma Journal XXIX:2 (October 1984): 44-45. The March 1984 issue had a review which quoted several of RR’s haiku. “A number of poems were printed improperly. We hope you will enjoy them in their proper form.” 6 x 9.

OW168  “Reviews.” There is a quotation by RR from a review of Raymond Carver’s Near Klamath. “So says Raymond Roseliep, and so say we all.”—Lee Wallek. December X:1 (1968): [198]-199. 5.5 x 8.5. Enclosed is a note signed C. Johnson “Hope it was okay to quote you.” 7 x 5.


OW191  Maes, Joseph. “…on the departure.” Focus 3:1 (February 1967): 33. The last two lines of the poem are: “Away from the yeses and reforms of air, / distant from roseliepian visions.” 7 x 10.


OW195C  Note from Kenneth MacLean enclosed in issue of Fragments: a Literary Review XV:1 (1974). “Dear Raymond Roseliep: You will see that the ‘s’ was dropped from ‘yours’ in the last line of your poem Threnody. Apologies. Our double-triple check on proofs somehow did not correct this.” 8.5 x 2.5.

OW196-5K, 196-14K  “Watersounds. Selections Panel, as of April 15.”  *Frogpond* I:2 (May 1978):17. RR is listed as a panel member. 5.5 x 8.5.


OW196-6D, 196-7D  “Watersounds. Selections Panel.”  *Frogpond* I:3 (August 1978): 19. RR is listed as a panel member. 5.5 x 8.5.

OW196-8D  “Watersounds. Selections Panel.”  *Frogpond* I:4 (November 1978): 26. RR is listed as a panel member. 5.5 x 8.5.

OW196-9A  Hadman, Ty. “Rose Parade-- / the glint / in Sobi-Shi’s eyes.”  *Frogpond* II:1 (February 1979): 13. 5.5 x 8.5.

OW196-10D  “Watersounds. Selections Panel.”  *Frogpond* II:2 (May 1979): 18. RR is listed as a panel member. 5.5 x 8.5.

OW196-11E  “Watersounds. Selections Panel.”  *Frogpond* II:3,4 (November 1979): 44. RR is listed as a panel member. 5.5 x 8.5.

OW196-11F  “WHAT I LOOK FOR when I vote ‘This is Haiku’--.”  *Frogpond* II:3,4 (November 1979): 45. Letter from RR November 2, 1979. “Before I say, ‘This is a haiku,’ ….” 5.5 x 8.5.

OW196-12D  “Watersounds. Selections Panel.”  *Frogpond* III:1 (February 1980): 30. RR is listed as a panel member. 5.5 x 8.5.

OW196-13D  Wills, Marlene M. “One-Image Haiku.”  *Frogpond* III:2 (May 1980): 16-19. She cites a haiku of RR (“spring breeze / puffs through the skeleton / of a bird”) as “an excellent example of Western two component haiku.” 5.5 x 8.5.

OW196-13E  “Watersounds. Selections Panel.”  *Frogpond* III:2 (May 1980): 27. RR is listed as a panel member. 5.5 x 8.5.


OW196-17D Wills, Marlene. “Innerview.” *Frogpond* IV:3 (1981): 36-41. On p. 36 she refers to RR: “Yet, it is the distinctly individual voice—a Ray Roseliep, a Gary Hotham, a Matsuo Allard—which is exciting;...” 5.5 x 8.5.


OW196-21B Pauly, Bill. “1982 Seventh Annual Henderson Contest Sponsored by The Haiku Society of America.” *Frogpond* V:3 (1982): 26-29. RR won the first prize for “horizon / wild swan drifting through / the woman’s body.” Mr. Pauly commented on the haiku (p. 27). 5.5 x 8.5.

OW196-25C Murphy, Romaine. “Dear Mr. Stefanik—Enclosed is the copy of *Gravida* in which Fr. Roseliep’s poems appear.” One page, holograph, 5.5 x 8.5. The memo is enclosed in *Gravida* II:3 (Fall 1975). 5.5 x 8.5.

OW206C Murphy, Romaine. “fr. roseliep—i hope you like the magazine—i have had several favorable remarks on your triolet already—romaine!” Holograph letter 8.5 x 11 enclosed with issue of Gravida, vol. II, no. 3 (Fall 1975). 5.5 x 8.5.

OW210B Notice of publication of *Sailing Bones*. *Gusto* 1:3 (February 1979): 27. “Raymond Roseliep is one of the better haikuists who writes in English; so if you like haiku, you will enjoy this book of haiku.” 5.5 x 8.5.

OW213-1 McCoy, David Brion. Letter to RR “enclosed is the first issue of *Guts & Grace* and an article I’ve been asked to write on haiku/senryu by Lean Frog.” One page, typewritten, 8.5 x 11. The letter is enclosed in *Guts & Grace* No. 1 (1979). 4.5 x 7.
Moore, Lenard D. Copy of RR’s haiku “shadows / of our shadows / in water” with comment “it seems to bring magic to mind; it is a mystic insight, which most certainly brings enlightenment. Also, I like the rhythm of the haiku.” *HAI* No. 10 (June 1983): 31. 6 x 8.5.


“Yuki Teikei Haiku Society Award, Third Place.” *Haiku Journal* 3:1 (1979): 41. “Even in the shade / A silver fire keeps flashing / from the soldier’s blade.”—RR. 5.5 x 8.5.

“Honorable Mention Winners.” *Haiku Journal* 3:1 (1979): 42. RR was one of the winners. 5.5 x 8.5.


“Raymond Roseliep’s Contribution to Haiku in English.” *Haiku Review* ’82 (1982): 32-34. 5.5 x 8.5.

“Haiku Books in Print.” *Haiku Review* ’84 (1984): 19-38. Seven titles by RR are listed on p. 33. 5.5 x 8.5.

“Essays on Haiku.” *Haiku Review* ’84 (1984): 47-71. Twelve essays by RR are listed on p. 63-64. 5.5 x 8.5.


OW213-24-1 HIGH/COO PRESS catalog. Lists publications through 1983, including two by RR: *Sun in His Belly* and *Firefly in My Eyecup*. 16 p. 3.5 x 8.5.


OW213-31-2A “HIGH/COO NOTES. HIGH/COO is pleased to announce the publication of its first chapbook, *Sun in His Belly*, by Raymond Roseliep. Mark Van Doren said of Raymond Roseliep’s poetry, ‘Your poems are light with love: they dance, they fly away, they twist and show me new colors, they sparkle, they drop and don’t break, they are. The man you are is in the child you were.’” *High/Coo: a Quarterly of Short Poetry* 1:2 (September 1976), [leaf 5]. In portfolio 5.5 x 4.5.

OW213-31-3-1A, 31-3-2A “HIGH/COO NOTES.” “Another first for HIGH/COO PRESS is the first poemcard which combines a haiku by Raymond Roseliep and a photo by Bill Pauly. We thank them both for their effort in producing this.” *High/Coo: a Quarterly of Short Poetry* 1:3 (January 1977), [leaf 3]. In portfolio 5.5 x 4.5.

OW213-31-3-1B, 31-3-2B “HIGH/COO NOTES.” “Along with the publication of HIGH/COO number three, we have published our first chapbook,
Sun in His Belly by Raymond Roseliep. We wish to thank Raymond Roseliep for his kind help in getting this first book published. We also wish to thank Bill Pauly for the excellent cover photo. Raymond Roseliep is a very prolific poet, and he has had a great deal of success getting chapbooks published in recent years. To make his works more available to our readers, we are listing his chapbooks and where to get them.” High/Coo : a Quarterly of Short Poetry 1:3 (January 1977), [leaf 4-6]. In portfolio 5.5 x 4.5.


OW213-40B Brooks, Randy & Shirley. “High/Coo Notes.” “We would like to remind you that we have three new mini-chapbooks of haiku available: Firefly in My Eyecup by Raymond Roseliep ....” “Raymond Roseliep has another mini-chapbook published by Juniper Press ... Sky in My Legs.” High/Coo : a Quarterly of Short Poetry 4:13 (August 1979), [24]. 4.5 x 5.5.


OW213-46B Brooks, Randy & Shirley. “High/Coo Notes.” “Listen to Light by Raymond Roseliep has recently been published by Alembic Press. An excellent collection of haiku by Roseliep well designed by
seasons with kanji by Nubuo Hirasawa. A beautiful production as well as superb achievement in haiku,...” High/Coo : a Quarterly of Short Poetry 5:19 (1981), [24]. 4.5 x 5.5.


OW213-48 Brooks, Randy & Shirley. “High/Coo Notes.” “We are pleased to report the continued success of Raymond Roseliep’s Listen to Light. It’s been reviewed in Library Journal, Choice, and School Library Journal which resulted in excellent sales. Also, X.J. Kennedy included three of Raymond’s haiku in his anthology An Introduction to Poetry.” High/Coo : a Quarterly of Short Poetry 6th year, no. 21 (August 1981), [24]. 4.5 x 5.5.


OW213-53B, 216B “RAYMOND ROSELIEP, a priest of the archdiocese of Dubuque, is preparing a fourth collection of his poems, temporarily titled Tip the Earth.” Hartwick Review 4:1 (Spring 1968): 81. 8.5 x 11.

OW223-2B “The Editor’s Post.” Hawk & Whippoorwill : Poems of Man and Nature I:2 (Autumn 1960): 17-20. “Fr. Raymond Roseliep continues to add to the growing number of magazines which draw distinction unto themselves by the publication of his poems”—p. 17. 5.5 x 8.5.

OW229 “Future Impact competitions. Sept.: Our poetry contest was judged by Ray Roseliep, noted poet from the state of Iowa.” Included is a copy of RR’s Your Hair Falls Blackbird. Impact 1:1 (Autumn 1973): 10. 5.5 x 8.5.

OW230A Wadia, Sophia. Ed. “Five Poets of the U.S.A.” “Once, writing for Spirit Raymond Roseliep was the good craftsman; now featured in Modern World and Commonweal, he is the artist growing in strength and individuality; one feels certain that the author, a splendid critic, has learned to turn his scrutiny upon himself.” The Indian P.E.N. : the Organ of the P.E.N. All-India Centre XXV:1 (January 1959): 2-3. 5.5 x 8.5. Included in the issue is a reprint of p. 2-7.

OW236-1A, 236-2A Udulutch, Marie. “Heralds of Christmas. Child from the Hill.” “Reverend Raymond Roseliep is a man who lives Christmas all year long, a person whose constant challenge seems to be to control and direct his mental and spiritual energies and make them effectively serve himself and other people.” Julien's Journal 2:11 (December 1977): 24, [26]. 8.5 x 11.

OW253-2D  “Happy Birthday Father From Tim.” Crayon picture 5.5 x 8.5. Inserted in issue of Landfall : a New Zealand Quarterly 133 (March 1980). 5.5 x 8.5.


“The Bookcase. Some Recent Books We Were Particularly Taken With.” There is a photograph of the cover of *Rabbit in the Moon: Haiku* Raymond Roseliep. “Raymond Roseliep (1917-1983) was a diocesan priest and Professor Emeritus of English Literature at Loras College in Dubuque, Iowa. He received numerous poetry awards including two from the Haiku Society of America.” Small Press: The Magazine of Independent Book Publishing 1:5 (May/June 1984): 44. 8.5 x 11.5.


Marcus, Mordecai. “For a Poet Priest: After Reading Poems by Raymond Roseliep.” Quarry West No. 8 (1977): 73. 7 x 8.


Roseliep, Raymond. “‘News that Stays News’: Five Classic Haiku.” Haiku Review ’80: 14-15. 5.5 x 8.5.