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Mixing It Up: Poetry for *The Goose*

by

Camilla Nelson



In one of my recent exchanges with *The Goose* editorial team, I called upon the ever-patient Lisa and Paul to ‘ok’ the more multi-modal approach I’ve taken with this issue’s poetry selection. “I’m all for mixing and contrasting,” Lisa reassured me, “I think this is what we do best” - and I hope you agree!

Searching for the place for animals between things, **Nicholas Bradley’s** poems ponder the relations between nature and imitation, trying to find the words for whales and winged creatures among ‘Kawasaki motorcycles’ and ‘four-square monikers’. **Angela Waldie**, on the other hand, has fixed her gaze firmly on the heavens or, more accurately, on their occupants. The breezy evanescence and flights of imagination in her work make light of the complex artistry involved in these avian poetics.

Although most of the poets included in this issue are Canadian, **Dan Eltringham** hails from further afield. Eltringham is an English poet forging an anti-capitalist form of pastoral. The extract included from 'Forced Fingers', is an interruptive revisioning of a more archaic vocabulary. His work complements that of **Stephen Collis** who is also occupied with reinventing the Romantic idiom. What does Wordsworth sound like when the luxury of the tranquillity in which to recollect emotion escapes us and we are sentenced to experience our present splintered by Facebook status updates, terrorised by the Twittersphere and reduced to sound-bites for international (mis)translation? In an age where authorship exceeds the individual is there still space for the even iambic tread and sustained sentencing of a Wordsworthian poetics? Stephen Collis explores.

This interest in (re)form continues in **Roger Nash's** work. Nash's kaleidoscopic poems bear witness to the uneven and unsteady temporalities of immigration, both as a source of frustration and transformation. **Gary Barwin's** 'Shopping Cart Pastorals' visualise these kaleidoscopic transmutations, exploring the spectrum of relation between human, animal and 'non-human living things', such as toasters. As in **Mario-Luis Guerra'** and **Connie Morey's** multimedia mediation on lemons as roosters, Barwin thinks through these divergent, overlapping forms, forging his ideas through things, turning them over and, like so many pieces of cut glass in the sun, they are transformed with every turn. **Erin Robinsong's** poems similarly explore the textuality of language as visual, audible and syntactic substance. It is this exploration of language not only in relation *to* but *as* environment that I am keen to encourage during my time as poetry editor.

At the fantastic Flow and Fracture Eco-poetry Lab, held in Brussels at the tail end of 2014, I was awakened to the wonders of audio(eco)poetics and it is in this direction that I would like to steer your submissions for the next issue. Please send me your mp3 poetries or written texts that explore the echopoetics, audiopoetics and sound poetries of the spaces you inhabit and share with others – be they human, other-than human or toaster - I look forward to receiving them. In the meantime, I hope you enjoy the poetic treats assembled for you here. I certainly have.

CAMILLA NELSON is a poet, text-artist and independent researcher based in Somerset, England. She completed a PhD in 'Reading and Writing with a Tree: Practising 'Nature Writing' as Enquiry,' funded by Falmouth University, in 2012 and she currently lectures at Cardiff Metropolitan University, Wales. Her poetry continues to be performed, published and installed in the UK and abroad and she has recently founded her very own [Singing Apple Press](#) to investigate the material politics of poem production in relation to plants. She is delighted to be the new poetry editor at *The Goose*.

Photo credit: Morinville, AB, Morning Winter II, L. Szabo-Jones, 2015