

POME: A working introduction

Port Victoria, Labuan 1964-1965

Falling head over heels in love with Rose, barmaid at the 'Happy Bar', *Port Victoria, Labuan*, might seem an unlikely setting to start of an introduction to a form of poetry I have called 'pome'.

However, Rose was Chinese, about 20 years old, absolutely beautiful – and absolutely unobtainable. Rose knew a lot about Chinese calligraphy and poetry. I received a first hand, hands on introduction to both in the form of the haiku.

The sessions were translating things like – “I Love You” and cheeky military ditties and such - from English into Malay and Chinese and Chinese/Malay into English.

There were many illuminating times. I will always be grateful for those first hand, hands-on experiences.

During 1967-1969 the form took shape. A pome would be the fusion of a haiku and a tanka, the English sonnet, its traditions and techniques.

www.wikipedia.org

Chelmsford 1966 – 1967

There had been conversations with friends and so on, and then partying after a gig at Essex University in the autumn of 1966, Les Bridger, Bert Jansch, Gil Smyth and I got to talking about "Creativity" . . . craftsmanship, discipline and style; the "Troubadour" - firm roots in tradition, pushing at the barriers.

Troubadour! Minstrel! - but what of the poet?

Paris 1967

George Whitman, Shakespeare and Company, Paris and I hit it off straight away and I was allowed to both use the library upstairs and stay over in January, 1967. George and I left American and British Literature for a while and talked about Chinese/Japanese literature – especially the Haiku. It was here that I was able to get a look at some early volumes of R.H. Blyth's *Haiku*.

Colchester 1967 -1968

However, it wasn't until one afternoon in October, 1967 when Ivan Day, (friends Norma and Hazel) and I were sitting at the riverside pub in *Rowhedge, Essex* that the form gelled. Ivan was playing the mouth harp and we were enjoying each others company. *The Newmarket Tavern, Colchester* pivotal.

Leicester 1968-1973

G.S. 'George' Fraser and I met in 1968 when I was arranging a poetry reading at The Phoenix Theatre, Leicester. George Fraser was both Reader In English at the University of Leicester, Department of English, President of Leicester Poetry Society and a poet. It was only natural that I enlist his help. George was generous with his help. We got to talking. He had a strong background in Chinese/Japanese poetry. He had spent many years in Japan and had a volume of poetry '*Leaves Without A Tree*' published by Hokuseido Press.

With his extensive knowledge of Japanese/Chinese poetry he saw the *haiku*, *tanka* and sonnet connection straight away – lightly dubbing it "the Lichfield sonnet" and wrote an encouraging letter on my departure for Europe.⁽¹⁾

Collections in this period – The Weighing of an Eye-Lash

a Blind Man would be Pleased to See it, 1966-1969*

Riding the Ghost Train, 1971

Four Leaves, 1967-1973

Rococo Garden II, 1972-1973**

*Rowhedge (Phoenix Broadsheet 225, 1983) and

**Mermaid, Mouse and Map (Phoenix Broadsheet 29, 1973)

were handset & printed by Toni Savage of Leicester.

Denmark 1973-1985

Being abroad and surrounded by other languages and sounds would give me the opportunity of distancing language. And develop a pome's 'on'. The daily experience of new rhythms, new sounds in a multi-cultural, multi-lingual Copenhagen. In Copenhagen I was soon able to read Scandinavian and European poets in the original. In Denmark I was fortunate enough to meet the very patient and talented designer, Peter Barber. His was paramount in realizing the pome in book form for the first time - a small pocket edition "Rococo Garden" in 1982. Experiments with the pomes in the Danish language appear in the '*Uro i Uret*' collection

Collections in this period – The Restless Timepiece

Odd Ball in the Corner Pocket, 1973-1978

Labanotation (Picnic in *Folkets Park*), 1973-1978

Sunless Sundays . . . – at the *Café au Lait*, 1978-1980

Uro i Uret, 1978-1984*

a NO MICHAEL JACKSON weekend, 1980-1984

The Shuffle, 1984-1985**

* Pomes in Danish

**The title pome, *The Shuffle* (Phoenix Broadsheet 265) was handset & printed by Toni Savage of Leicester in 1985.

England 1985-1996

Hanging out with Spike Hawkins (mostly at *The World's End, Camden Town* 1991-1994), was the sun coming out from behind a cloud. In 1991 Spike was already weaving his journal on servers provided by Nick Green. The exchange of ideas was one of the richest periods for the pome. That friendship, our dialogue and being allowed to write on the Menu blackboard at *The Buck's Head, Camden Town* after lunch allowed me the freedom to push barriers even further, resulting in the *Elephant & Cuckoo* collection.

Collections in this period – The Forget-Me-Knot

Wishful Thinking, 1985-1987

When your Heart Breaks Down In Traffic, 1987

Elephant & Cuckoo, 1991-1994

Shootout In Highgate, 1984

Shopping Centre Blues, 1995

Paradiddle, 1995

- *?hvor er klokkeren*, 1995*

Trick or Treat, 1995-1996

After the Matinee, 1995-1996

Toward an Indian Summer, 1995-1996

The Muswell Hill-Billy, 1995-1996

This is London Calling, 1995-1996

* Pomes in Danish

Denmark 1996-2006

Collections in this period – The Merry-Go-Round

Chinese Whispers, 1997-1998

Déjà Who, 1997-1998

A Journal of Sorts, 1996-1998

blah.blah.blah., 1998

déjà vu, 1999

What goes Round comes Around, 1999

Rosemary's Dream, 2000-2002

PKz Nutz, 2000-2004

Strange Fruit, 2006

Form

The pome then is a fusion of the haiku and tanka, using traditions and techniques from the sonnet. It is English.

The form could then be a first verse with 17 *on/morae*/syllables and a second verse of 31 syllables

The result might be

i.e.

First verse – haiku 5,7,5

1st haiku - 1st. proposition

Second verse - tanka 5,7,5,7,7

2nd haiku - 2nd proposition

conclusion

with rhyming sequence of a-b-c + a-b-c-d-d

or

1 st . stanza lines 1,2,3	haiku 1 st . haiku	1 st	proposition (hypothetical imperative)	a b a
2 nd stanza lines 4,5,6	tanka 2 nd haiku	2 nd	proposition (hypothetical imperative)	a b a
lines 7,8			categorical imperative/s	c c

but not always . . .

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POMES PENNYEACH

(Pomes 1966-2006)

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Thank you

DANSK:

POME: En arbejdsmands introduktion

Port Victoria , Labuan 1964-1965

Faldende hovedet over hæler forelsket i Rose, barpige på 'Happy Bar', *Port Victoria, Labuan*, kunne forekomme en usandsynlig indstilling til at starte med en introduktion til en form for poesi, jeg har kaldt "pome".

Men Rose var kinesisk, omkring 20 år gammel, absolut smuk - og helt uopnåelig. Rose vidste en masse om kinesisk kalligrafi og poesi. Jeg har modtaget en første hånd, hænder på introduktion til både i form af haiku.

De sessioner blev oversætte ting som - "Jeg elsker dig" og frække militære viserne og sådan - fra engelsk til malaysisk og kinesisk og kinesisk / Malay til engelsk.

Der var mange oplysende gange. Jeg vil altid være taknemmelig for dem første hånd, hands-on oplevelser.

I 1967-1969 formularen tog form. En pome ville være fusion af en haiku og tanka; den engelske sonet, dens traditioner og teknikker.

www.wikipedia.org

Chelmsford 1966 - 1967

Der havde været samtaler med venner og så videre, og så feste efter en koncert på Essex Universitet i efteråret 1966, fik Les Bridger, Bert Jansch, Gil Smyth og jeg til at tale om "Kreativitet". . . håndværk, disciplin og stil, "Troubadour" - faste rødder i traditionen, skubbe på de barrierer.

Troubadour! Minstrel! - men hvad med digteren?

Paris 1967

George Whitman, Shakespeare and Company, Paris og jeg ramte det ud med det samme, og jeg fik lov til at både bruge biblioteket ovenpå og overnatte i januar 1967. George og jeg forlod amerikansk og britisk litteratur for et stykke tid og snakkede om kinesisk / japansk litteratur - især Haiku. Det var her, at jeg var i stand til at få et kig på nogle tidlige mængder af RH Blyth's *Haiku*.

Colchester 1967 -1968

Men det var ikke før en eftermiddag i oktober, 1967, da Ivan Day, (venner Norma, Hazel) og jeg sad på Riverside pub i *Rowhedge, Essex*, at formen geleres. Ivan var at spille mundharpe, og vi nød hinandens selskab. *Det Newmarket Tavern, Colchester* afgørende.

Leicester 1968-1973

GS 'George' Fraser og jeg mødte i 1968, da jeg var at arrangere en digtoplæsning på The Phoenix Theatre, Leicester. George Fraser var både *Reader in English* på universitetet i Leicester, Institut for Engelsk, og formand for *Leicester Poetry Society* samfund og en digter. Det var kun naturligt, at jeg mobilisere hans hjælp. George var gavmild med hans hjælp. Vi faldt i snak. Han havde en stærk baggrund i kinesisk / japansk poesi. Han havde tilbragt mange år i Japan og havde en digtsamling '*Leaves Without A Tree*' udgivet af *Hokuseido Press*.

Med sin omfattende viden om japansk / kinesisk poesi, så han *haiku*, *tanka* og sonet forbindelse med det samme - let at henvise til det som "Lichfield sonet" og skrev et opmuntrende brev på afrejsen til Europa, September, 1973.

Samlinger i denne periode:

a Blind Man would be Pleased to See it, 1966-1969 *

Riding the Ghost Train, 1971

Four Leaves, 1967-1973

Rococo Garden II, 1972-1973 **

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** Mermaid, Mouse and Map (Phoenix broadsheet 29, 1973)

var håndsæt og trykt af Toni Savage af Leicester .

Danmark 1973-1985

At være i udlandet og er omgivet af andre sprog og lyde ville GiveMe mulighed for distancerende sprog. Og udvikle en kerne er 'på'. Den dailyexperience af nye rytmer, nye lyde i et multikulturelt, flersproget København. I København Jeg wassoon stand til at læse skandinaviske og europæiske digtere i den oprindelige. I Danmark er jeg var så heldig at møde meget tålmodig og talenteddesigner, Pete Barber. Hans var afgørende i at realisere kernefrugter i bogform dårligst første gang - en lille lomme udgave "Rococo Garden" in1982. Eksperimenter med kernefrugt i Danishlanguage vises i "uro i Uret 'indsamling

Samlinger fra denne periode:

Odd Ball in the Corner Pocket, 1973-1978

Labanotation (Picnic i Folkets Park), 1973-1978

Sunless Sundays . . . – at the *Café au Lait*, 1978-1980

Uro i Uret, 1978-1984 *

a NO MICHAEL JACKSON weekend, 1980-1984

The Shuffle 1984-1985 **

* dansk

** Titlen kernefrugter, The Shuffle (Phoenix broadsheet 265) var håndsæt og trykte byToni Savage of Leicester i 1985.

England1985-1996

Hængende ud med Spike Hawkins (for det meste på *The World's End*, Camden Town 1991-1994), var det solen der kom ud bagfra en sky. I 1991 var Spike allerede I gang med vævning sin journal på servere ejet af Nick Green. Den udveksling af ideer, var en af de rigeste perioder for kernefrugt. Dét venskab, vores dialog og får lov til at skrive på Menu tavlen på *The Bucks Head*, Camden Town efter frokost havde givet mig friheden til at presse formen yderligere, hvilket resulterer i *Elephant & Cuckoo* samling.

Samlinger fra denne periode:

Wishful Thinking, 1985-1987

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Elephant & Cuckoo, 1991-1994

Shootout in Highgate, 1984

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Trick or Treat, 1995-1996

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Toward an Indian Summer, 1995-1996

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Denmark1996-2006

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Chinese Whispers, 1997-1998

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blah.blah.blah., 1998

déjà vu, 1999

What goes Round comes Around, 1999

Rose'ary's Dream, 2000-2002

PKz Nutz, 2000-2004

Strange Fruit, 2006

Form

Den kernefrugter så er en fusion af haiku og tanka, ved hjælp af traditioner andtechniques fra sonet. Det er engelsk.

Formen kunne så være det første vers bestående af 17 on / morrae / stavelser og en anden vers af 31 stavelser

Resultatet kan være

f.eks

Første strofe - haiku 5-7-5

første haiku - første proposition

Andet strofe - tanka 5-7-5-7-7

anden haiku - anden proposition

konklusion

med en mulig rim sekvens af a-b-c + a-b-c-d-d

eller

Første strofe - haiku

lines 1, 2,3 1st.haiku 1:a sætning en

hypotetisk b

nødvendigt en

2. Strofe Tanka

linier 4,5,6 2ndhaiku 2. forslag en

hypotetisk b

nødvendigt en

linier 7,8 kategoriske + c

nødvendigt / s c

men ikke altid. . .

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