



**Magazine**  
**February 2006**

**New Zealand Poetry Society**  
*Te Hunga Tito Ruri o Aotearoa*

With the Assistance of Creative NZ  
Arts Council of New Zealand *Toi Aotearoa*  
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**☞ This Month's Meeting ☜**

The Southern Cross garden bar and restaurant  
35 Able Smith Street  
Monday 20<sup>th</sup> February  
Start time: 7.30pm  
Guest poet: Sam Sampson  
Open mic for all

**Cliff Fell: After Adultery**

**Bridget Auchmuty**

Following the success of *The Adulterer's Bible* (VUP, 2003), Cliff Fell was awarded a grant by CNZ in 2004, to travel to America and Mexico to research a new project. Like *The Adulterer's Bible*, the poems he's working on now are based on a concept, or 'a grand conceit' as Fell laughingly puts it.

'*The Adulterer's Bible* grew out of an arcane snippet of knowledge,' he says, 'about the existence of this corrupt bible. The book I'm writing now also has a theme and narrative to it. It's tentatively called *Beauty of the Badlands*, and is based on an even more tenuous twist of language – just a place-name, really. I applied to CNZ with this project in mind.'

The initial inspiration for *Beauty of the Badlands* was something he came across only a few weeks after arriving in New Zealand in 1997. 'Coming to New Zealand was a huge eye-opener for me. It took me right out of my comfort zone and was really good for my writing. I got away from things I was familiar with and got this kind of skewed perspective on life and on myself. But even so, I think of *The Adulterer's Bible* as rooted in England. That's where the corrupt bible was printed, though of course the poem is also about my journey from there to here.'

The early sections of *The Adulterer's Bible* are set on Dartmoor and on the River Dart, in the south-west of

England where Fell spent much of his childhood. His grandmother was born there, and took her Kiwi husband back there when Fell's New Zealand-born father was young. 'That's my turanga waewae really, if I'm honest with myself,' he says, 'but I'm not always honest with myself, so I have spent happy hours dreaming up various New Zealand childhoods – though come to think of it I spent a lot of my actual childhood dreaming of New Zealand, my father and my grandfather had both fixed the country so firmly in my imagination.'

The poems he's writing now – some of which were published in the latest edition of *Sport* – are another journey, but one that definitely starts here. 'There's a sense of lamentation to them; some are titled as "blues", which has something to do with the America I found. But it's important to me that they're rooted here in a New Zealand idea, even though there's this American and Mexican theme to them. In fact, going to America last year I found the same thing happening again – it took me out of my comfort zone, and the writing was easy.'

He adds, though, that as soon as he started planning the journey he began to remember how he'd hankered after being a cowboy as a child. 'Yeah, westerns were the big thing for a while, and then I grew up and wanted to be a San Francisco hippy, and discovered the Beat poets.' Kerouac and Corso, McClure, Ginsberg, Gary Snyder. 'I read them all voraciously. Everything I could get my hands on. And then all their influences – Rimbaud, Blake, Carlos Williams, Joyce, Whitman. I took it all in.'

So are we to expect a series of Kiwi-cowboy-zen-road poems? Fell laughs. 'It's great to read those guys again, but I don't really know. I'm still writing the book now, when I can, and getting all my travel journals into some kind of shape. But on one level the writing process is a mystery to me, really. I tend to focus on doing other things much of the time, and then I'll get a line which seems to drop out of the sky, which is a blessed thing, an adorable moment. That's when the journals and all that stuff already written kicks in. The line's the way in and I drop everything else and try to catch the poem beyond that.'

Fell works mainly in notebooks or often on scraps of paper, but says that a poem doesn't really take shape, or even seem real, until he sees it in print. 'There's something about the printed word. When I was a kid I loved using my father's old Olivetti 45 – the "Italian stallion" – banging out reams of freeform nonsense. The shape of the print on the page was the great thing, and still is. So right now I'm playing around with indented lines and hanging lines and all of that, but it's just another way of trying to see what the poem's trying to say, learning the poem that way. But, who knows – the book's a long way off yet, and I dare say it's tempting fate even to talk too much about it.'

One door that has opened for Fell since *The Adulterer's Bible* was published has been in developing a creative writing programme for Nelson Marlborough Institute of Technology, where he has been a tutor for the last seven years. A full Diploma in Creative Writing is being offered in 2006, and there are plans to develop an on-line option for next year. The programme has already attracted a huge amount of interest in Nelson, which Fell sees as a symptom of our times. 'More and more people want to write these days. Perhaps it's a reaction against the mass media, and the way we are fed entertainment and information. People want to tell their own stories, they always have, really - it's a natural human aspiration.'

Fell's own writing continues finding new outlets of expression. 2005 saw him invited to an international symposium on arts and ecology, held at Dartington Hall on the River Dart in England, for readings from his poem *Motueka Song* and other work he contributed to *Travelling River*, a CNZ Smash Palace arts and science collaboration. 'It's bizarre,' he says. 'I write about the new river where I live and, quite by chance really, the old river calls me back to read it there.'

Meanwhile, three years after it was published, *The Adulterer's Bible* is still making its way in the world. ABC's programme *Poetica* has picked it up, and a reading of the book goes to air in Australia during February.

### ☞ From the Committee ☞

Welcome to Glen Maw, our new administrator. Glen comes to us from the Word Collective.

Neil Furby has secured a new venue for the 2006 NZPS events. The newly renovated Southern Cross garden bar and restaurant will be an excellent venue for this year. We are thrilled to have their support.

This issue contains both the subscription renewal form and competition forms for this year's NZPS International Poetry Competition!

The NZPS magazine will now be produced bi-monthly. It will be bigger, better and even more beautiful!

### ☞ From the Editor ☞

It's countdown time for the opening of the New Zealand International Arts Festival. Thought I would start this editorial by stating the obvious, because sometimes the obvious is very exciting.

There are articles in the Upcoming Events section on two of the visiting poets, Simon Armitage and Robert Hass. The wonderful Louise Erdrich, well known as a writer of fiction, is also a fine poet. Find her book *Jacklight* and unplug the phone for a couple of hours, it's a great read.

New Zealand poets who will be performing are Brian Turner, Bill Manhire, Hinemoana Baker, Cilla McQueen and Tusiata Avia and Janet Frame's work is going to be discussed.

For those lucky enough to get to Writers and Readers Week, enjoy! It's going to be good. For those who can't be there, just get a copy of the Writers and Readers week programme and buy a couple of books by writers who are new to you. Before the festivals, before the movies and the tee shirts were the books. And books are best.

My second collection of poetry, *Tender*, published by Steele Roberts Publishers, will be in bookshops in February. Here is one of the poems from the collection:

#### Door County fish boil

At the Door County fish boil  
you stand too close to the column of fire  
watching kerosene laced flames boil off the fish oil.  
You don't wait you just put  
the too-hot flaky flesh  
between your lips

Ahead of you the aspen and the pine multiply  
and the white scut of a deer  
is a fuse lit and lit again  
drawing the hunter through the forest  
gun barrel grazing his hair  
when he looks up  
to tell time by the sky.

Just outside the car park a grizzly  
flexes one heavy paw  
her long claws make a flirtatious arc  
against the ground.  
A timber wolf lopes with easy limbs  
around the empty sling of its stomach.

You talk about the glut of cheese  
I pointlessly write down the name of the supplier  
then run through the words with thick lines

hearing the fresh deep-fried cheese curds  
squeaking between your teeth.

The thing is we are in different places  
me lightly here  
you there walking so hard  
you scare up a loon whose weird cry  
bounces like a tennis ball across  
so, so many lakes.

Lynn Davidson

## ☞ Upcoming Events ☞

### Singing the praises of a New Zealand Icon

A man of huge mana, acclaimed New Zealand poet Hone Tuwhare's work is being celebrated in a unique concert by top recording artists from around Aotearoa who bring music to his words.

"I am delighted after the success of *Baxter* that Charlotte and Toi Māori thought to bring *Tuwhare* to us. It joins my favourite New Zealand poet with some of the musicians I love," says Carla van Zon, the Festival's Artistic Director.

From Hinemoana Baker to Te Kupu (Dean Hapeta of Upper Hutt Posse), WAI to Goldenhorse, twelve recording artists transform Tuwhare's words into lyrics for songs that cover a wide range of styles, capturing the diversity in both his writing and New Zealand music.

The musicians' poignant interpretations range in form from rock, pop, reggae, hip hop and electronica through to traditional Māori works.

Each poem is moulded to the artist's characteristic style – Don McGlashan (The Front Lawn, The Mutton Birds) uses euphonium and piano to interpret the moody "Rain", while strawpeople "could easily count its contribution...among its finer moments." (*Otago Daily Times*) Mahinarangi Tocker, Dallas Tamaira (Fat Freddy's Drop), Graham Brazier and Hone Hurihanganui also lend their unique voices to this project.

"Whirimako Black's voice can almost bring tears to your eyes, while Charlotte Yates turns Tuwhare's words into an effortless pop vocal hook in the almost Fur Patrol sounding *Mad*." (*nzmusic.com*)

This 80-minute journey into the heart of New Zealand arts and culture, sponsored by The Dominion Post with support from Creative New Zealand, Toi Maori Aotearoa and Smokefree Arts, will be performed at the Wellington Town Hall in three cabaret-style performances and is narrated by Rawiri Paratene.

*Tuwhare* is directed by Wellington-based musician Charlotte Yates, who produced the sell-out season of *Baxter* for the 2000 Festival, a concert that applied the same concept to the poetry of James K Baxter.

After the success of the *Baxter* project Yates was, commissioned by Toi Maori Aotearoa, to produce a CD that celebrated the poetry of Hone Tuwhare. The CD, released during New Zealand Music Month in 2005, received rave reviews. Now, the same set of contemporary New Zealand musicians who played on the Tuwhare CD come together to present this uplifting musical tribute, live. The concert is a co-production of Toi Māori Aotearoa and the New Zealand International Arts Festival.

A culmination of New Zealand art, culture and heritage, *Tuwhare* pays homage to one of our greatest living poets.

Hone Tuwhare's writing has been celebrated with numerous accolades ranging from two honorary doctorates, courtesy of the University of Otago and University of Auckland, to receiving one of the inaugural Prime Minister's Awards for Literary Achievement in 2003. In 2002 his collection of poems *Piggy-back Moon* won the Poetry category of the Montana Book Awards. Hone Tuwhare was also named as an Arts Foundation of New Zealand Icon Artist in 2003.

The revered poet, playwright and author of short fiction was born in Kaikohe in 1922 into Nga Puhi hapu Ngati Korokoro, Ngati Tautahi, Te Popoto, Uri-o-ha. He was the first Maori poet to have his work published in English with *No Ordinary Sun* in 1964. Hone Tuwhare currently resides in Kaka Point, South Otago.

"Hone is recognised as bringing an exciting new dimension to New Zealand poetry: his voice communicates a distinctly Māori perspective marked by a lyrical response to the landscape. His work has remained committed to Māori issues, though it also highlights multicultural and working-class concerns, suggesting a world of shifting, multiple identities." (*Arts Foundation of New Zealand*)

Charlotte Yates is a recording artist, who has released four albums of her own material on Jayrem Records; *Queen Charlotte Sounds*, released 1991; *The Desire and the Contempt*, 1997; *Dead Fish Beach*, 2001; *Plainsong*, 2003. She has toured extensively with fellow singer/songwriter Mahinarangi Tocker and a live album of their concerts, *Touring*, was released September 2002.

She has had a long association with the Festival in 1994 she performed in *When the Cat's Been Spayed* and in 2000 she directed *Baxter*.

Spending three years in Melbourne, Yates directed the '93 and '94 Melbourne Fringe Arts Festivals and in 1995 she studied Contemporary Music Technology and Composition at La Trobe University, Melbourne.

**Performance Dates:** Sat 11 – Mon 13 March, 8.30pm,  
Town Hall, Wellington

## International Poets for Writers and Readers week

Two visiting poets performing at Writers and Readers week are Robert Hass from the United States and Simon Armitage from the UK.

### Robert Hass

Major American poet Robert Hass has been United States Poet Laureate (1995-1997) and a MacArthur "Genius" Fellow, and is a renowned translator and critic. Hass' poetry is informed by close attention to the landscape and the natural world, and keen observation of the pain and pleasure of human experience. Remarkable for its clarity, the writing is sensual and meditative. Hass believes that imagination makes communities and is passionately committed to both environmental and literacy issues. "[He] is so intelligent that to read his poetry or prose, or to hear him speak, gives one an almost visceral pleasure." (*New York Times Books Review*)

### Simon Armitage

Like Philip Larkin before him, Simon Armitage's unflinching examinations of contemporary British life have put him at the forefront of modern British poetry. Armitage's virtuosity, grit and humour have earned him national awards and prestigious Whitbread Poetry Award and TS Eliot Prize shortlist placings. He has also won a new legion of fans with the contemporary novels *Little Green Men* and *The White Stuff*, and has worked extensively in film, radio and television. "Armitage brings to his prose the same unsparing imagination, the same wry observation and uncompromising descriptive power as he does to his poetry." (*The Times*)

### Poetry Delight at Festival of the Elements

One of the rare treats planned for the upcoming Festival of the Elements in Porirua is an appearance by leading New Zealand poets Alistair Te Ariki Campbell and his wife Meg.

Both distinguished poets will present readings of their work in Pataka during the Festival, on Waitangi Day, Monday 6 February.

Last year Alistair was honoured with an ONZM for services to literature, and also received the Prime Minister's Award for Poetry. "I have done quite a lot of public readings, I quite enjoy doing it. Meg and I read at the Going West Festival in Auckland last year, and we got wonderful reviews for that," says Alistair.

He believes poetry remains important to the world today, but says people don't often get around to reading

it. "But if they get to hear it, I've found they really enjoy it. A lot of people don't know how to read poetry. They read poetry like they read the newspaper. Poetry has to be read differently, with proper emphasis on certain words and that sort of thing.

"I love reading poetry, especially my poetry because I understand it and know how to present it. Meg is the same."

The Pukerua Bay couple met in the 1950's when Alistair was already established as a poet, particularly with his acclaimed first volume of poetry, *Mine Eyes Dazzle*. "Love brought us together," says Alistair.

Meg was not a poet, and was quickly influenced by Alistair's passion for poetry. "After a while she too started writing poetry and publishing it." He agrees he probably won her over to poetry. "I suppose I did in a way. If she hadn't met me, she may not have written poetry. She's got a feeling for words, and I helped her in those early days, looking at her stuff and pointing out how it could be improved. Slowly she built up readership, and people loved her poetry."

Alistair says a lot of Meg's poems deal with things that appeal to women – family, home, children and husband. "She has quite a reputation now. She's established as a good poet."

Alistair and Meg will present readings at the Bottle Creek Gallery in the Pataka Museum of Arts & Culture between 3.10pm and 3.40pm at the Festival of the Elements.

The full Festival programme is available on [www.elementsfestival.co.nz](http://www.elementsfestival.co.nz)

### McCormick bound for Porirua Festival

Kiwi media celebrity Gary McCormick is looking forward to his return to Porirua next month for the annual Festival of the Elements on Waitangi Day.

McCormick, who has been touring over the festive break with dancing Mayor Tim Shadbolt, will once again be the principal M.C. for the Festival.

Gary is a member of the award-winning More FM Christchurch breakfast crew and a former New Zealand Entertainer of the Year.

His achievements include radio presenter and commentator, television star, corporate speaker, comic, published poet, and sparring partner with the late Rt Hon David Lange in their travelling show, the Two Kiwi Musketeers.

McCormick grew up in Porirua, and says it's a great place to be on Waitangi Day.

"I always enjoy coming back to Porirua. All of my formative years were spent there and it was an "elemental upbringing," says McCormick. "I love the

weather!" he adds, clearly hopeful of a repeat of last year's magnificent sunny Waitangi Day that saw thousands of people from throughout the Wellington region pack their picnic baskets and head for the Festival of the Elements.

"As one of the Crowded House songs goes: "always take the weather with you." Growing up and surfing in Titahi Bay, I became a student of the weather, and still study it avidly," he says with a grin. "Porirua was always an exciting place, but it has become more so now. The diversity of peoples, and the no nonsense approach of its citizens, makes it one of the most dynamic communities in New Zealand. "I look forward to celebrating that again on Waitangi Day."

Gary McCormick's appearance at the Festival has been made possible with support from Vector Energy.

The Festival will open at 10am on Waitangi Day, February 6, and will end with a spectacular Fireworks show at 9.45pm. Entry is free.

Full programme details are available on the Festival website at [www.elementsfestival.co.nz](http://www.elementsfestival.co.nz)

### Poetry in the Park at Paekakariki

Four Kapiti Poets will be reading at the Wellington Regional Council's *Poetry in the Park* event, at the 'Pepper Pot' dell, Queen Elizabeth Park, from 4 pm to 6 pm on Sat 25th February (subject to good enough weather on the day). The other poets are Karen Butterworth, Roma Potiki, Michael O'Leary, and John Baxter reading J C Sturm.

### Sam Sampson reads at the next NZ Poetry Society event

Sam Sampson grew up in Titirangi, West Auckland. He attended Auckland University, majoring in philosophy, and teaching ethnomusicology.

His poems have appeared in journals and magazines in New Zealand, America, Canada and the United Kingdom. He is the author of two chapbooks: *Gauguin's Poiësis* (1999), and *Encompassed* (2003); and recordings of his readings at Waitakere's Going West Festival (2003/2005) have been independently released.

Sampson's most recent published poems (April 2005) appeared in the English journal *Stand* Volume 6 (1), alongside poets C.K.Stead, and Geoffrey Hill, and over the last three years he has made regular appearances in *Landfall* and the *NZ Listener*. Currently he is working on a collaborative project with artist Peter Madden. The workings of this collaboration and a proposed limited

edition publication will be exhibited at te tuhi – the mark, Manukau City, in 2006.

The February NZ Poetry Society event will be held on Monday 20<sup>th</sup> February at 7.30 at The Southern Cross garden bar and restaurant, 35 Able Smith Street, Wellington. Open mic for all.

### ☞ A Warm Welcome to ... ☛

**Kay Flavell** – Mount Bruce Masterton  
**Anamica Kumari** – Brisbane Australia  
**Helen Hobbs** – Wellington  
**Nicola Easthope** – Raumati South  
**William Aitkenhead** – Waikato  
**Lynn MacPherson** – Helensville  
**Michele Amas** – Wellington  
**Mark Pirie** – Wellington  
**Jean Dorrell** – Christchurch  
**Rosslyn Greig** – Dunedin  
**Rae Pater** – Christchurch  
**Peter Shadbolt** – Wellington

### Quotation of the Month

My poetry begins for me where  
certainty ends.

Eavan Boland

### ☞ Other News ☛

#### *Learning a Language*

The Anthology launch was held at Turnbull House on the 17th of November, 2005, with members attending from all over the country. Laurice Gilbert, committee member NZPS, was MC for the evening and presented the launch with professionalism and sparkle in front of a packed house. Margaret Vos, editor of the anthology, delivered a speech with just the right level of dignity and humour which was warmly received by all present.

Poets representing all four sections of the anthology read their work. The poems elicited a range of emotions from laughter and tears to appreciative applause. As Laurice noted in her welcome, the quality of both the poetry and the book itself increases each year.

People came from as far afield as Dunedin and Northland to attend the launch, and one family traveled from Tirau so one of their children could read his

anthology selection. Rotorua Girls' High School shouted their successful poet and her teacher a trip to Wellington to attend the launch. A great effort from participants and the committee, including launch organiser, Neil Furby, made it an evening to remember.

## ☞ Haiku News ☞

### Haiku Webpage Update

The haiku web page will be refreshed on February 1 and welcomes the new year with new recommended websites, new contests, a thought-provoking new article on rhythm and, believe it or not, news from the world of haiku. See [www.poetrysociety.org.nz/haiku.html](http://www.poetrysociety.org.nz/haiku.html) to be informed!

### Croatian translation

Barbara Strang of Christchurch had the following haiku included in *Haiku Miscellany Klostar Ivanic 2005*, of Croatia.

*homecoming  
dolazak kuci*

*the cat sniffs  
macka njuska*

*my shoes  
moje cipele*

Barbara also had a haiku selected for *inside the mirror*, The Red Moon Anthology of English-Language Haiku 2005. Her haiku first appeared in *Kokako* 3.

new year  
a pain  
in a new place

### Jerry Kilbride

Jerry Kilbride, Californian haibun, died of cancer at the end of last year. In a moving memorial Cyril Childs recalls his friendship with him. This will be published in *Kokako*.

the nurse speaks of christmas  
red lights of the catscan  
go on and off

### Robert Hass

Robert Hass, major US poet, will be in Wellington for NZ Post Readers and Writers Week, NZ International

Arts Festival, 14 - 19 March. Hass edited *The Essential Haiku: Versions of Basho, Buson and Issa* (1994), and was US Poet Laureate (1995-97). His poetry is said to be 'informed by close attention to the landscape and the natural world, and keen observation of the pain and pleasure of human experience.'

## ☞ Publications ☞

### White Fungus Issue 5 Instore Now

Wellington-based "White Fungus" is a new arts magazine covering the experimental arts in New Zealand and beyond. White Fungus has been described by Pavement as a "multi-media / multi interest subculture manifesto....absent of hierarchy, radical in its conception and open to every new artistic challenge."

Current issue includes creative writing from Melbourne-based Oakland artist Aaron Coyes and a photo essay by Wellington's Louise Clifton.

It's on sale now at bookstores: Unity, Parsons (Auckland) and University Book Store. It is also sold at art galleries Govett-Brewster and Adam Art Gallery, as well as a number of small independent businesses.

For more information please contact Ron Hanson email - [editor\\_whitefungus@yahoo.com](mailto:editor_whitefungus@yahoo.com)

Alison Wong's beautiful poetry collection, *Cup*, was launched last month. *Cup* is published by Steele Roberts Publishers and is in shops now.

## ☞ Submissions ☞

**Stylus Poetry Journal**, a quarterly ezine, welcomes submissions of haiku and related forms. Haiku (6 max), tanka (3 max), haibun (2 max). Send to Janice Bostok, 260 Campbell's Lane, Dungay, NSW 2428, Australia. Include a bio of approximately 40 words. Email: [janbos@dodo.com.au](mailto:janbos@dodo.com.au)

### Spectrum Print Book Design Awards 2006

The Spectrum Print Book Design Awards have been developed by the BPANZ to promote excellence in and provide recognition for the best book design in New Zealand. Publishers and self-publishers are invited to submit entries for the 2006 Spectrum Print Book Design Awards.

Three highly-qualified judges, Philip Matthews, Carolyn Alexander and Sally Hollis-McLeod, will choose one winner and up to two runners-up in each of

the six categories; Best Book, Best Cover, Best Illustrated Adult Book, Best Non-illustrated Adult Book, Best Children's Book and Best Educational Book.

Book designers are given three challenges: the author's work, the publisher's marketing requirements and the audience appeal. The judges will be evaluating their ability to consider these three 'clients' in the execution of their work.

In all categories the judges will look for excellence, taking into account the appropriateness of the design to the book's purpose and intended audience.

The publisher and designer of the winning books will be presented with certificates at the Booksellers New Zealand conference industry awards evening on Sunday 23 July 2006.

- Entries are open to books published in New Zealand in the 2005 calendar year.
- The books must have been designed in New Zealand. There is no restriction on the place of typesetting, filmwork, printing etc.
- Books can be of any kind, including educational, children's, and general fiction and non-fiction.
- Publishers are asked to nominate the category each entry is being made in. However, the judges may, at their discretion, change that category.

**Entries must be received by 5pm, Friday 31 March 2006.**

For more information on how to enter, including conditions of entry, or to receive an entry form visit [www.bpanz.org.nz](http://www.bpanz.org.nz) or contact Arian Vitali at HarperCollins Publishers. Phone: 09 443 9400 Email: [arian.vitali@harpercollins.co.nz](mailto:arian.vitali@harpercollins.co.nz)

*Report from NZSA*

### **Writers Café UK**

Writers Café UK is seeking submissions from New Zealanders of any ethnic origin to feature on a web page specifically for Kiwi writers. Stories of no more than 500 words (though links to longer pieces will be considered), poems and other frippery can be sent to: [kiwiwriterscafe@yahoo.co.nz](mailto:kiwiwriterscafe@yahoo.co.nz)

### **Authors and Artists**

Contributions from freelance authors, illustrators, photographers and performers are a highly valued source of material for Learning Media Te Pou Taki Korero.

Many New Zealand authors have had their first work for children published in our resources and we are keen to encourage new authors and artists.

For submission guidelines view: <http://www.learningmedia.co.nz/nz/online/authorsartists/>

## **Residencies**

### **Gibraltar Point International Artist Residency Programme 2006**

Artscape is currently accepting applications for the seventh term of the Gibraltar Point International Artist Residency Program, taking place May 19th – June 17th, 2006.

The Gibraltar Point Residency transcends political, aesthetic and geographic boundaries, welcomes diversity and provides a spawning ground for unique cultural alliances. The program is open to Canadian and international artists of all disciplines who are engaged in the research, development or creation of work. Emerging, mid-career and established professional artists are invited to apply. Participants in the residency program receive accommodation, a private work studio and all meals at no cost. Travel and material costs are the responsibility of participating artists.

The residency program aims to further the professional development of artists by: enabling the creation and production of new work; fostering an exchange of ideas and influences; encouraging the sharing of expertise; inspiring new works of art and creative collaborations; and building relationships between artists working in different media. The program is designed and managed by Artscape and takes place for a single 30-day term each calendar year at the Gibraltar Point Centre for the Arts on Toronto Island.

Toronto Island is a peaceful 230-hectare natural park in Toronto's harbour, a short 15-minute ferry ride from the thriving downtown core of Canada's cultural capital. The Island is part of the Carolinian Zone which includes flora and fauna not found anywhere else in Canada. Naturalized areas and wildlife reserves make it a popular stopover point for southern song birds. The Island is also home to approximately 800 individuals whose remarkable community boasts one of the highest per capita populations of artists in Canada and is the largest urban car-free community in North America.

**Submission Deadline: February 10th, 2006, 4p.m.** Guidelines for Submissions, a Standard Application Form and Answers to Frequently Asked Questions can be found at <http://www.torontoartscape.on.ca/gpiarp>

For questions regarding the Gibraltar Point International Artist Residency Program please contact **by e-mail only** [residency@torontoartscape.on.ca](mailto:residency@torontoartscape.on.ca)

Report from NZSA

### Watermark Fellowship for Writing on Nature and Peace

**Deadline: March 1 2006**

The Watermark Literature Society is awarding a fellowship for an emerging New Zealand or Australian writer on nature and place. Writers applying for the Watermark Fellowship can download eligibility and application forms at [www.watermarkliterarysociety.asn.au/fellowship.htm](http://www.watermarkliterarysociety.asn.au/fellowship.htm)

### Fulbright-Creative New Zealand Pacific Writers' Residency at University of Hawai'i,

**Deadline: 1 April 2006.**

The Fulbright-Creative New Zealand Pacific Writers' Residency is for a New Zealand-based writer of Pacific Island heritage to carry out work on an approved creative writing project at the University of Hawai'i. Hawai'i has been identified as a strategic location for artists and is considered the hub of Pacific writing with numerous universities, library resources, networks, writers' forums and publishers. It is also an important link to the mainland US and has a strong indigenous culture.

One award is offered each year. To be eligible, you must:

- Be a writer of Pacific Island heritage living in New Zealand
- Have already had work published or accepted for publication
- Have a specific project on which you propose to work on during the residency. The project may be in any genre, but bearing in mind that Creative New Zealand is an arts council focussed on developing literary arts rather than all works of authorship. Priority is given to fiction, poetry, drama, non-fiction including biography, history, arts-related and cultural topics, play writing and screen-writing
- Given that there are ambassadorial aspects to the residency, you should have a strong track record in literary arts and be able to present well to overseas contacts and representatives

- Provide a full medical certificate if selected for interview

For more see [www.fulbright.org.nz/awards/nz-cnz.html](http://www.fulbright.org.nz/awards/nz-cnz.html)

## ☞ Congratulations ☜

### New Years Honours List

Congratulations to the writers who received New Years Honours. They are Professor Judith Binney, for services to historical research **Distinguished Companions of the NZ Order of Merit**, Ray Richards, for services to publishing, Elspeth Sandys, for services to literature and Tom Scott for services as a writer, journalist and illustrator **Officers of the NZ Order of Merit**, and Peter Wells, for services to literature and film, **Member of the NZ Order of Merit**.

### 2<sup>nd</sup> Bravado International Poetry Competition 2005 Results

**Congratulations to:**

- |                                     |   |
|-------------------------------------|---|
| <b>1<sup>st</sup> Prize</b> (\$500) | Jessica Le Bas<br><i>walking to Africa</i>    |
| <b>2<sup>nd</sup> Prize</b> (\$250) | Nicola Easthope<br><i>Free Range Men</i>      |
| <b>3<sup>rd</sup> Prize</b> (\$100) | Maree Teychenne<br><i>Treacle &amp; Stars</i> |

### Highly Commended in alphabetical order

- |   |                 |
|---|-----------------|
| Laurice Gilbert<br><i>Temporary Memories</i>          |                 |
| Michael Harlow<br><i>at the Boundary'</i>             | <i>'Talking</i> |
| Jan Hutchison<br><i>Banks Peninsula</i>               | <i>Forest:</i>  |
| Jessica Le Bas<br><i>Next?</i>                        | <i>What</i>     |
| Catherine Mair<br><i>Broken Glass of Garden Walls</i> | <i>The</i>      |
| Gail Romano<br><i>from Pescadero State Beach</i>      | <i>Sunset</i>   |
| 2004  | <i>20 July</i>  |
| Sandra Simpson<br><i>Geography</i>                    | <i>Jade</i>     |
| <i>Armour</i>   |                 |
| Barbara Strang<br><i>Wait</i>                         | <i>The</i>      |

Margarete Vos <i>Poem</i>	<i>Found</i>	Line 2 - Two words (adjectives) describing the subject. Line 3 - Three words (verbs) describing the subject's actions. Line 4 - Four words giving the writer's opinion of the subject. Line 5 - One word (noun) giving another name for the subject.
<b>Also short-listed in alphabetical order</b>		
Raewyn Cleverley <i>Gives</i>	<i>Who</i>	
Carol V. Davis <i>Bartered Bride</i>	<i>The</i>	Nola's winning entry is:
<i>Elevator Co. or the Ragged Uncertainty</i>	<i>Otis</i>	light
	<i>of Love</i>	leaping, lucid
Riemke Ensing <i>Tribute to Hone Tuwhare</i>	<i>Star (in</i>	refracts, reflects, diffracts
Ella Holcombe <i>Storm</i>	<i>The</i>	slithers through the fringes
Bruce Morley <i>Reads the News</i>	<i>Richar</i>	quicksilver
Lynn Pearl <i>Father</i>	<i>A Good</i>	Other placegetters for Cinquain included Mary Logan (highly commended) and Andre Surrige (commended). Andre also was commended for his single tetractys and double tetractys. Two single tetractys submitted by Catherine Mair were commended. Helen Lowe was commended in the 'Wood, Fire, Earth, Metal or Water' competition for her poem <i>Driftwood</i> .
Sue Wootton <i>Practising the energy of restraint</i>	<i>Helix</i>	

### Yellow Moon 18

The judge's report from Alistair Paterson, editor of *Poetry New Zealand*, and the prizewinning poems, have been published in Bravado 5, out now. Enquiries to: [info.bravado@xtra.co.nz](mailto:info.bravado@xtra.co.nz).

This recently published issue includes the above Nutshell results and also winning poems from the earlier Seed Pearls Competition (August, 2005). Here is Karen Peterson Butterworth's winning haiku sequence.

#### Yellow Moon Seed Pearls (August 2005): Nature Poetry Category - Results

#### *the cataract operation*

Four NZ poets gained places in the Nature Poetry category of the recent Yellow Moon Seed Pearls competition. Samantha Edgar and Margaret Atkinson were Highly Commended for 'Pond' and 'To Live' respectively, while Bernard Gadd 'St Francis' Sermon to the Birds' and Helen Lowe 'Autumn' were both Commended. These poems will be published in *Yellow Moon 18*, in December 2005"

*failing vision -  
my friend might be anyone  
until she comes close*

*library visit -  
I've already read  
all the large print books*

*a small blob  
crawls towards me -  
will it sting or bite?*

#### Yellow Moon Nutshell (October, 2005) Results

In *Nutshell 18* Nola Borrell won the cinquain out of 110 entries. This is the second time Nola has won this competition, the first being in *Yellow Moon 11* Winter 2002

*eye doctor's chart -  
he tells me that C  
is really an O*

The form of cinquain used in Yellow Moon counts words, not syllables

*small print consent form -  
'read well before you sign'  
says the nurse*

Line 1 - One word (a noun) naming the subject of the verse.

*eye surgery -  
I sign my consent  
on the bottom blur*

eye patch off -  
now I can see  
all my wrinkles

my clothes -  
so much gaudier  
since yesterday

home again -  
a clear view of the floor  
I go for the broom

bird watching -  
I see every feather  
in the fantail's fan

### Haiku Presence Award 2005 Results

Caroline Gourlay, a former editor of *Blithe Spirit*, described the standard as "exhilaratingly high". She wrote, "after living with them for several days (and one sleepless night) a few started to lift themselves off the pages and settle into my consciousness." Here's the winning haiku.

leaf fall  
the undoing  
done  
Doreen King, England

Caroline said that each of the highly commended and commended haiku "could have been a winner had it not been up against such stiff competition" -!

phone  
she dries herself  
more slowly  
Nola Borrell, commended

### 2005 International Haiku Competition

Congratulations to Earnest Berry from Picton who was awarded second place in the *Haiku Poets of Northern California*, 2005 International Competition with this entry:

contractions ~  
the darkness  
between stars

### Treaty 2U

Special congratulations to Karen Butterworth whose poem, 'Pepeha mo te tau rua mano/statement of identity

for the year 2000' will be part of Te Papa's touring 2006 Waitangi Day exhibition, *Treaty 2 U*. The exhibition will feature CDs of poems related to the Treaty. This poem won an award in the 1999 Whitireia Poetry Competition's section for poems in languages other than English, and has been published in her collection, *Song of the Family* (Steele Roberts 2003).

### Reviews

*Suchness Zen Poetry and Prose*, Richard von Sturmer, HeadworX, \$29.95, ISBN 0 476-01030 6

Richard von Sturmer's collection is divided into six parts: *Zen Poetry*, *Haiku Notebooks*, *Haibun*, *Tanka Sequences*, *Prose*, *Essays*. It is a collection drawn from writings over a ten year span, most of which the author spent living and working in a Buddhist community in New York.

But this is not poetry for the Zen-initiated alone. Certainly, the explanatory notes are helpful, but the collection does not require in-depth Zen knowledge. Only the 'Mumonkan Verses' and 'Blue Cliff Verses', long poems arising from the poet's work on koans or 'testing stories', in *Zen Poetry*, remained a little elusive. Von Sturmer's deep tenderness for his subjects, his attempts to capture the essential and the elemental are immediately engaging.

### Justice

just is.  
The just is  
of a sparrow.  
The just is  
of a lampost.

This is poetry of the tiny, of patience, of calm observation: *exhausted zazen*: [zazen=zen meditation] / *a moth flits / from mat to mat*. The lines often recalling delicate yet confident strokes of calligraphy.

The *Haiku Notebooks* focus on such gentle movements, and are aptly named 'Sparrow', 'Cloud', 'Snow', 'Firefly'. They might be described as season-diaries with their emphasis on the fluctuations in nature, particularly during the winter months, and are filled with acute observations often with a sensitivity to fragility and flux: *white butterflies / under the ragged edge / of a rain cloud*. The fact that there are 80 haiku, (not all follow the pattern strictly), does lead to a repetitiveness, (words such as 'snow', 'ice', 'autumn', 'leaves' appear with high frequency), but there is a rewarding cumulative effect - the haiku form a meditative chant to which one surrenders.

Having said that, the *Haibun* section offers a welcome movement from observation to interaction. Verses are interrupted or expanded upon by prose and vice versa forming a dialogue that seems one between unconsciousness and consciousness. There is also a sense of journey as exemplified by 'In Transit', set in a number of airports, and the hypnotic 'Winter at Chapin Mill' with its winter-walks:

*because of the bare trees  
with their spindly branches*

*I notice slats missing*

*in the old bench*

...

*Winter opens everything up. From that hidden place,  
where once there issued only the voices of children and  
the slamming of doors, a house suddenly appears....*

I didn't find the *Tanka Sequences* as captivating. There is a return to a more detached recording of moments, and the political dimensions of 'Gathering Clouds' (written von Sturmer tells us, during the preparations for war against Iraq), seemed an intrusion into the sanctuary so far established. Fortunately, 'Barrier Crossings' with its powerful feeling of return and refuge, brought me back though: *caught in a downpour / I take shelter / in an abandoned car, / pine needles scattered / across the dashboard.*

The *Prose* section is a journey through varying states of consciousness played out through series of pithy snapshot prose-poems, and the final *Essays*, contain wonderful moments of interrelatedness and moments of fleeting; fascinating discussions on important Zen teachers, as in the case of 'Working with Nagarjuna' and 'Writing with Issa', and meditations on little metamorphoses, 'Time and Light'.

Indeed *Suchness* could be seen as a wonderful essay attempting to answer von Sturmer's own question: *What do we record if not those moments that keep slipping away?*

*Vana Manasiadis is a Wellington writer.*

**Scarab**, Vivienne Plumb, Seraph Press, RRP. \$15, ISBN 0-473-10114-9

The publishers call it a chapbook and the bright yellow cardboard cover with the red string tying the pages together certainly has that feel. A chapbook was once the

fictional version of the political pamphlet – cheaply-produced, slender and populist – hence the \$15 price tag.

A friend of mine was invited to the binding evening for *Scarab* and helped stitch up the 250 copies of this limited edition run – which sounds like a labour of love to me, and brings me to the book.

*Scarab* is not the sort of poetry book you take up lightly. It's about the death of Vivienne Plumb's only child, William, who endured a 10 year struggle with cancer before dying at the age of 27.

The collection opens with *Goldfish* and Plumb's usual casualness and wit. With the rhythm and simplicity of one of the hums of Pooh, the poem skips past ordinary things like traffic lights and dogs and then home to the dying son who feels bad, 'don't he says./He often says that.' Throughout the book, suffering is powerfully compressed and the worst withheld. But at the same time, Plumb is nothing if not honest, sometimes brutally so. She tells us her son used to be thin but now he's a frog and how when he coughs sometimes she wants to whack him. Then she'll be briefly tender, at one point talking about their closeness as: 'Sometimes so hair's breadth we can't breathe.' Thankfully, the poems don't linger at the bedside. Plumb travels the length of the North Island by train to see William in *The Face of the Earth*. It's a gorgeous hymn to a country where 'every town has its own cabbage tree.'

...we

are the animals grazing off the  
face of the earth, in love I am coming,  
the sun sinking to the left of the  
Karapiro Tearooms, a residue  
of lolly pink ...

Then there's the horrifying *Avalanche* where Plumb and her son crouch in the oncology department as if in snow, finding there are no instructions for dealing with the imminent avalanche of cancer and death. Plumb doesn't dwell on her son even in his last moments. It's here she wants to whack him for coughing, and she observes nurses built like forklift trucks. The boy labours for breath, he dies.

After 28 pages, we've only learnt the merest sliver about William. The poems teach us more about Vivienne Plumb and courage and love. There are a couple of unfortunate typos such as *your's* for *yours*, an oxymoronic subtitle 'a poetic documentary', and the odd moment of over-statement, but in the end they mattered not a jot. I cried, of course. The first time I read the book and the second and the third, and no doubt when I read it again.

Call me silly,  
call me stupid,

but I am sad now.  
How sad am I.

*Scarab* is a true labour of love and one it's a privilege to have read.

Available at selected book stores or email [seraphpress@paradise.net.nz](mailto:seraphpress@paradise.net.nz)

*Mary McCallum is a journalist and poet who last year completed Victoria University's Creative Writing MA with a novel The Blue.*

## 🌀 Websites 🌀

Louise Erdrich site on Modern American Poets at [www.english.uiuc.edu/maps/poets/a\\_f/erdrich/erdrich.htm](http://www.english.uiuc.edu/maps/poets/a_f/erdrich/erdrich.htm)

Robert Hass site [www.poets.org/poet.php/prmPID/194](http://www.poets.org/poet.php/prmPID/194)

Simon Armitage site  
[www.simonarmitage.co.uk/](http://www.simonarmitage.co.uk/)

## 🌀 Out & About 🌀

### Picton Poets

Chaotic this month (November): All sorts of things thrown into the ring. I wonder if there's something in the water! Probably the most sentient of the flotsam was Robert Frost's definition of poetry, '...when emotion has found thought, and thought has found words'. I challenge members to beat that.

Kathy read her poem, 'Gardens'; Julie her Tim Shadbolt poem, 'Your Broad Smile on the TV', with the additional verse about Tim's reinstatement in her fan club with his appearance in 'The World's Fastest Indian' (we renamed the poem 'His Worship' - or something like that).

Ernie's neologisms' assignment turned up 'canoedle' for 'love boat' - twice! Also 'prostaprod' for chair, 'foodle for table, 'rotabug' for helicopter, and 'beeping sleauty' for candle.

The pièce de résistance was Julie's account of Roger Steele's ("charming man" of Steele-Roberts) recent Marlborough workshop on publishing.

*Report by Sandy Arcus*

### Windrift

Our November haiku tree included not only the traditional moon and clouds, birds and flowers, but also the unexpected: a skateboard, Armistice Day, tourists,

even a missionary. Here are two examples.

*spring ending  
gorse gives the golden baton  
to broom  
Kerry Popplewell*

*her new front tooth  
so large  
in the child's face  
Jeanette Stace*

Windrift's invitation form included a Swedish auditory haiku. What delight when newcomer Bevan Greenslade read it in Swedish.

*Natten kom aldrig.  
Taltrasten borjar om  
i soluppgangen*

*Night never came.  
The songthrush starts all over  
at sunrise  
Sixten Eriksson*

The next meeting is Thursday, February 16, 1.0 p.m. at Jeanette Stace's home, 58 Cecil Rd., Wadestown. All welcome. For further information, contact: Jeanette Stace 04 473 6227, [njstace@actrix.gen.nz](mailto:njstace@actrix.gen.nz) Nola Borrell 04 586 7287, [nolaborrell@xtra.co.nz](mailto:nolaborrell@xtra.co.nz)

## 🌀 Competitions 🌀

### NZ Poetry Society International Poetry Competition

Here we are again, well into another international competition. We have both new judges and some old friends in our line-up this year, and they've assured me they're looking forward to the job. Our prize pool is as good as ever, and for next year's anthology we have already attracted the interest of Margaret Vos, who did a splendid job of selecting 2005's inclusions.

Our willing judges are:

Open: Chris Orsman (Wellington)  
Open Junior: Anna Jackson (Wellington)  
Haiku: Cyril Childs (Dunedin)  
Junior Haiku: Catherine Mair (Kati Kati)

The closing date for 2006 is 30<sup>th</sup> May – this later closing date proved highly successful for the junior entries in 2005, and increased the numbers of entries significantly. We look forward to further growth in numbers in 2006.

As always, the details and entry forms can be found on our web site: [www.poetrysociety.org.nz](http://www.poetrysociety.org.nz) in case you lose the forms included in the first newsletter for the year.

Contrary to the apparent grumbles in my Front Page Essay about the running of the 2005 Competition, I enjoyed the process enormously last year. I got to read a lot of great poetry, and read every entry until the last week, when the volume became too great for me to manage in the time available. I look forward to reading poems from familiar names, as well as being the first to enjoy emerging poets daring to share their work. It's a great privilege to do this work. Write on!

Laurice Gilbert  
2006 Competition Secretary

### Yellow Moon Seed Pearls

Haibun (max 600 words), haiku (page of 3 = 1 entry), tanka (page of 2 = 1 entry), haiku sequence (8-11 haiku by one or more poets), poem on nature (to 29 lines). AUS \$5 per entry. Or \$10 for three entries. Or send 3 IRCs per entry or 6 IRCs for 3 entries (plus 1 IRC with SAE for results). Closes March 30. Entries to Beverley George, *Yellow Moon*, PO Box 37, Pearl Beach, NSW 2256. For more details see [www.yellowmoon.info](http://www.yellowmoon.info)

### Pinewood Haiku Contest

Maximum of 3 poems. Submit 2 copies of each haiku on a 3in x 5in index card. Entries should be typed. One copy must have the entrant's name, address, and email for contact purposes; the other card with only the haiku. Cash prizes totalling \$US150. Winners will be published in the March issue of *Gin Bender Poetry Review*. No e-mail entries. Closes: February 14.

Cost: \$US2/poem or 3 poems for \$US5. Entries to *Gin Bender Poetry Review*, Attn: 2006 Pinewood Haiku Contest, PO Box 150932, Lufkin, Texas 75915. For more details see the [website](#).

### Robert Speiss Memorial Award

Submit up to 5 haiku, 3 copies of each, on 3"x 5" cards or slips of paper. The poet's name, postal address, phone number, and e-mail address should appear on 1 card only, in the upper left-hand corner. No entries by e-mail. Cash prizes (\$US100 for first) and up to five poets will also be awarded Honourable Mentions. Winning entries will be published in the (northern) summer 2006 issue of *Modern Haiku* and will be posted on the website. Closes: March 13..

Cost: \$US1/haiku. Make cheques/money orders payable to *Modern Haiku*. Send entries to: Billie Wilson, 1170

Fritz Cove Road, Juneau, AK 99801-8501, United States. For more details see the website.

### Swift Poetry Competition

The Kilkenny International Swift Society invite submissions of an unpublished satirical poem, in the spirit and style of Swift, on a topic of current and relevant social/political interest.

The competition is both a celebration of Swift as one of Ireland's greatest satirists and a move to promote political and social commentary through satire. Entries will be accepted from October 1st 2005.

First Prize: Eur 1,000

Closing Date: 28th February 2006.

Further details are available from [www.poetrysociety.org.nz](http://www.poetrysociety.org.nz)

### Atlanta Review International Poetry Competition

**Deadline: May 12 2006**

For details go to [www.atlantareview.com/win.htm](http://www.atlantareview.com/win.htm)

### ☞ Talk Poem 12 ☛

### Blue Garden

(By Dean Young, from *Skid*, University of Pittsburgh Press, 2002)

A dog tied to a parking meter  
should never give up theorizing  
the curve in the continuum where space  
becomes time and time becomes a big  
bowl of grub. A poem should be able  
to say that in one word but maybe that word  
is zypxtflo. A poem should be a window  
and breaking the window behind which  
the mannequins are made of springs,  
headless, pendulous, full of sex  
just as gladiolas are full of sex  
and the ferry terminal. A poem should be  
a noise then it should know when to shut up.  
It should be naked in the rain or nearly so.  
A poem should be all gussied up for the funeral.  
There should be dirt tangling the air  
and pings as shovels hit the dirt.  
It shouldn't be afraid of the repetitious dirt.  
Within reason: personal anecdote.  
As the rain wetted her dress,  
he thought about Balboa  
which was one of the ways we knew  
something was odd with him.

A poem should be odd as a small cast-iron platypus.  
 In the cafés, all the scribblers should stop  
 upon the word THE not because there's nothing  
 or too much to follow  
 but that the the that the the  
 seems like a turning note of such importance  
 to the roundelay, whatever's next can't possibly  
 be so drenched in revelation.

Then again.

A poem should resist the intelligence and Wallace  
 Stevens

almost successfully. Never put an éclair in a suitcase  
 or a poem. Friends may be included the way air  
 is included in a bouncing ball.

Suffering, naturally,

but no one should die. Make that almost no one.

A poem should not be talking.

Gliff through sometimely canoe.

In a poem called "Blue Garden,"

forget about the blue, the garden

as indication of the unavailability of loss

and failure. Ouch. Sadness tastes like aluminium,

joy like crystallized ginger.

Zypxtflo. Zypxtflo.

The truest endings are abrupt.

"In a poem called 'Blue Garden,'/Forget about the  
 blue, the garden," instructs Dean Young, and we obey,  
 too busy dodging the dirt and springs and broken glass  
 whizzing past our heads to remember any haven his title  
 possibly implied. Young—an American poet with  
 several collections of poetry to his name, including *First  
 Course in Turbulence*, *Skid*, and his most recent, *Elegy  
 on a Toy Piano*—is a poet whose love of the absurd and  
 the surreal leads him to create poems that are funny and  
 heartbreaking, often at the exact same time.

"Blue Garden" is a rapid-fire list of what a poem  
 should "be" and what a poem should "do"—Young's  
 take on the "Ars Poetica" tradition. Translated from  
 Latin, "Ars Poetica" means "The Art of Poetry," and is  
 the title of Horace's famous treatise on poetics. We now  
 use "Ars Poetica" to refer to any poem written "about"  
 poetry, although I place the word "about" in quotes  
 because Young's poem is as much an *enactment* as it is a  
 description. "It shouldn't be afraid of the repetitious  
 dirt," writes Young, after, "There should be dirt tanging  
 the air/and pings as shovels hit the dirt." Unafraid?  
 Definitely. "A poem should be a window/and breaking  
 the window," writes Young, and indeed, Young's  
 revelations and contradictions seem a constant cycle of  
 visions and obliterations.

A conversation, an homage and a manifesto, "Blue  
 Garden" makes room for Young's great influences  
 (although they often feel more like great friends). We  
 hear Guillaume Apollinaire in Young's wild listing,

Frank O'Hara and Kenneth Koch in his sense of humour  
 and off-handed "everydayness." The poem also echoes  
 John Ashbery's "And *Ut Pictura Poesis* Is Her Name,"  
 an "Ars Poetica" that takes its title out of Horace's  
 treatise. ("Ut Pictura Poesis" translates to "As is painting  
 so is poetry; Horace believed that poetry deserved the  
 same rigorous analysis that his contemporaries gave to  
 painting.") Many of Young's moves refer to Ashbery's  
 poem; for example, "Within reason: personal anecdote"  
 and "Friends may be included" nod to Ashbery's lines,  
 "Certainly whatever funny happens to you/Is OK." And  
 Young's instruction that "the scribblers should stop upon  
 the word THE" sends his readers running back to  
 Wallace Stevens's poem "The Man On The Dump," the  
 last line of which is: "Where was it one first heard of the  
 truth? The the." Young then pokes fun at himself with  
 "A poem should resist the intelligence and Wallace  
 Stevens/almost successfully." This self-awareness keeps  
 "Blue Garden" from feeling didactic—Young lays his  
 poetics down on the table, while managing to lay down  
 gladiolas, crystallized ginger and a cast-iron platypus at  
 the same time. Quite a feat, in my book. "A poem  
 should be/a noise then it should know when to shut up,"  
 writes Young. And it *is*. And it *does*. When the Muse  
 whispers in Dean Young's ear, I imagine she whispers  
 "zypxtflo."

And, yes, the truest endings *are* abrupt.

*Dora Malech is the 2005-06 Glenn Schaeffer Poetry  
 Fellow at the University of Iowa Writers' Workshop. She  
 is currently leading a summer poetry workshop at  
 Victoria University's International Institute of Modern  
 Letters.*

## ☞ KiwiHaiku ☞

*line out -  
 a nor'wester fills the kit  
 of the first fifteen*

**Andre Surridge, Hamilton**

Barbara Strang welcomes further KiwiHaiku, preferably  
 with a New Zealand theme. Please submit to  
 bhstrang@yahoo.com or to 6 Soleares Ave., Christchurch  
 8008, including a S.S.A.E

**April DEADLINE IS March 17**