



The Sylvan

NEWSLETTER OF THE
PENNSYLVANIA POETRY SOCIETY, INC.

MAKING SENSE OF WAR WITH POETRY

POINTS OF SPECIAL INTEREST

- Announcing Next Conference
- Fall Meeting Registration Forms
- PPS Contest Rules & Categories
- Poetry as Therapy
- Critique Service
- On the Sonnet

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By *TIM STONESIFER*
For The Evening Sun (Gettysburg)

Like lines of verse set in the earth, the low-slung grave markers of Soldiers National Cemetery run parallel and unbroken across the hills atop Gettysburg.

And it's the soldiers those graying monuments commemorate - as well as the poetry many of the interred wrote - that the Gettysburg Poetry Society sought to celebrate Tuesday night with the first of what they hope will be many walking tours of two local cemeteries. It's part of their mission to inform locals and visitors of Gettysburg's unique poetic heritage.

The evening began around the Lincoln monument in Soldiers National Cemetery with Bert Barnett, a ranger with the National Park Service and member of the GPS, speaking on the consecration ode given by Lincoln's Commissioner of Buildings, Benjamin B. French, before Lincoln gave the Gettysburg Address.

Barnett noted French was not the first choice to give the speech - he was about the fourth - but explained often the poets of the day would turn down such engagements with pre-prescribed themes, feeling they could not put enough raw emotion into words on cue.

But, Barnett said, records and old letters show many of the common soldiers of the war did not suffer the same problem. In fact, theirs is some of the most powerful verse to come out of the Civil War, he said.

"Many of the men had an uncanny sense of the higher calling and the larger themes around them," Barnett said, "and they realized it wasn't just the men beside

them but the multiplication of loss of so many that was important."

Barnett told the story of one Union corporal to whom was written a brief poem, likely from his wife, on an old piece of rice paper, with a short, simple message, and signed only "MBA."

"That's all we know of that poet and her loss," he said. "And there are so many more like it."

The long, unbroken rows of stones simply marked "unknown" testify to the scope of the loss, he said.

According to Barnett the rhyming-verse poetry of the day was given many uses, including the famous ode celebrating constable John Burns of Gettysburg - who has a monument in the neighboring Evergreen Cemetery where the tour stopped next - as, "the only man in town, who wouldn't back down."

Last night's GPS tour also stopped at the Jennie Wade monument and the grave of 20th-century poet Marianne Moore, where Barnett and fellow GPS officer Linda Clark explained the literary significance of each.

Clark said the story of Moore is one of a lesser-known but important American poet who was both a Pulitzer Prize winner and inspiration to such future poets as Elizabeth Bishop and Allen Ginsberg. Moore liked to walk around in a tri-cornered hat and long black cape, Clark said, and sought to make poetry more attainable, while still retaining its innate reverence for language.

"We do not admire what we cannot understand," Moore wrote in one poem. And that sentiment is in many ways similar to the goal of GPS, which seeks to bring what are often lost verses back to the light of day

(Continued on page 3)

P R E S I D E N T ' S M E S S A G E

Dear Pennsylvania Poets,

As you will remember from discussions at our spring conference in Gettysburg, the Board has decided to define and implement cost-saving measures effective until our interest-bearing investments are once again producing sufficient interest to support various PPS projects.

At our June 6th Board meeting held at Marilyn Downing's home in Hershey, which Joy Campbell, Ann Copeland, Mary McCarthy, Vicky Fake-Weldon, Lynn Fetterolf, Marilyn Downing, April Line, Nancy Henry Kline, Richard Lake, Ann Gasser, and I attended, several decisions were made in this regard:

1. The patrons' list will appear on the back outside cover of the 2010 PRIZE POEMS book which will contain fewer pages than in previous years (see item 3). The book will consequently be less expensive both to print and mail.

2. Becoming a 2010 Patron will cost members at least \$25 in addition to the \$18 annual PPS dues (pending Board approval at its October 10, 2009 meeting).

3. The 2010 PPS Annual Contest will offer no fewer than sixteen (16) categories and only poems which win first and second prizes will be published. \$50 per sponsor is to remain the same, with \$30 for First Prize, \$20 for Second Prize. Three (3) Honorable Mention awards and three (3) citations will also be given, making a total of eight (8) awards and certificates for each category.

4. The *Pegasus* booklet will no longer be distributed to all PPS members. Members who want a copy may purchase it for the cost of printing plus mailing. We will continue to send copies to participating schools.

5. PPS members who enter the 2010 PPS Contest will pay \$10 to enter one or all categories (not including Category #1 which will require \$1 per poem (limit of 5)).

Moreover, we have agreed that PPS should make efforts to "go green." We have decided to print our annual contest flyer in the newsletter, post it online, and direct inquiries regarding the contest to our website. This decision is also one which will help us save money.

Our goal in implementing these measures is to achieve a balanced budget, one in which expenses do not exceed income. We will welcome any additional suggestions that will help us meet this goal.

On another matter, because PPS seemed to be the only state in NFSPS which has used the term "Honorary" for immediate past president and immediate past vice president, the Board voted to bring PPS up-to-date and in sync with other state societies by

changing those titles to "Immediate Past President" and "Immediate Past Vice President." This change will eliminate any confusion with "Honorary Members," a category defined in our Constitution and limited to five in all.

Under the heading of "Good News," we now have a chairperson for our Publicity Committee. Linda Clark, President of the Gettysburg Poetry Society, has agreed to take on the responsibility. We have complete confidence in her ability to do a fine job in the position. Thank you, Linda. See her first announcement about the PPS Annual Contest in this newsletter. Also, Janet Manwaring has agreed to take on responsibility as Recording Secretary since Lynda Myers, who is teaching once again, has found it necessary to pull back from some of her work for our society. We appreciate all that Lynda has contributed these past years. Thank you, Lynda. Thank you, Janet.

Planning for our October 10, 60th Anniversary, meeting at Allenberry has been completed. Note the poetry prompt for this event on page 4 of this newsletter. Submit your poem(s) to Vice President Lynn Fetterolf by noon on October 10 to be eligible to win one of several prizes. After morning meetings, socializing, and lunch, Gettysburg Poetry Society member Dana Sauers will provide us with a workshop titled "**Labeling the Parts, Oiling the Poetic Machine,**" after which we will read poems from our 60th Anniversary Anthology.

Another event to be marked on your calendar is our spring 2010 conference which is being organized by the Young at Heart Chapter. The meeting will be held in Hershey, which Young-at-Heart chapter president Nancy Kline notes is a great place to visit and may, in fact, be one that will tie into your vacation plans for the family as well as your own plans to write poetry and read it to other lovers of poetry. More details about this conference will be provided in this edition of our newsletter.

We look forward to seeing all of you at Allenberry on October 10.

Warmest regards,

DeAnna Spurlock



PPS ANNUAL CONTEST ANNOUNCEMENT

By Linda Clark, Publicity Chair

Have you found any "imaginary gardens with real toads" in them this summer? Have you written a poem about them or any other worthy topics? Did you recognize the quotation from the poem, "Poetry" by Marianne Moore, a Pulitzer prize-winning poet who spent much of her life in Pennsylvania? If you answered yes to any of these questions, we are looking for you! The Pennsylvania Poetry Society is sponsoring their 58th annual Pennsylvania Poetry Society Contest. Entries must be mailed between October 15th, 2009 and January 15, 2010 to be considered for a prize. So, start writing!

Perhaps you have never won a contest, or even entered a contest. I had the opportunity to talk with some of our winning Pennsylvania poets at their Spring Conference in Gettysburg. It seems that the key to winning is writing, writing and writing some more! Just like the lottery, the more one enters, the better one's chances of winning. And more importantly, the more one writes, the better one writes. So, if you have taken a break from your routine of writing, it is not too late to get back on track. You'll find your contest brochure in this mailing of the PPS Newsletter.

POETRY AS THERAPY

John Holcombe, from www.poetrymagic.co.uk

The word therapy comes from the Greek *therapeia*, meaning to cure through involvement in one of the expressive arts: dance, song, poetry or drama. Poetry as therapy uses the traditional techniques of poetry – rhythm, sound, metaphor, etc. – but the focus is the person writing. Amateur poetry is only a means to an end, therefore, though an important one, which is the growth in selfhood and emotional awareness through self-expression.

Healing enters into every art, in its appreciation and creation. Freud, Adler, Jung and other psychiatrists have all learnt from the poet's insight into the unconscious and its inner workings. Genius and madness are near-allied, a fact recognised in the self-healing through writing that has been prescribed for centuries in the treatment of the mentally ill. Such approaches have received serious study only in the last fifty years or so, however, with guidelines issued, courses offered that lead to certification in poetry therapy, and so forth. Poetry workshops also have their scattering of the emotionally disturbed, as their organisers know only too well, and it must be admitted that a significant percentage of good poets do need professional care from time to time.

Perhaps no one is entirely well, not to psychiatrists or the emotionally honest. Artists in particular may well feed off their difficulties, perhaps even nurse them, so that the many tens of thousands who turn to poetry as a means of exploring issues that are painful and/or deeply buried are only pursuing paths that lead to the greatest of human achievements. Poetry

POETRY & WAR
CONTINUED

(Continued from page 1)

for modern audiences, Barnett said.

"I've always loved poetry," he said, "and there's so much more you get out of poems if you have some sort of interpretive webbing between them."

Barnett hopes in the coming years to finish the poetry book he's been compiling, but said in the meantime he'll continue, through work with GPS, to try and spread the word about the poetry surrounding the Battle of Gettysburg and other past eras.

And Clark - who said the group has continued to grow since its inception last fall - said new members and new material are always welcome, as the organization tries to build toward a more structured schedule of events.

"We get together the second Tuesday of each month

as an art form goes further – much further – but poetry as therapy is not be despised, even by the professional poet. It unlocks the doors of creativity, and is always prescribed in beginner's courses. It sustains the seasoned writer through the penury and disappointment of rejection slips. And it helps the serious writer not to lose touch with an innermost being, which is the greatest disaster, that no amount of skill or professionalism can hide.

The walking wounded may like to remember:

1. Workshops in poetry as a therapy are not a course with grading and criticism. The emphasis is on self-expression, exploration and discovery.
2. You will get most out of the workshop by writing yourself, but even input as discussion is helpful.
3. A poem is usually chosen for discussion that expresses the dominant emotion of the group. Writer and listeners gain strength from exploring common problems. To give fears and emotions some concrete form is already to begin mastering them.
4. The content comes first. Certain words and rhythms arise naturally when we speak from the heart, and this courage is often all that is needed to get the writing going.

Nothing is lost in such workshops. Technical workshops can leave very mixed feelings, but the simple revelations of our common humanity in therapy are things we never quite forget.

P R O M P T F O R F A L L
L U N C H E O N C O N T E S T

Not Writing

A wasp rises to its papery
nest under the eaves
where it daubs

at the gray shape,
but seems unable
to enter its own house.

This is how Jane Kenyon describes writer's block. The writing prompt for the fall meeting asks each of us to describe writer's block using one metaphor (or extended metaphor). The poem can be of any length.

This poem originally appeared in *Constance* 1993.

Prizes will be awarded. Submit Poem to VP Lynn Fetterhoff by noon on Saturday, October 10. Must be in attendance to win.

AMERICAN LIFE IN POETRY:
COLUMN 224

BY TED KOOSER, U.S. POET LAUREATE

When we're young, it seems there are endless possibilities for lives we might lead, and then as we grow older and the opportunities get fewer we begin to realize that the life we've been given is the only one we're likely to get. Here's Jean Nordhaus, of the Washington, D.C. area, exploring this process.

I Was Always Leaving

I was always leaving, I was
about to get up and go, I was
on my way, not sure where.
Somewhere else. Not here.
Nothing here was good enough.

It would be better there, where I
was going. Not sure how or why.
The dome I covered under
would be raised, and I would be released
into my true life. I would meet there

the ones I was destined to meet.
They would make an opening for me
among the flutes and boulders,
and I would be taken up. That this
might be a form of death

did not occur to me. I only know
that something held me back,
a doubt, a debt, a face I could not
leave behind. When the door
fell open, I did not go through.

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CRITIQUE SERVICE
ANNOUNCEMENT &
GUIDELINES

The critique service is free and available only to PPS Members.

Headed by Richard Lake, the committee is comprised of accomplished, published PPS members.

Richard's job is to facilitate the critiquing process so that reviewers will remain anonymous.

Poets are entitled to submit three poems (each no longer than one page) to the Critique Committee during a four-month period.

Mail the following items to Richard:

- Poems, maximum of three
- One blank sheet per poem (for the critique comments)
- One manila SASE with enough postage for the return of six sheets.
- One unaddressed manila envelope with enough postage for the mailing of six sheets

His address is 501 Second St., New Cumberland, PA 17070

Once Richard receives the packet, he'll send it to one of the anonymous critics who will have 30 days to return the critiqued poems to the poet.

The postage should cost in the neighborhood of \$2.50.

**It is very important to assemble your packet carefully, for poems not conforming to the guidelines will not be critiqued!



NEW MEMBERS

We welcome the following new members to our organization!

Todd R. Brandt, Gettysburg, PA
Deborah Krohn, Gettysburg, PA
Maria Thiaw, Camp Hill, PA
Mary Warner, Harrisburg, PA
Gemma Wilson, Gettysburg, PA
Larry Turner, Fredericksburg, VA

Also, we apologize to Michael Hoover of Gettysburg who became Michael Crist in our last newsletter .

CARLISLE
POETS CONTEST



Deadline postmarked by October 31st open to all poets.

Categories:

- (1) Poems about children; Lillian Skeeter Cannon Memorial Award sponsored by Constance Crawford;
- (2) Poems about animals; Kenneth W. Polhemus Memorial Award sponsored by Jennifer Polhemus ;
- (3) Poems about grandparents; Carlisle Poets Members Memorial Award sponsored by Joy Campbell and Lynda Rush Myers.

Prizes are \$40, \$10, \$5 plus 3 Honorable Mentions and 3 Citations. For winners list send SASE or email address. Send entries to: Chris Bilger 224 N. Pitt St., Carlisle PA 17013.

Submission Guidelines: Only unpublished poems and no poems that have won \$10 or more. Each poem should fit on one 8 ½" X 11" page. Poems should not be considered for other contests simultaneously. Submit two copies of each poem. Both copies must specify contest category in upper left corner and only one copy have poets contact information in upper right corner. \$3 entry fee per poem must accompany entry. There is no limit to number of entries. Make check payable to: Carlisle Poets. Poems will not be returned.

Carlisle Poets Contest Committee: Joy Campbell, Jennifer Polhemus and Chris Bilger

STATEWIDE POETRY
EVENTS

Harrisburg: The Almost Uptown Poetry Cartel hosts this community reading series, **every Thursday from 7:00 to 9:00 p.m.** Open to all who'd like to share or listen to the many varieties of spoken word.

Open mic *and* featured performers at the Reel Cafe at the Midtown Cinema, 250 Reily Street, Harrisburg, PA 17102

State College: Open Poetry Workshop at East West Crossings Tea Shop, Cafe, Books and Art **every Wednesday night from 7 p.m.-9 p.m.** Poets, readers, listeners and poetry in different languages are all welcome. So far we have heard poetry read in English, Bengali, Mandarin, German, Hindi, Dutch, French and Korean. 201 Elmwood St. Lower Level Sate College, PA 814-234-8810

Camp Hill: Poetry **Thursdays**, at Crimson Frog Coffeehouse, 1104 Carlisle Road, Camp Hill, PA, 717-730-0633, **7-9 p.m.**, presented by the Almost Uptown Poetry Cartel and hosted by Marty Esworthy. For more information: 717-761-4721

NEW MEMBER POEM

Pig Alley to Mo Mart: Paris Noir
-Maria Thiaw

This is Langston's neighborhood
where the rose swam
in champagne till dawn.

There is jazz here.
I fly over "Pig Alley"
with a rod iron rail in my grip.
Van Gogh's pre-psychedelic swirls of color
dance with Madame Josephine,
her beauty Black,
her blues bouncing betwixt
the cathedral glistening white,
et la Moulin burning red.

This is Montmartre,
Little Harlem,
where cobblestones curve
under my feet;

C'est Paris Noir.
I hear Bullard's horn.
I see Bricktop's red mane.
I feel my people,
unshackled for the first time
on this hill with a view
that stretches farther than the memory
of those Blacks that once lived here.
The tour guide speaks of June Cleaver days.
She has no idea where she's brought me.

SPRING CONFERENCE:
SAVE THE DATE

Hosted by the Young at Heart chapter, the Spring conference will take place at the Comfort Inn on April 29, 30 and May 1 of 2010. More details to follow.

MEMBER POETRY EVENTS

Media: Steve Concert reads at Delco Institute of Science on September 17, 2009, at 7 p.m. Contact madpoets@comcast.net for more information.

Media: PPS Poets are invited to be part of a National Poetry Day event on October 15, 2009 at the Delco Institute of Science. The event starts at 7 p.m. Contact madpoets@comcast.net for information. Light refreshments will be served.

T H E F I S C A L Y E A R B E G I N S A G A I N

It's time to renew your dues and gear up for another exciting year of poetry with your PPS Peers!

We heartily invite you to attend our luncheon at Allenberry Resort, Inn and Playhouse in Boiling Springs on October 10, 2009. The day will begin at 10 a.m. with a meeting followed by lunch, a workshop, and poetry readings.

Let's go green! Double duty on this form, just fill it out and mail both forms in one envelope with one check.

P P S L U N C H E O N : O C T O B E R 1 0 , 2 0 0 9 N O O N

_____ I will attend (enclose check for \$20.00/person).

_____ I will attend and arrive October 9th; let me know about dinner.

_____ I will not attend.



Email address _____

(Your e-mail address is for PPS, Inc only and will not be shared with or sold to third party vendors.)

**M E M B E R S H I P R E N E W A L
P P S , I N C .**

_____ I will enroll as an active member, please find my check for \$18.00 enclosed.

_____ I will enroll as a patron member, please find my check for \$18.00 covering annual dues, plus an additional amount of, (circle one)

\$25.00.

\$30.00.

\$40.00.

\$50.00.

_____ Other amount (minimum \$25.00).

Total Enclosed: \$ _____

Name: _____

Address _____

_____ Phone Number _____



Make Checks Payable to PPS, Inc.
Mail to:
Ann Copeland, PPS Treasurer
RR1 BOX 1452
Little Meadow, PA 18830

**OCTOBER 10, 2009
BIANNUAL MEETING: PPS, INC**

**DIRECTIONS TO
ALLENBERRY**

FROM SOUTH I-83

I-83 to EXIT 41A (Rt. 581 W)
Route 581 W to Exit 5B (Rt 15 S)
Proceed with directions for
"ROUTE 15 SOUTH"

FROM SOUTH I-81

I-81 N to Exit 48, bear right off exit onto Rt 74 S
Proceed with directions for "ROUTE 74 SOUTH"

ROUTE 15 SOUTH

Route 15 S to 74 N (Dillsburg)
Approx. 5 miles to light
Turn left onto Route 174 W (Boilings Springs Rd)
Allenberry is approx. 1 mile on left

FROM HUMMELSTOWN / HERSHEY

Route 322 W to I-83 S
Cross South Bridge
Follow Rt 581 W to Exit 5B (Rt 15 S)

ROUTE 74 SOUTH

Route 74 S past I-81 overpass approx. 4 miles to 4th traffic light
Turn right onto Route 174 W (Boilings Springs Rd)
Allenberry is approx. 1 mile on left

FROM RT 34 (S HANOVER ST, CARLISLE)

Follow Route 34 to Route 174 E (E Old York Rd)
Follow Route 174 E into Boiling Springs
Allenberry is approx. 1/2 mile beyond lake on right
Proceed to second Allenberry sign for Entrance

FROM HBG INTERNATIONAL AIRPORT

(>>FROM EAST PA TURNPIKE I-76)
Take exit road to I-283 North (Harrisburg)
Follow signs to PA Turnpike (Route 76 West)
>> Exit PA Turnpike Exit #236 - Gettysburg
Bear right onto Route 15 South
Proceed with directions for "ROUTE 15 SOUTH"

FROM WEST PA TURNPIKE

Route 76 E to Exit #226 (Carlisle)
Turn right onto Route 11 S
Follow to Carlisle Square (Hanover/High Sts.)
Turn left onto Route 74 S
(1/2 mile Route 74 S bears to right)
Proceed with directions for "ROUTE 74 SOUTH"

FROM NORTH I-81

I-81 to Exit 49, bear right off exit 1/2 block
Turn left at Trindle Bar & Grill (Fairfield Street)
Follow to Stop sign. Turn left onto Route 74-S
Proceed with directions for "ROUTE 74 SOUTH"

**OUR
MEETING**

10:00 a.m.

Board Meeting

10:30 a.m.

General Meeting

11:30 a.m.

Social Time

12:00 p.m.

Lunch

1:00 p.m.

Workshop: "Labeling the Parts,
Oiling the Poetic Machine"

2:00 p.m.

Reading of 60th

Anniversary poems

3:00 p.m.

Mingling

**THE WORKSHOP: A
DESCRIPTION**

The workshop this year is offered by Dana Sauers of Hanover. See page 9 for her biography.

"Labeling the Parts, Oiling the Poetic Machine"

The workshop will involve the use of Mairianne Moore's poem entitled "Poetry." Participants will engage in an interactive critique session which will lead to a writing prompt, a poem and sharing session.



AREA BED AND BREAKFASTS

VILLAGE FARM BED & BREAKFAST

980 Waggoner's Gap Road,
Carlisle, PA 17013
717-249-7827

PHEASANT FIELD BED & BREAKFAST

150 Hickorytown Rd.
Carlisle, PA 17013
717-258-0717
stay@pheasantfield.com

BLAIR MOUNTAIN BED AND BREAKFAST

231 W. Ridge Road
Dillsburg, PA 17019
(717) 571-9342
email: blairmtn@comcast.net

FALLEN TREE FARM

1634 Holly Pike
Carlisle, PA 17015
717-243-0713
fallentreefarm@embarqmail.com

**GELINAS FAMILY VICTORIAN
BED AND BREAKFAST**

219 Front Street
P.O. Box 100
Boiling Springs, PA 17007
(717) 258-6584
Fax: (717) 245-9328
email: Lee@gelinasinn.com

CARLISLE HOUSE BED & BREAKFAST

148 S. Hanover St.
Carlisle, PA 17013
717-249-0350
mary@thecarlislehouse.com

For a more comprehensive list, visit
www.bbonline.com/pa/harrisburg.html

PPS WINNERS IN THE NFSPS CONTEST

Category 8 Utah State Poetry Society Award

1 HM Deborah Filanowski, Pine Grove, PA

Category 9 Florida State Poets Association, Inc. Award

2 HM Ann Gasser, West Reading, PA

Category 10 Alabama State Poetry Society

2 HM Ann Gasser, West Reading, PA

Category 11 Two Ladies from Texas Award

2 HM Catherine Moran, Little Rock, AR

Category 13 Plains Poets Award

2 HM Lucille Morgan Wilson, Des Moines, IA

Category 16 Nevada Poetry Society Award

7 HM Jerri Hardesty, Brierfield, NJ

Category 17 New York Poetry Forum Award

5 HM Catherine Moran, Little Rock, AR

Category 23 CSPA James E. Mac Whenney Memorial Award

2nd Prize Catherine Moran, Little Rock, Ar

6 HM Jerri Hardesty, Brierfield, Al

Category 24 Ohio Award

3 HM Loretta Diane Walker, Odessa, TX

Category 25 Humorous Poetry Award

3rd Prize Lucille Morgan Wilson, Des Moines, IA

5 HM Ann Gasser, West Reading, PA

Category 27 Missouri State Poetry Society Award

2nd Prize Jerri Hardesty, Brierfield, AL

3 HM Marilyn Downing, Hershey, PA

Category 32 Dorman John Grace Memorial Award

1 HM Catherine Moran, Little Rock, Ar

3 HM Mary Mullen, Reading, MA

4 HM Lucielle Morgan Wilson, Des Moines, IA

Category 33 Poetry Society of Oklahoma Lewis Turco Award

4 HM Lynda LaRocca, Twin Lakes, CO

Category 35 Save Our Earth Award

5 HM Lucille Morgan Wilson, Des Moines, IA

Category 40 Lighten Your Life Award

7 HM Susanna Roma, Birdsboro, PA

Category 43 Connecticut Poetry Society Award

1st Prize Glenna Glee, Anderson, IN

Category 44 Wyopoets Award

7 HM Lucille Morgan Wilson, Des Moines, IA

Category 45 Nebraska State Poetry Society Award

5 HM Ann Gasser, West Reading, PA

Category 46 Mississippi Poetry Society Award

3rd Prize Ann Gasser, West Reading, PA

Category 48 Gingerbread Poets Award

6 HM Mary Mullen, Reading, MA

THIRD ANNUAL
STILLWATER POETRY
AND MUSIC FESTIVAL

Saturday, September 12, 10 a.m. to 10 p.m.

FEATURED POETS

Joe Weil
James Hoch
Phil Miller
Gabriel Welsch
Todd Davis
Ed Ochester
Lee Upton
K.A. Hays
Jerry Wemple
*and others***Accoustic Jazz by Burgess, Mitchell and Seal
Workshops Saturday Morning**

Readings by Award Winning Poets, workshops for students, teachers, one and all (Registration is free and easy! Visit the web address below to register online!), accoustic jazz, all under a revival style tent amongst the beauty of Fishing Creek Valley. The event will be held in Stillwater Memorial Park, Stillwater, PA.

(14 miles north of Bloomsburg on Rt. 487)
on Saturday, Sept. 12, 2009.www.stillwaterpoetry.com

EDITOR'S NOTE

Hello Poets!

Welcome to the first PPS Newsletter with the new name, The Sylvan. We reached a decision by popular vote, and are pleased with the poetic connotation of our new title.

Here's what Merriam Webster has to say about the word Sylvan, when used as an adjective:
living or located in the woods or forest; of, relating to, or characteristic of the woods or forest. Also, made, shaped, or formed of woods or trees; abounding in woods, groves, or trees.Or when used as a noun:
one who lives in or frequents woods or groves.

This edition of the newsletter is also one of our first efforts at going green as an organization. We've attempted to save printing supplies and dollars by using the newsletter as a venue for the contest rules and registration forms.

Thanks for reading, hope you like it! I'd love some feedback on the changes: as always, your input is welcome. Please write me at april.line@gmail.comBest Regards,
-April Line

O N T H E S O N N E T

A lyric poem of fourteen lines, following one or another of several set rhyme-schemes. Critics of the sonnet have recognized varying classifications, but to all essential purposes two types only need be discussed if the student will understand that each of these two, in turn, has undergone various modifications by experimenters. The two characteristic sonnet types are the Italian (Petrarchan) and the English (Shakespearean). The first, the Italian form, is distinguished by its bipartite division into the octave and the sestet: the octave consisting of a first division of eight lines rhyming

abbaabba

and the sestet, or second division, consisting of six lines rhyming

cdecde, cdccdc, or cdedce.

On this twofold division of the Italian sonnet Charles Gayley notes: "The octave bears the burden; a doubt, a problem, a reflection, a query, an historical statement, a cry of indignation or desire, a Vision of the ideal. The sestet eases the load, resolves the problem or doubt, answers the query, solaces the yearning, realizes the vision." Again it might be said that the octave presents the narrative, states the proposition or raises a question; the sestet drives home the narrative by making an abstract comment, applies the proposition, or solves the problem. So much for the strict interpretation of the Italian form; as a matter of fact English poets have varied these items greatly. The octave and sestet division is not always kept; the rhyme-scheme is often varied, but within limits—no Italian sonnet properly allowing more than five rhymes. Iambic pentameter is essentially the meter, but here again certain poets have experimented with hexameter and other meters.

The English (Shakespearean) sonnet, on the other hand, is so different from the Italian (though it grew from that form) as to permit of a separate classification. Instead of the octave and sestet divisions, this sonnet characteristically embodies four divisions: three quatrains (each with a rhyme-scheme of its own) and a rhymed couplet. Thus the typical rhyme-scheme for the English sonnet is

abab cdcd efef gg.

The couplet at the end is usually a commentary on the foregoing, an epigrammatic close. The Spenserian sonnet combines the Italian and the Shakespearean forms, using three quatrains and a couplet but employing linking rhymes between the quatrains, thus

abab bcbc cdcd ee.

Certain qualities common to the sonnet as a form should be noted. Its definite restrictions make it a challenge to the artistry of the poet and call for all the technical skill at the poet's command. The more or less set rhyme patterns occurring regularly within the short space of fourteen lines afford a pleasant effect on the ear of the reader, and can create truly musical effects. The rigidity of the form precludes a too great economy or too great prodigality of

words. Emphasis is placed on exactness and perfection of expression.

The sonnet as a form developed in Italy probably in the thirteenth century. Petrarch, in the fourteenth century, raised the sonnet to its greatest Italian perfection and so gave it, for English readers, his own name.

The form was introduced into England by Thomas Wyatt, who translated Petrarchan sonnets and left over thirty examples of his own in English. Surrey, an associate, shares with Wyatt the credit for introducing the form to England and is important as an early modifier of the Italian form. Gradually the Italian sonnet pattern was changed and since Shakespeare attained fame for the greatest poems of this modified type his name has often been given to the English form.

Among the most famous sonneteers in England have been Shakespeare, Milton, Wordsworth, and D. G. Rossetti. Longfellow, Jones Very, G. H. Boker, and E. A. Robinson are generally credited with writing some of the best sonnets in America. With the interest in this poetic form, certain poets following the example of Petrarch have written a series of sonnets linked one to the other and dealing with some unified subject. Such series are called sonnet sequences.

Some of the most famous sonnet sequences in English literature are those by Shakespeare (154 in the group), Sidney's *Astrophel and Stella*, Spenser's *Amoretti*, Rossetti's *House of Life*, and Mrs. Browning's *Sonnets from the Portuguese*. William Ellery Leonard, Elinor Wylie, Edna St. Vincent Millay, and W. H. Auden have done distinguished work in the sonnet and the sonnet sequence in this century. The brevity of the form favors concentrated expression of idea or passion.

D A N A S A U E R S '
 B I O G R A P H Y

Dana Larkin Sauers is the founding member of Hanover Poets and founding co-editor of the literary journal, *Digges' Choice*, and has had her poetry featured in many publications. She has also spoken and read her poetry in the Northeast United States and Ireland.

She has been teaching English for thirty-one years and is the chairperson of the English Department at Delone Catholic High. She also teaches courses at Penn State.

She lives in Hanover with Kent, her husband of thirty-one years.

PPS CONTEST CATEGORIES

Category #1. The Grand Prize Award**Two Prizes: \$100 and \$75****Any significant subject Any form****50 line limit 60 characters & spaces per line****Limit 5 poems—only 1 award per entrant.****Sponsored by Estates of Jean Gray Allen & Henrie Palmer in****PPS Endowments Fund****\$1.00 per poem entry fee for PPS members****\$2.00 per poem entry fee for non members****#2. Jack Gillespie Memorial Award****Subject: Any****Form: Free Verse****Sponsor: Ray Fulmer****#3. H. Edward Canon Memorial Award****Subject: Music or Musician****Form: Any****Sponsor: Constance Crawford****#4. James D. Caporaso Memorial Award****Subject: Stone— anything about any stone****Form: any****Sponsor: Susanna Caporaso Roma****#5. Carlisle Poets Workshop Award****Subject: any****Form: any****Sponsor: Carlisle Poets****#6. Marjorie Thompson Cheney Award****Subject: any****Form: any well-known and generally recognized traditional sonnet. You MUST name the sonnet pattern and follow the rules precisely.****Sponsor: Cadence Crafters****#7. Mariah Quant Memorial Award****Subject: Nature****Form: any traditionally titled form (no haiku or other untitled form)****Sponsor: Richard T. Lake****#8. Gwen Darling Glassberg****Memorial Award****Subject: any except erotic or blasphemous****Form: Free Verse****Sponsor: Glassberg Fund****#9. Haiku, Senryu, Tanka Award****Subject: any****Form: Haiku, Senryu, or Tanka****Sponsor: Ann Gasser****#10. The Limerick Award****Subject: any (fit to print)****Form: limerick (5 lines)****Sponsor: Nancy Henry Kline****#11. Selina Cox Eshleman****Memorial Award****Subject: any****Form: Rhymed & Metered****Light Verse****Sponsor: Harry Eshleman and siblings****#12. Dorman John Grace****Memorial Award****Subject: Memories****Form: any****Sponsor: the Wallace Stevens Chapter funds****#13. William A. Hildebrandt****Memorial Award****Subject: Art, Artists, Artistry****Form: any****Sponsor: Mad Poets****#14. Andy Fetterolf****Memorial Award****Subject: Spirituality****Form: any****Sponsor: Lynn Fetterolf****#15. Blanche Whiting Keysner****Memorial Award****Subject: Love poem with fresh perspective—no tired cliches, not overly sentimental or trite****Form: any****Sponsor: Keysner Poets****#16. Lotus Knowlton Roberts****Memorial Award****Subject: any serious****Form: Quatrain (4 lines)****I M P O R T A N T N O T E S :**

All categories 2 through 16, unless specified, have a limit of 36 lines, including title, epigrams or quotations or footnotes and spaces between all, and a width limit of 60 characters per line—with spaces counting as characters. PPS members may enter 1 poem each in category 2 through 16 for a \$10.00 flat fee. Non-members may enter 1 poem each in category 2 through 13 for \$2.00 per poem. All categories 2 through 16 have 2 prizes of \$30 and \$20.

Categories 14, 15 and 16 are open only to PPS Members

To enter PPS, Inc. annual contest at member fees, PPS dues must be paid by November 30, 2009. Winners' certificates and checks are awarded at the Spring Luncheon and mailed shortly thereafter to those who do not attend..

PPS CONTEST RULES

1. DEADLINE: 1/15/2010

Must be postmarked by First Class Mail between 10/15/09 and 01/15/10 to:

PPS, Inc. Annual Contest Entry Receiver
Lynn Fetterolf
492 Kreutz Creek Road
York, PA 17406-8060

2. QUALIFICATIONS:

All entries:

- (a) Must be the contestant's own work
- (b) Must neither be published in any form nor reproduced and distributed (workshops excepted)
- (c) Must not be under consideration for publication or entered in a contest elsewhere
- (d) May be submitted in ONE category only
- (e) Only one poem per category except Grand Prize which has a limit of five poems.

3. FORMAT:

WARNING- poems with more lines or longer lines than specified will be disqualified.

- (a) Poems must be typed in English & titled, except for haiku/senryu/tanka entries in Cat.#9
- (b) Must be typed on one side of 8 1/2" x 11" white paper (no erasable bond or onion skin)
- (c) Submit one original and one copy—photocopy okay, any comments or writing on the judge's copy will disqualify the poem.
- (d) Type the Number and Name of Category at *upper left* on both copies
- (e) Name, Address, & whether or not you are a PPS member on ONE COPY ONLY upper right
- (f) Enclose a SEPARATE COVER SHEET listing all the poems you are entering. On this sheet, please state:
 - (1) Your name and address & whether you are a member of PPS, Inc. or non-member
 - (2) Number & name of all categories entered
 - (3) Title of each poem
 - (4) Address & e-mail address of your local newspaper(s)

Enclose a #10 SASE for winners' list & an SAS postcard if you want to know your entries were received.

4. NO POEMS MAY BE WITHDRAWN AFTER ENTRY AND NONE WILL BE RETURNED

Keep copies. Poems will not be held after *Prize Poems* book is distributed at the 2010 Spring Luncheon.

5. ENTRY FEES: Make Checks to PPS, Inc. For PPS, Inc. Members

A \$10.00 entry fee covers one entry each in all categories #2 through #16. Category #1 entries are \$1.00 each with a maximum total of 5 entries.

For Non-Members: \$2.00 per entry (one entry per category) in categories #1 through #13 Entries in Category #1 are \$2 each with a maximum total of 5 entries.

NOTE: Non-members might consider joining PPS to take advantage of reduced entry fees for members plus additional categories. To join PPS, send a #10 SASE marked "membership" to contest chair by November 30, 2009. PPS dues are currently \$18 per year.

6. FIRST RIGHTS AND RELEASES:

The Society retains the first rights for publication of prize-winning poems in its copyrighted annual, *PPS Prize Poems 2010*. *Poems which win First & Second Prize will be published. There will be no Third Prizes this year. Honorable Mention and Citation winners will be listed but titles of those poems will not be printed in the book.*

7. WINNERS:

A winners' list is sent to those who mail SASE's and will be included with the PPS April mailing. Do not expect to hear in time to send entries to the NFSPS contest. No one will receive checks or certificates before the 2010 PPS Spring Awards Luncheon. *Winners who attend the Spring Luncheon may read their poems that have won money prizes, Honorable Mentions or Citations, and all winners will be awarded certificates.*

Details will be announced in the society's newsletter.

8. SOCIETY RESPONSIBILITY:

PPS, Inc. is **not** responsible for any entries arriving too late, lost in the mails, or disqualified by not following the rules.

9. MEMBERSHIP IN PPS, INC:

PPS, Inc. dues are \$18 for *fiscal year, Oct.1 through Sept. 30*. PPS members are automatically members of NFSPS (National Federation of State Poetry Societies.) Dues entitle PPS members to newsletters, and far lower contest fees than non-members in both the PPS, Inc. and NFSPS contests. *Late Dues must be paid by November 30 to get member entry fees.*

10. PATRONS:

Members wishing to be Patrons pay \$25 or more in addition to their dues (amount subject to approval at 10/09 meeting.) Non-members can become Patrons by contributing \$25 or more to PPS, Inc. Groups and businesses are also welcome as patrons. These names will be listed on the Patron List in *Prize Poems 2010*.

11. PRIZE POEM BOOKS:

Books will be distributed to all those present at the Spring Luncheon and mailed to all money winners and judges who do not attend the Spring event. Others may purchase copies of the book for \$5 per copy plus \$1.00 postage. Some previous years' books are available at reduced prices. State year wanted in inquiry to PPS Treasurer.

12. PEGASUS CONTEST FOR PENNSYLVANIA STUDENTS: FEBRUARY 1st DEADLINE

For information send SASE to:

PEGASUS CHAIR
Marilyn Downing
137 Apple Lane,
Hershey, PA 17033

Note: The Contest Brochure is available for printing on our website located at www.nfsp.org/pa under the Contests Tab.

PPS CONTACTS
STAFF OF PPS, INC.

President: **DeAnna Spurlock**
Immediate-past President: **Steven G. Concert**
Vice President: **Lynn Fetterolf**
Immediate-past Vice President: **Janice Freytag**
Recording Secretary: **Janet Manwaring**
Corresponding Secretary: **Joy Campbell**
Treasurer: **Ann Copeland**
Historian: **Nancy Kline**
Trustees:
(2010) **Mary McCarthy, Richard Lake**
(2012) **Vicky Fake-Weldon, Chair; Richard Lake**
(2014) **Catherine Hoffman, Ann Gasser**
Membership Committee:
Nancy Kline, Chair; Kara Valore
Marilyn Downing, Joy Campbell
PPS Publicity Chair: **Linda Clark**
Ferguson Contest Chair: **Richard Lake**
Pegasus Contest Chair: **Marilyn Downing**
Prize Poems: **Ann Gasser**
Endowments & Audit: **The Trustees**
The Sylvan Editor: **April Line**
Bulk Mail: **PPS Volunteers**
PPS Webmaster: **Adrienne Wolter**

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Keysner Poets: Marilyn Downing, 717-533-7097
Young At Heart: Ann Lasky, 717-867-4837, amlasky@comcast.net.
Gettysburg Poetry Society (GPS): Linda Clark, 717-337-9093



A B O U T U S

Founded in 1949, PPS, Inc. is a non-profit group of poets and aspiring poets, most of whom reside in PA, who are involved in poetry at local, state, and national levels.

At the local level, active chapters hold monthly meetings and workshops, sponsor poetry readings and contests as well as print anthologies of members' poems. Some members serve as contest judges and teach poetry writing in schools, colleges, retirement communities, etc.

At the state level, one can join PPS, Inc., either as a member at large or as a member of a local chapter. All chapter members must be members of PPS, Inc.

A new chapter can be formed by five or more PPS members who have a slate of officers and by-laws compatible with those of PPS, Inc.

At the national level, the National Federation of State Poetry Societies (NFSPS) describes itself as "An educational and literary organization dedicated to the writing and appreciation of poetry in America." Its four-day annual conventions are held in a different state each year and offer workshops as well as intellectual and creative commerce between members of state poetry societies.

Contact Nancy Kline to become a member or join online by visiting www.nfsp.com. Click "State Links" and then "Pennsylvania" to access our site.

T H E S Y L V A N P A G E
E D I T O R S

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