

In the Making: A Symposium on Poetry and Poetics

Friday, 29 November 2019, 9.00am to 4.30pm
E011 A3 Arts Lecture Theatre 3

Invited Speakers

Adjunct Associate Professor Warwick Mules (Southern Cross University)
Dr Jessica White (University of Queensland)



The aim of the symposium is to explore the basis of poetry and poetics in *poiesis*, or *making*. What does poetry make happen in the world? What does poetry disclose about ourselves and our relations to others? What sorts of poetic interventions are particularly urgent in the context of global climate crisis? In *Big Energy Poets: Ecopoetry Thinks Climate Change* (2017), Heidi Lynn Staples and Amy King suggest that poetry acknowledges “the permeability and constitution of the self within systemic exchanges” (14). How might such an acknowledgement—of relationality, interstitiality, *being-with*—enliven positive biocultural values? The symposium is co-sponsored by the New England Writers’ Centre (NEWC) and the South Pacific Association for Commonwealth Literature and Language Studies (SPACLALS).



Symposium Schedule

9.00–9.45	Plenary I Chair: John C. Ryan	Warwick Mules (Southern Cross University) <i>Nobody's Voice: To Hear What Is Unheard As a Pressing Task for Poetics Today</i>
9.45–10.45	Session I <i>Historical Contexts</i> Chair: Dugald Williamson	Diana Barnes (UNE) <i>Affecting Social Gloss in Late C16th English Print Poetry</i> Kelvin McQueen (UNE) <i>Karl Marx's Poetry and Philosophy</i> Julie Hawkins (UNE) <i>Out of the Ordinary: An Aesthetic of the Profound in Zen Verses and Selected Romantic Poets</i>
10.45–11.00	MORNING TEA Staffroom E11 LG1	
11.00–12.00	Session II <i>Rhetoric and Translation</i> Chair: Diana Barnes	Dugald Williamson (UNE) <i>Rhetorical Affinities and "the Purpose of Poetry"</i> Jennifer McDonell (UNE) <i>Lost and Found: Dogs, Myth and Women's Poetry</i> Daniel Finch-Race (University of Bristol) and Valentina Gosetti (UNE) (Zoom) <i>Multilingual Poetry Translation as a Catalyst for Change: Revaluing the "Diversity Within"</i>
12.00–12.45	LUNCH Staffroom E11 LG1 Launch of <i>Australian Wetland Cultures</i> (eds. J. Ryan and L. Chen) Arts Lecture Theatre A3	
12.45–1.30	Plenary II Chair: Julie Hawkins	Jessica White (University of Queensland) <i>Judith Wright, Poetry and Perception in the Anthropocene</i>
1.30–2.10	Session III <i>Practices in Places</i> Chair: Warwick Mules	Kim Satchell (Southern Cross University) <i>Cats Got My Oratunga</i> Maria Cotter (UNE) <i>Creative Immersive Practice in the Age of the Anthropocene: Towards a Poetics of Carbon</i>
2.10–2.50	Session IV <i>The Mind of Plants</i> Chair: John C. Ryan	Catherine Wright (Independent Writer) <i>Mind on the Edge: Kurrajong</i> John Charles Ryan (UNE) <i>The Mind of Banyan</i>
2.50–3.15	AFTERNOON TEA Staffroom E11 LG1	
3.15–4.30	Poetry Reading	Helen McAllister Dugald Williamson Catherine Wright Kim Satchell Jane O'Sullivan Yve Louis Gabriel Donleavy Amir-Hadi Nojournian Julian Croft (read by John C. Ryan)
4.30	CLOSING	

PLENARY I

9.00am–9.45am

Adjunct Associate Professor Warwick Mules
Southern Cross University
warwick.mules@scu.edu.au

Nobody's Voice: To Hear What Is Unheard As a Pressing Task for Poetics Today

Chair: John C. Ryan

In the age of the Anthropocene, we can no longer trust the human voice to say the truth of things. In a twisted, perverted way, the Anthropocene condemns human “saying” as false and misleading while affirming the human as the only one who can say anything at all. This *paradox* of the human voice – a voice that is unable to tell the truth in its very capacity to tell the truth – is what besets us today. Is there a voice that can speak out of this paradox without its paradoxical claim on what is said? In this presentation I will work with the possibility of a poetics that speaks with nobody's voice: not the human voice that speaks paradoxically, but the voice unheard in this very speaking. To attempt such a task I will invoke the work of the philosopher Jean-François Lyotard, who proposes a poetics of the figural from the perspective of the eye over the voice. My claim is that to arrive at a non-Anthropocentric way of poetic saying we must go by way of the eye over the voice. We do not hear what is seen; rather, in what is seen we hear. My talk today will focus on the question of nature and its presentation in two poems: Wallace Stevens' “The Rock,” and John Ryan's “I Turned the Corner and Entered the Mind of the Beech Forest.” While Stevens' poem speaks *with* the Anthropos, unable to hear the other who cannot speak back, Ryan's poem speaks *after* the Anthropos with nobody's voice heard in the poem's visual presentation. There is no other to speak back, only the fall into oblivion: a fall *into nature* where the voice is heard.

Dr Warwick Mules is Adjunct Associate Professor at the School of Arts and Social Sciences, Southern Cross University. He is the author of *With Nature: Nature Philosophy as Poetics through Schelling, Heidegger, Benjamin and Nancy* (Intellect 2014) and *Film Figures: The Figural Analysis of Narrative Film* (Bloomsbury, forthcoming), as well as numerous articles on art, poetics, film and media. His particular interest lies in deconstructive analysis of poetic and visual texts.

SESSION I

9.45am–10.45am

Historical Contexts

Chair: Dugald Williamson

Diana Barnes

University of New England

diana.barnes@une.edu.au

Affecting Social Gloss in Late C16th English Print Poetry

This paper will begin with the now standard premise that publication is a social system whose traces are embedded in the material mode of textual transmission. It will focus upon Elizabethan print poetry produced at a time when writers were vying to establish the medium of print in relation to manuscript. Edmund Spenser's *The Shepheardes Calender* (1579) played a significant role in establishing a model for print poetry. This was achieved by adapting representational and exegetical techniques derived from manuscript culture to effect a social context for print poetry and inculcate the reader in its values and distinctions. Glossing the phrase "O my liege" used when the old Shepherd, Thenot, explains God's favour to the young upstart, Cuddie, in the "Februarie" eclogue, E.K., the commentator, writes that it is "A maner of supplication, wherein is kindly coloured the affection and speech of Ambitious men." Evidently this gloss does not simply serve the scholarly function of explaining the language and imagery of the poem; it also establishes a code for representing the social distinctions that colour words and passions conveyed in print poetry. Here E.K. offers a straightforward account of the emotional tone and social investments in poetic language. At other points E.K. offers observations qualified by the limits of personal knowledge and experience, as for example when he explains "Grinde" as "an olde worde much used of Lidgate, but not found (that I know of) in Chaucer." Evidently the function of such glossing is not to establish the reader's unquestioning respect for E.K.'s poetic authority, but rather to naturalise social relations established by print, and draw the reader into a familiar dialogue between the commentator and poet. By working through such examples, this paper will investigate *how* virtual community is established in Spenser's book, and *what* ideals and conventions govern it.

Dr Diana G. Barnes is a Lecturer in Literary Studies at the University of New England, and an Honorary Associate Investigator (AI 2012, 2015, 2017) with the ARC Centre of Excellence for the History of Emotions (CHE). She was previously a University of Queensland Postdoctoral Fellow affiliated with the School of Communication and Arts and the UQ node of CHE. She is a graduate of The University of Melbourne. Her interest in the emotions dates back to her doctorate which was a literary historical study of love and friendship in early modern letters. This interest has been further developed through her involvement with the CHE. She has a particular interest in the intersection between gender, emotion, history and literary genre. She has written on emotion and early modern letters, Puritan wifely ideals, and most recently passion and war in Margaret Cavendish's *Playes* (1662).

Kelvin McQueen

University of New England

kmcquee2@une.edu.au

Karl Marx's Poetry and Philosophy

Not everyone knows that as a young person, Karl Marx, the famous philosopher of world revolution, wrote poetry. Those 40 or so poems are about love, existence, and philosophy and draw

heavily, if not completely successfully, on the Romantic style and thinking of the time. More recently, questions have been raised about whether Marxists, apparently in the manner of Marx himself, need a new poetically and narratively rich language more in tune with contemporary social and political dynamics. This presentation addresses that concern by asking what influenced Marx in the making of the less-than-felicitous literary style of his poetry and in the making of his more mature style. It is proposed that Heinrich Heine, Ludwig Feuerbach and especially Georg Hegel provided an orientation towards both a philosophy and method, and consequently a literary style, that better expressed Marx's core concerns. The presentation provides an excerpt from one of Marx's youthful poems and in concluding contrasts it with a prose passage written seven years later that demonstrates the way a well-thought-out philosophy and associated method can make for powerful writing. The presentation proceeds from an opening question about the significance of Marx's poetry, to a brief examination of its problems, and then to the influences on the stylistic solutions found in Marx's later more developed and nuanced style. In concluding it is suggested that the making of poetic or other literary forms and content can benefit positively from the development of a definitive and elaborated philosophical orientation and method.

Dr Kelvin McQueen received his BA DipEd and Honours from Macquarie University and his Doctorate from the University of Western Sydney. After teaching history and English for ten years in secondary schools, from 1995 he taught at the University of Western Sydney. In 2005, he joined the School of Education at the University of New England. His most recent chapter is "Solving the Wicked Problems of the Anthropocene: Karl Marx's Paradigm and Australian Educational Research" (2019) that followed a series of short journal articles summarising Marx and Engels' views on unemployment, exploitation and oppression, false consciousness, taxation, terrorism and the environment.

Julie Hawkins
University of New England
jhawkins@myune.edu.au

Out of the Ordinary: An Aesthetic of the Profound in Zen Verses and Selected Romantic

Like Zen poetry, Romantic and nature-oriented poems not only make use of nature imagery, but add an element of paradox, surprise or shock. We first look at some Zen writings to explore these tendencies, then turn to a selection of poetic extracts from the Romantics: including lines from Hölderlin, Clare, Blake, Byron, Coleridge and Keats.

The disjunctive expressions in each poetic extract seem to challenge one to venture into fresh encounters with life. Some poets evoke Awe by employing the beauty of language to awaken emotional response, only to then apply a (haunting) surprise; yet with the engagement already achieved, the hearer may be led to question the acceptance of taming oneself to fit into the everyday, against training oneself to break through to a greater Reality via the uncertainties of life. These ideas are considered in the context of an ecological self, engaging with a still deeper aesthetic dimension of life that might be discovered through experiential practices—such as contemplating koans and poetry.

Dr Julie Hawkins has been researching aesthetics in philosophy and poetry of the West and East, as part of a doctoral degree at UNE, following on from an earlier Ecocritical PhD that put forward an approach to analysing Ecological Speculative Fiction. This work in Philosophy, Poetry, and Ecological Speculative Fiction approaches the question of whether—and how—our profound, ecological self is to be discovered in our innate, nondual nature.

SESSION II

11.00am–12.00pm

Rhetoric and Translation

Chair: Diana Barnes

Dugald Williamson

University of New England

dwillia7@une.edu.au

Rhetorical Affinities and "the Purpose of Poetry"

This paper outlines an interdisciplinary response to the symposium themes of what, if anything, poetry can make happen in the world, and what it discloses of ourselves and our relations with others. It offers a montage of ideas on poetry and other modes of writing to reflect on the implications of what, in a tribute to Les Murray, Clive James called the "crucial" purpose of poetry. James saw Murray's work as having the social and political purpose "to give his nation's prose a measure: a measure of precision, of lexical agility, and of true inclusiveness." This idea connects with an approach in poetics that sees poetry as performing cultural work through its links with varied fields of social and political discourse and activity. The paper takes a rhetorical approach to consider the kind of faculty or disposition that may, at least sometimes, inform the imaginative cultural work of poetry and what it can "make happen." It discusses the shaping of artistic appeals (including ethical appeals) in examples of empirical modes of historical and political writing. The examples include writings by Inga Clendinnen on the importance of story and Marcia Langton on issues concerning the constitutional recognition of Indigenous Australians. These examples suggest that literary poetics could fruitfully consider affinities in our personal capacities for engaging with poetic and other artistic and disciplinary modes.

Professor Dugald Williamson is a member of the Media and Communications and Writing disciplines in the School of Humanities, Arts and Social Sciences at University of New England. His research, publications and teaching interests include screen documentary, the creative industries and a range of writing genres and practices. He has published occasional poetry in journals including *Australian Poetry Journal*, *Meanjin* and *Southerly*. The present paper relates to a new project on poetry and poetics.

Jennifer McDonell

University of New England

jmcdonel@une.edu.au

Lost and Found: Dogs, Myth and Women's Poetry

This paper will be a listening journey of women's poetry from Elizabeth Barrett Browning to the present day. It will concentrate on works that echo, recall or translate prior women poets. In mapping a lineage of revisionist myth-making by and between women poets, the paper will focus on works that explore what Elizabeth Barrett Browning dubbed "philodogery" (or, love of dogs). In particular the paper will discuss the way in which real and mythical canines serve as intermediaries—guides, guardians, healers and psychopomps—in the imaginative descent into dark places that is often part of the poetic process. Poets discussed will include Emily Brontë, Emily Dickinson, Stevie Smith and A. E. Stallings.

Dr Jennifer McDonell is a Senior Lecturer in English Literature at the University of New England. She has published articles and book chapters on animals in the work of Charles Dickens, Elizabeth Barrett Browning and in Victorian literature more broadly. She has also published on the work of Robert Browning and on topics in Australian literature. She is co-editor of several collections of essays, including special journal issues on animals and literature, and on the Victorian beginnings of English Studies (*Modern Language Quarterly* 2014). Her article, "The Animal Turn, Literary Studies and the Academy" is reprinted in *Literary Theory: An Anthology*, 3rd Edition (Blackwells, 2017).

Daniel Finch-Race
University of Bristol
df18307@bristol.ac.uk

Valentina Gosetti
University of New England
vgosetti@une.edu.au

Multilingual Poetry Translation as a Catalyst for Change: Revaluing the "Diversity Within"

Presented via Zoom

In this video presentation, I would like to report on a collaborative international project (chief investigators: Dr Valentina Gosetti, Dr Daniel A. Finch-Race), which has been funded via two competitive small grants by the UK-based "Language Acts and Worldmaking," a "flagship project funded by the AHRC Open World Research Initiative, which aims to regenerate and transform modern language learning by foregrounding language's power to shape how we live and make our worlds." These grants were awarded in support of a series of public-engagement events aimed at fostering intercontinental exchanges, particularly between Europe and Australia. The project is about documenting, analysing and energising practices of reading and translating poetry, with a particular focus on second-generation speakers, and on marginalised, lesser-spoken languages in Europe and Australia. These modes of communication have been largely swept aside by powerful forces constructing national identity since the nineteenth century, as well as by waves of populism and fears about difference. At the heart of the initiative is the empowering potential of diversity as a challenge to such centralising and monolingual trends. The project promotes the role of multilingualism in shaping a representative and inclusive notion of national identity that is mindful of multiculturalism and the "diversity within." The method for doing so involves a creative encounter with words in Europe's lesser-spoken regional languages, Australia's Indigenous languages and the linguistic heritage of second-generation migrant communities. Through playful multilingual poetry translation events, the isolationist hegemony of monolingualism is thus challenged. To demonstrate all this, I shall showcase one of our recent public-engagement multilingual poetry translation workshops that do not require knowledge of the source language: an event we held in Bristol (UK) in April 2019, which saw the participation of French poet and performance artist Michèle Métail.

Dr Daniel Finch-Race FHEA is a Vice-Chancellor's Fellow at the University of Bristol (UK). His solo publications include an issue of *Nineteenth-Century Contexts* ("Poetics of Place," 2019), and several articles that bring modern French culture into contact with Environmental Humanities, notably in *Green Letters*, *Interdisciplinary Studies in Literature and Environment*, and *Modern Language Review*. As co-editor, he worked with Jeff Barda on *Textures* (Peter Lang, 2015), with Stephanie Posthumus on *French Ecocriticism* (Peter Lang, 2017), and with Julien Weber on issues of *Dix-Neuf* ("Ecopoetics," 2015) and *L'Esprit Créateur* ("French Ecocriticism," 2017).

Dr Valentina Gosetti is Senior Lecturer in French at the University of New England in Australia, following her Kathleen Bourne Junior Research Fellowship in French and Comparative Literature at St Anne's College, University of Oxford.

She authored Aloysius Bertrand's '*Gaspard de la Nuit*': *Beyond the Prose Poem* (Legenda, 2016), co-edited *Still Loitering: Australian Essays in Honour of Ross Chambers* (Peter Lang, 2020) with Alistair Rolls, and co-edited and translated the bilingual anthology *Donne: Poeti di Francia e oltre* (Ladolfi, 2017) with Adriano Marchetti and Andrea Bedeschi. Her articles on poetry, translation, provincialism and multilingualism appear in *Australian Journal of French Studies*, *Dix-Neuf*, *French Studies Bulletin*, *L'Esprit Créateur*, *La Giroflée*, *PMLA*, *Revue Bertrand* (with E. J. Kent) and *Romantisme* (with Antonio Viselli). She is the creator of *Transfere*, a blog on poetry translation for the promotion of minority languages.

#TeamFinchetti recently co-edited a special issue of *Dix-Neuf* on Ecoregions (2019), co-authored an article in *L'Esprit Créateur* (2018), and received two Small Grants from the Arts and Humanities Research Council's Open World Research Initiative on "Language Acts and Worldmaking" to deliver public events on "Multilingual Poetry as a Catalyst for Change" in Bristol and Sydney (2019).

BOOK LAUNCH

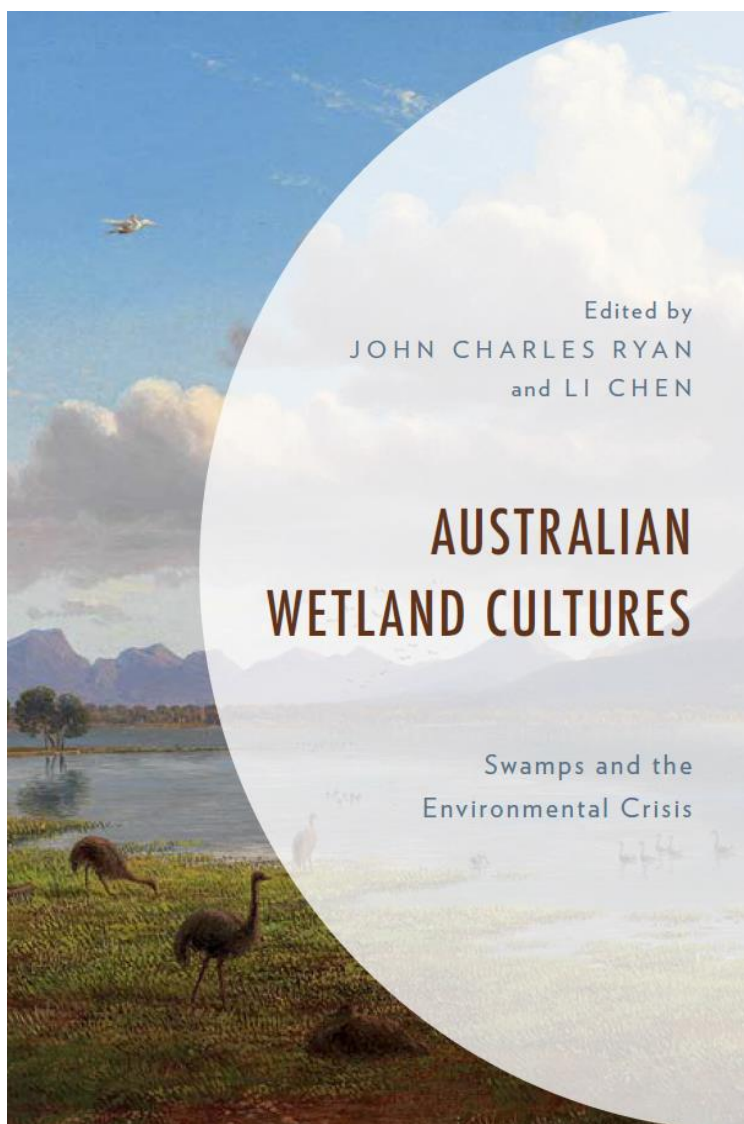
12.30pm–12.45pm

***Australian Wetland Cultures: Swamps and the Environmental Crisis* (2019)**

Edited by John Charles Ryan and Li Chen

Published by Lexington Books (an imprint of Rowman & Littlefield)

<https://rowman.com/ISBN/9781498599948/Australian-Wetland-Cultures-Swamps-and-the-Environmental-Crisis>



PLENARY II

12.45pm–1.30pm

Dr Jessica White

University of Queensland

jessica.white@uq.edu.au

Judith Wright, Poetry and Perception in the Anthropocene

Chair: Julie Hawkins

Of some five hundred and forty piece of criticism about Judith Wright's writing listed in Austlit, the Australian Literature database, only three relate to her deafness. Of these, only one engages in depth with the ways her disability shaped her experience of the world. This paper seeks to redress this lack of scholarship by considering Wright's poetry in light of her deafness. It proposes that her lack of hearing cultivated her careful attention to the other-than-human world—since recognised as one of the hallmarks of her work—and shaped her themes, such as her understanding of the limits of language. The paper concludes with the argument that disability, far from being a detrimental condition, is one that makes for radically different readings of and responses to the natural world, and that these are urgently needed an era marked by loss and extinction.

Dr Jessica White is the author of the novels *A Curious Intimacy* (Penguin 2007) and *Entitlement* (Penguin 2012), and a hybrid memoir *Hearing Maud* (UWAP 2019). Her short stories, essays and poems have appeared widely in Australian and international literary journals, and have been shortlisted or longlisted for prizes. Jessica is also the recipient of funding from Arts Queensland and the Australia Council for the Arts and she has undertaken residencies at the B.R. Whiting Studio in Rome and at Ridgeline Pottery near Hobart. She currently researches and lectures at The University of Queensland, where she is writing an ecobiography of Western Australia's first female scientist, 19th century botanist Georgiana Molloy.

SESSION III

1.30pm–2.10pm

Practices in Places

Chair: Warwick Mules

Kim Satchell

Southern Cross University

kim.satchell@scu.edu.au

Cats Got My Oratunga

In July I attended a week-long retreat in the Flinders Ranges South Australia, convened by the JM Coetzee Centre for Creative Practice. "Set in the historic Oratunga sheep station on the traditional lands of the Adnyamathanha people, and featuring a host of eminent scholars and creative practitioners, this five-day winter school examines the art of creative place-making in storied Country" (UoA 2019). The theme of place-writing resonates with the focus of my doctoral thesis "Just Coasting," counter-weighted with the setting in the Flinders Ranges, as far from the coast as I have ever ventured. Towards the close of the week, participants presented (around the campfire) aspects of their own experience in the form of creative work to be developed and later archived on the Winter School website. At this symposium I intend to present the work in-progress from the Winter School, developing in the larger frame of ideas from my doctoral thesis into postdoctoral work under the working title of "*Auto-choreography: The Art of Living in the Anthropocene*." I am presenting a series of poems and images of water-colours whose genesis derives from the Oratunga experience. This work provides a platform for a tentative creative and critical reflection upon self-development and further explorations of *Anthropocene Noir*. The use of poetics as a means of making and coming to voice about country and the challenges that lie ahead, seem apposite responses affirming a commitment to creative and everyday practices, amid the dire events unfolding in our lifetimes. A tension in truthfulness.

Dr Kim Satchell is a surfer, poet, performer, academic and environmental philosopher living on the Mid North Coast of NSW, working at Southern Cross University, Coffs Harbour. He is widely published in a range of leading scholarly journals on creative research, cultural studies, everyday life and the environmental humanities. Kim is a founding member of Kangaloon: Creative Ecologies, "a fellowship of poets, scholars, artists and activists in dialogue with the cascade of ecological degradation and diminishment of life" (Kangaloon.org 2019). His current project *Auto-choreography: The Art of Living in the Anthropocene* takes a holistic approach to the environmental culture of the future in the here-and-now.

Maria Cotter

University of New England

mcotter@une.edu.au

Creative Immersive Practice in the Age of the Anthropocene: Towards a Poetics of Carbon

Dr Maria Cotter is Academic Project Officer at Oorala Aboriginal Centre at UNE and a Creative Practice PhD candidate in the School of HASS.

SESSION IV

2.10pm–3.10pm

The Mind of Plants

Chair: John C. Ryan

Catherine Wright

Independent Writer

cathwright1@bigpond.com

Mind on the Edge: Kurrajong

In a clearing on the lip of New England gorge country (northern NSW, Australia) stands an ancient lacebark kurrajong tree (*Brachychiton populneus*).

The hunched kurrajong – cleaving C.S. Lewis-like a large tablet of granite – stands sentinel, fringed by a pod of endangered Blakely’s red gums and by apple gums to the east. Its glossy, arrow-tipped leaves are vivid against the arid olive of the gums, the bark on the stout trunk, crusty and fissured. A younger kurrajong would bear large swan-shaped woody fruit, but this tree now is barren.

Just beyond the tree lies a wild serpentine gorge system plunging 1,000 feet before it travels 80 kilometers to the sea.

Deep rooted, the kurrajong reaches far below the cleared pasture, connecting to virgin woodland close by, which links the mountains with the coast. I wonder what stories it receives, what messages it sends, the change of worlds the mind of the kurrajong holds in memory; Indigenous to European, snow to drought, youth to maturity. Does it remember suffering when limbs were lopped for stock feed? How does it mind kangaroos nibbling its youthful shoots? Does it oversee the welfare of the wallabies it minds in the cool of shadows beneath its branches?

Emanating mystery and wisdom, my family call it the Tree of Life.

John C. Ryan

University of New England

jryan63@une.edu.au

The Mind of Banyan

What is the mind of the banyan? How might we come to appreciate the mindedness of botanical life at a point in the history of the planet when such a realisation seems especially crucial to human and more-than-human futures? The following considers three perspectives on the theme of “the mind of plants.” The first is the banyan mind as implicated in the Buddha mind and, more broadly, as a manifestation of the sacred in Javanese life. The second is the minding of the banyan through gestures of care, respect and supplication. The third is the interior mindfulness increasingly attributed to species such as *F. benghalensis* by research in vegetal cognition. These three views correspond to three nodes that will structure my approach to banyan-thinking—*Buddha Mind* (religion and spirituality), *Minding Banyan* (culture and history) and *Banyan Mindfulness* (ecology and science).

Dr John Charles Ryan is Postdoctoral Research Fellow at the University of New England and Honorary Research Fellow at the University of Western Australia with interests in the environmental humanities, critical plant studies and Southeast Asian ecocriticism. His most recent edited book is *Australian Wetland Cultures: Swamps and the Environmental Crisis* (2019, Lexington Books). His forthcoming article in *Journal of Postcolonial Writing* (2020) examines environmental precarity in the work of contemporary Indonesian poets. In 2020, he will be Writer-in-Residence at Oak Spring Garden Foundation in the United States (www.osgf.org).

POETRY READING

3.30pm–4.30pm

Helen McAllister (Helen Loris Burke)
Independent Writer
hlmcallister@bigpond.com

Poetry, Emotion and Affect

Poetry here given and lived through Helen Loris Burke is found and released in the form of thoughts through emotions that are given words. They come from a place in the Universe neither tangible nor visible. They are heard and written as in a space that forms them as whispers or drops of rain or sunlight streaming into the mind. They come bringing love, light and Spirit through and with tears, memories, laughter and pain. These poems form like the clouds and change shape as often as the wind blows them and buffets their course and their journey to who knows where? Trying to stop their progress is like attempting to stop time, or the sun and the moon from rising or setting. They flow naturally and in the course of time, are like sails-filled, tossed and corrected until they lead to the place where they can drop anchor and find safe harbor without excuse or criticism. These poems are free and express one person's experiences of life and love, good and bad, the strong and weak, the depths and the heights, and everything in between. *Grey Eagle, Mine* © includes poems from a previous Lifetime. Continuing with the second book in this series by Helen Loris Burke titled *Grey Eagle, Soar* ©, it is ready to print, undergoing its last edit before publishing and marketing. A third book for publication titled *Around the Sun to Catch the Moon* © will be ready for publication in early 2020.

Helen Loris Burke (Helen McAllister) lives in Armidale, and published poet/author of her first book, *Grey Eagle, Mine* © self-published through her business, Creative Care Press TM, last book of 1999, and first miniature version in 2000. Helen travelled internationally and sold over one thousand copies of each size. Copies of the original cover art sell as prints, poster and cards. The second of this series, *Grey Eagle, Soar* © is a continuation of poems written about a former lifetime's Love story which continues into this present time. Helen travelled to Santa Fe to source the artwork for this cover.

Dugald Williamson
University of New England
dwillia7@une.edu.au

Kim Satchell
Southern Cross University
kim.satchell@scu.edu.au

Catherine Wright
Independent Writer

cathwright1@bigpond.com

Jane O'Sullivan
University of New England
josulli@une.edu.au

Gabriel Donleavy

Amir-Hadi Nojournian

Yve Louis



Words for Earth: Writing Place and Environment

Saturday 30th of November
Newholme Lab, UNE
\$80 for a full day
\$35 for one workshop and one walk

Join us for a full day workshop on writing place and environment!
Held at beautiful Newholme Field Laboratory near the Armidale campus of the University of New England, participants will learn to write more evocatively about the environment, place and landscape in a number of genres, including poetry, non-fiction, fiction and young adult. Field walks with local botanists, archaeologists and artists will enhance participants' understanding and appreciation of New England's unique ecology.

Suitable for beginner and advanced writers of all backgrounds and interests!

For more information and to book

www.newc.org.au

Big thanks to our sponsors!




Create NSW
Arts, Screen & Culture



Plumwood Mountain

AN AUSTRALIAN JOURNAL OF ECOPOETRY AND ECOPOETICS



[Home](#)
[PLUMWOOD MOUNTAIN VOLUME 6 NUMBER 2](#)
[HOPE FOR WHOLE-EBOOK](#)
[DONATE](#)

[Welcome](#)
[About](#)
[Plumwood Mountain](#)
[Current Issue](#)
[Back issues](#)
[Articles and Essays](#)
[Galleries and Photo Essays](#)
[Book reviews](#)
[Interviews](#)
[Submissions](#)
[Spotlight](#)
[Poets speak up to Adani – 30 October 2017](#)
[Martin Harrison Special Issue and Archive](#)
[News](#)
[Contact](#)
[Copyright and Permissions](#)
[Books Available for Review](#)

Submissions

Submissions for the first issue of 2020 to be published in March-April 2020 are open from 1 November to 27 December 2019. Poems and scholarly essays are invited in response to the following prompt from guest editor John Ryan. Please read the submissions guidelines carefully before you submit.

Plant Poetics

A novel area of science called *plant cognition* is showing us that plants are more than photosynthetic androids or the pleasant (read: agreeable) backdrops to human dramas. Green beings have the ability to communicate with each other and us; select from a range of life options then make decisions; and behave in a manner that suggests a complex interior world of emotions, memory, and feeling. Plants have their own kinds of sentience and intelligence, languages and thoughts. This contentious branch of biology has even pointed to the existence of intergenerational and selective forms of memory in which plants block recollections of traumatic experiences in order to ensure the positive adaptation of themselves and their future kin.

Notwithstanding these novel findings, many poets – from Rumi and Erasmus Darwin to Joy Harjo and Jack Davis – have known this intuitively about the botanical world all along. In this issue of *Plumwood Mountain* on the theme of *plant poetics*, I'm looking for poetry that offers fresh, unusual, and eccentric perspectives on the vegetal world. Try removing plants from the backgrounds of your poems. Place them front and centre as protagonists with their own mindfulness. If you want, allow the plants speak to the reader, other plants, other creatures, or themselves. They can be agitated or morbidly depressed, whimsical or tragically ironic (let's just

Archives

Categories

- Latest news
- Uncategorized

Recent Posts

- In solidarity with UWAP
- Extinction Elegies at Red Room Poetry
- From Words to Action: September 20: Global Strike for Climate
- Intersecting Energies – Launch and Reading – 21 August 2019
- Intersecting Energies is live

Features

- Extinction Elegies: Red Room Poetry

Submissions of poetry and scholarly essays on the theme of “plant poetics” are due

27 December 2019

<https://plumwoodmountain.com/submissions-6/>