

friends of WILLIAM STAFFORD

A Newsletter For Poets & Poetry
Volume 13, Issue 2 - Fall 2008

BOARD OF TRUSTEES

CHAIR: SHELLEY REECE

TIM BARNES

PATRICIA CARVER

DON COLBURN

ARNOLD DYER

MARTHA GATCHELL

LINDA GELBRICH

SULIMA MALZIN

PAULANN PETERSEN

DENNIS SCHMIDLING

HELEN SCHMIDLING

SCOT SIEGEL

ANN STALEY

LEAH STENSON

RICH WANDSCHNEIDER

NANCY WINKLESKY

SHARON WOOD WORTMAN



NATIONAL ADVISORS:

MARVIN BELL

ROBERT BLY

KURT BROWN

LUCILLE CLIFTON

JAMES DEPREIST

DONALD HALL

MAXINE KUMIN

LI-YOUNG LEE

URSULA K. LEQUIN

CHRIS MERRILL

W. S. MERWIN

NAOMI SHIHAB NYE

GARY SNYDER

WILLIAM STAFFORD ARCHIVES COME TO REST AT LEWIS & CLARK COLLEGE

by Paul Merchant

The William Stafford Archives, generously donated by the Stafford family to Lewis & Clark College in April, are now the centerpiece of the college's growing collection of Oregon poetry and of World II pacifist documentary materials. Developing the Archives and making them available for research will be one of the Watzek Library's priorities over the next few years.

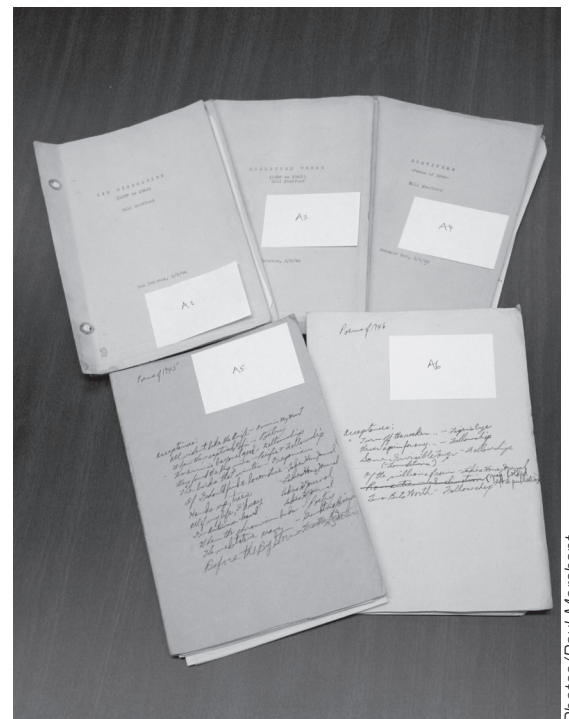
The college has created a half-time position devoted to the Archives, and a five-year plan is already in place to digitize the twenty thousand pages of Stafford's daily writings, to scan his fifteen thousand photographic negatives of fellow poets, family, and college colleagues, and to create an interactive web site linking texts, images, and audio and video recordings.

A number of projects are already in progress. College president Tom Hochstetler has provided a grant from his Strategic Initiative fund for outreach, sponsoring a 2009 workshop to develop curriculum for the use of Stafford materials in Oregon classrooms. This workshop will be led by Kim Stafford, and tied in with *Another World Instead*, a William Stafford Peace Symposium being planned for May 14-16 at Portland's First Unitarian Church. You may read more about this event on page 10 of this newsletter.

Many of the college's students are already benefiting from the arrival of the Archives. Some are spending time on work study projects to re-house the extensive correspondence and photographic negatives, in preparation for a searchable finding aid. Two student internships are devoted to preparing the daily writings for digitization; and poet Mary Szybist is using drafts of Stafford poems as class research assignments, and lines from his unfinished poems as writing prompts.

Further projects include Karen Bonoff's heroic transcription of Stafford's shoe-box of teaching index cards, and meticulous box-maker Robyn Ward's building of fine clamshells for the most valuable items. This last task will feature the three little handmade collections assembled by William Stafford while in Civilian Public Service camps in the early 1940s, the raw materials for Fred Marchant's recent Graywolf collection *Another World Instead: The Early Poems of William Stafford 1937-1947*.

These original "put-togethers" have recently been joined by an unexpected treasure: a chapbook of sixty
continued on 2



Photos/Paul Merchant

ARCHIVES COME TO REST AT LEWIS & CLARK, *cont.*

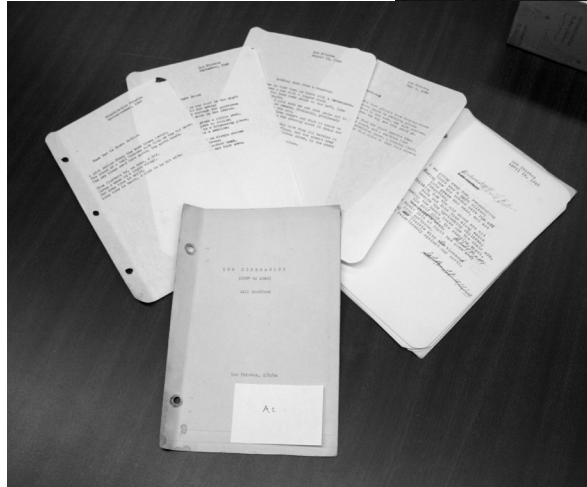
from 1

or so typescripts assembled in August 1945, entitled *Some of the Words We Said*, and sent to Stafford's close friend Tom Polk Miller. This unique manuscript book was donated to the college in October by Miller's nephew Eric Ladner as a result of conversations with Kim Stafford.

We have been fortunate in other recent donations also. Waldport CPS camp assignee Bruce Reeves sent us a collection of wartime photographs from the camp, and fellow assignee Charles Cooley provided a probably unique copy of the documentary play, *Tennessee Justice*, performed at camp and which we had thought lost forever. In recent days we have also received the correspondence of Cascade Locks internee Jim Townsend with fellow internee Don Baker at McNeil Island prison, and from Steve Johnson, the complete forty-five year correspondence between his father Kenny Johnson and William Stafford; more than two hundred expansive and delightfully gossipy letters between long-time department colleagues.

Mike Markee and Vince Wixon have given us the extensive raw footage of their interviews with William Stafford and Lawson Inada, and we are recipients also of valuable broadsides from Karla Elling and Doug Stow. We also continue to receive precious archival materials, including fascinating drafts of poems, from Vern Rutsala.

Through donation and purchase we have been able to assemble substantial representation of six important northwest literary presses: the Waldport CPS camp's



Photos/Paul Merchant


Untide Press, Vi Gale's Prescott Street Press, Jim Anderson's Breitenbush Books, Carlos Reyes' Trask House Books, John and Leslie Ellison's Broken Moon Press, and Erik Muller's Traprock Books. These six presses have published many of the region's writers between the 1940s and the present, from Mary Barnard and William Everson to contemporaries Naomi Shihab Nye, Paulann Petersen, and Vincent Wixon.

Finally, the William Stafford Room in the college's Watzek Library is being converted to a reading and research room, where many of the poetry volumes and journals will be housed. Soon, Doug Erickson, Jeremy Skinner and I expect to announce the first steps in making these collections available, both digitally and through direct access.

For now, the archives can currently only be seen and used for research by private arrangement at <merchant@lclark.edu> or by phone message at 503-768-7758 or 503-246-9647.

I speak for my colleagues in expressing gratitude to our many generous donors; we hope to live up to the trust they have placed in us.

Paul Merchant is the William Stafford Archivist at Lewis & Clark College in Portland, Oregon.

 *"As the world darkens, and the role increases for quiet and insightful ways of looking at things, the need for voices like William Stafford's becomes greater than ever. I look forward to working with the staff of Special Collections at Lewis & Clark College to bring unknown dimensions of William Stafford's work into the world."*

~Kim Stafford

The Gift

Time wants to show you a different country. It's the one that your life conceals, the one waiting outside when curtains are drawn, the one Grandmother hinted at in her crochet design, the one almost found over at the edge of the music, after the sermon.

It's the way life is, and you have it, a few years given. You get killed now and then, violated in various ways. (And sometimes it's turnabout.) You get tired of that. Long-suffering, you wait and pray, and maybe good things come – maybe the hurt slackens and you hardly feel it anymore. You have a breath without pain. It is called happiness.

It's a balance, the taking and passing along, the composting of where you've been and how people and weather treated you. It's a country where you already are, bringing where you have been. Time offers this gift in its millions of ways, turning the world, moving the air, calling every morning, "Here, take it, it's yours."

☞ WILLIAM STAFFORD

Laurence Pratt and William Stafford



Photo/Courtesy of OSPA

Poets Laurence Pratt and William Stafford, shown here at a 1961 Portland Poetry Day gathering, represented a "changing of the guard," with Pratt's roots in the formal poetry of the late 19th and early 20th centuries, and Stafford's in the free verse that has dominated from the modernists on. Despite their different approaches to the "craft and sullen art," the two served together on the Oregon State Poetry Association board, and Stafford invited Pratt to join his select critique group. This photo, courtesy of Pratt's granddaughter, Beverly Hunt, appears in an essay on Pratt in the 2008 edition of *Verseweavers*, OSPA's annual anthology of prize-winning poems. To learn more about current activities, or to order a copy of *Verseweavers*, check out OSPA's website, www.oregonpoets.org.

The "Lemon Exercise" and "A Ritual to Read to Each Other"

The January 18, 2008 *Christian Science Monitor's* "Home Forum" column was written by the principal of an elementary school in Maine. It reports on a visit from Thom Harnett, the state's assistant attorney general for civil rights.

The experiential "lemon exercise" Harnett did with the school's fifth graders was a way for the young students to actually experience and begin to understand the human tendency to make snap judgments and definitions versus deeper knowing and understanding. Each of the students received "their own" lemon, then "got to know" that particular lemon so well that its unique blemishes and peculiarities would make it possible for them to pick it out of a box where all the lemons had been thrown in together.

Harnett spends a lot of time in court working to correct the actions taken based on inappropriate judgments, and he believes that time spent in classrooms helping kids develop self-awareness and giving

them tools for making judgments based on character and respect rather than gender, religion, race, or national origin, is time well spent in the long run.

Principal Todd Nelson wrote in his article "The lemon exercise reminded me of a poem by William Stafford." Then he went on to quote from "A Ritual to Read to Each Other."

If you don't know the kind of person I am / and I don't know the kind of person you are / a pattern that others made may prevail in the world / and following the wrong god home we may miss our star.

Nelson ended the article with: "Did you notice how quietly Stafford reminds us that we do indeed have a star to follow? I know a few kids who will never see a lemon the same way again." Oh yes, and when the young students were directed to retrieve "their" lemon, each and every one succeeded.

Another World Instead shows Stafford developing his craft

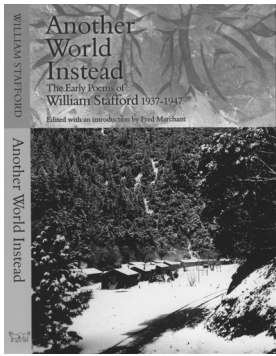
by Joseph A. Soldati

Another World Instead: The Early Poems of William Stafford, 1937-1947. Fred Marchant, Ed. Saint Paul, MN: Graywolf Press, 2008.



*“I stand and dream another world instead,
where easy wind flows river over head, ...”*

William Stafford
from “Exile (I)”



William Stafford’s *Another World Instead: The Early Poems, 1937-1947*, is an important book because it reveals the esteemed poet’s first attempts to find and establish both his unique “voice” and encompassing worldview—his ethic, most particularly here his affinity for the natural world and his abhorrence of violence and war. For Stafford, as readers familiar with his work know, the voice and the worldview are not separate from one

another. In *Another World Instead* we have a long-awaited collection of Stafford’s earliest poems— a 10-year diary of 176 poems (from his first 400) of the making of himself as a poet.

Another World Instead confirms that Stafford’s road to achieve poetic excellence was long and arduous; only in retrospect for those who encounter Stafford’s work does it appear easily achieved. In these poems one sees not just the profound influence of his pacifism and four-year (1942-1946) incarceration as a conscientious objector in the Civilian Public Service camps during the Second World War, but also the lessons learned about peace in his hometown Hutchinson, Kansas, Sunday schools, and the poetry he may have read in high school and at the University of Kansas during the 1930s—probably mostly British, as was standard in English curriculum at the time. However, as Editor Fred Marchant knowingly points out, Stafford early acquired a deep respect and enthusiastic admiration for the poetry of Emily Dickinson, especially the importance of using dashes, rather than commas, semi-colons, or periods, which became a “signature” of his own. Marchant suggests that “These dashes surround and enable the speaker’s mindful moment,” as evidenced in the closing lines from “Traveling Through the Dark,” where he writes, “I thought hard for us all – my only swerving –”

Indeed, in his (for me, all too short) “Introduction” to *Another World Instead*, Marchant provides some sound critical insight to the early poetry as well as a brief chronicle of the years before, during, and after Stafford’s CPS work. Exceptionally perceptive is Marchant’s understanding of Stafford’s dynamic “deep listening,” as opposed to merely “hearing”. Such “deep listening,” Marchant writes, “is a paradigm of mindful human connectedness, and it is the archetypal act underlying Stafford’s poetry.” In fact, Stafford’s poem “Deep Listening” (March 1946), is this concept in verse. Marchant concludes that the poet’s conscience, his “knowing-with,” and the acknowledgment of “the importance of the other,” emerge from this “deep listening.”

Stafford was 46 years old when his first book, *West Of Your City* (1960), was published. He had been developing his craft for more than two decades. (As e.e. cummings remarked, it can take a life-

continued on 8

Deep Listening

The taut wire hums before it breaks,
like the city in the morning
or late, when the lights go out.
And the chain on the bridge gate –
before it snaps, one link turns over
slowly, and creaks.

I watch an oak whose top
has forgotten the ground under the leaves.
At the final swing of the axe
the high branches glisten,
whisper, then lean
with surging recognition
to an old friend.

I turn to you
and listen.

Berkeley, California
March 12, 1946

✂ WILLIAM STAFFORD



From the Chair

by Shelley Reece

As I was reading Grace Paley's last book of poems, *Fidelity* (Farrar, Straus, and Giroux, 2007), I realized that there are more than casual resemblances among Paley, William Wordsworth, and William Stafford. I glimpsed some threads that hold

them together, threads I want to tug a bit here.

Not that those three comprise a "school"; critics can study that later. Paley is supposedly a big city person, and yet she pays witty homage to Wordsworth, more of a pastoral poet, in her poem (yes, hers) "My heart leaps up when I behold/ almost any valley or village in/ the embrace of US eighty-nine, . . ." Her next stanza begins "I am less affected by rainbows . . . She continues, "I am with Wordsworth on most other/ high perceptions," and she finishes with "still that long curling highway [US eighty-nine] made me think/ of my leaping heart and then of/ Wordsworth who with a couple/ of other poets first taught/ my heart to leap." This poem is only one example of the way Paley's poems in *Fidelity* work as fields of play and meditative lyrics.

Paley's single moment of perception in nature and memory has given rise to her writing a poem, one of a number, that echoes in practice what Wordsworth said in his "Preface" to *Lyrical Ballads*. That is, he proposed to make into poems "a selection of the real language of men [and women] in a state of vivid sensation"; to use everyday events; and "low and rustic life," because rustic people speak a plainer and more emphatic language." Just as Wordsworth proposed this for *Lyrical Ballads*, so Paley gives us thoughtful everyday poems that don't depend on elevated language for their eloquence—poems about friends, growing old, love, indignation, work, moments in nature, and all in plain, ordinary language.

In his essay on Philip Levine's poetry (in *Crossing Unmarked Snow*, U. of Michigan Press, 1998), William Stafford shows himself also connected to both Paley and Wordsworth: "the tradition behind these individual talents [in Levine's poems] is just the widely available tradition of being alive, of having relatives, of experiencing cold, hunger, fulfillment, loss, redemption. . . . They are the elements of our lives made clear, enhanced by art, and returned to us." This passage is layered with similarities to Paley and Wordsworth in the way Stafford says that art arises from everyday life. In another essay, this one about his poem "The Farm on the Great Plains," Stafford refers to a "a moral commitment mixed with a deliberate—even a flaunted—nonsophistication," a word that likely refers to his word choice, syntax, and attitude, qualities that pervade the rest of his poems as well.

Windows

This eighty-year old body is
a fairly old body what's it
doing around the house these days
checking the laundry brooms
will work what's for dinner

there are the windows look oh
beyond the river Smarts Mountain
with the sun's help is recomposing all
its little hills never saw it that way
before windows the afternoon story

GRACE PALEY

Further, Stafford's daily writing practice—arising early, taking one sheet of paper, accepting and writing down what occurred to him—speaks to the everyday nature of his subjects, moments of common concern that he transformed from the quotidian into the remarkable, yet still in the most ordinary language.

Wordsworth has been important to Stafford in a variety of ways. In *Early Morning: Remembering My Father*, Kim Stafford identifies two telling moments in which Wordsworth's poetry was of more than ordinary significance. One was when the father had just lost his older son, and, Kim reports how he "retreated to his study to read Wordsworth . . ." A second came in a sheet with a dozen copies that Kim Stafford found among his father's papers. It was a note that spoke to the elder Stafford's turning down the many invitations that came to him: "As Wordsworth describes his 'Recluse,' I have become an elderly person living in retirement." Those who followed the elder Stafford's career recognize that he didn't let go that easily, in many ways, he didn't let go at all.

continued on 9

A Magnificent September Afternoon of Poetry & Potluck for Friends

by Sulima Malzin

It couldn't have been a better day! The September sunshine created just the right temperature and a steady breeze fluttered the poetry banners lining the walkway to the river. All this and a table laden with fabulous potluck food made Lake Oswego's Foothills Park the perfect setting for the third annual Poetry & Potluck.

The gathering, held on Sunday, September 14th, brought together more than 80 Friends of William Stafford, along with their families and friends, eager for the fellowship of other Stafford fans, poets, and poetry lovers.

FWS board member Rick Wandschneider from far eastern Oregon, and Jim Hepworth, Confluence Press publisher from even farther east (Idaho), shared the microphone as emcees for the afternoon events. There were featured guests, open mic readings, lively bidding for the generously donated silent auction items, and the awarding of gift baskets to lucky ticket holders, again very generously donated by FWS board members, Friends, and local businesses. By way of inviting the assembled crowd to come to the table and share the bounty, FWS board chair Shelley Reece got the festivities officially underway with the reading of a William Stafford poem.

The afternoon was rich with conversation and laughter as folks connected with Friends they already knew or might have met last year and others they were meeting for the first time. There were several out-of-state participants, including Paper Crane Press's publisher Doug Stow and his wife Margaret, from Half Moon Bay, California. Doug introduced the latest letter-press Stafford broadside, "Choosing a Dog," which is now available for purchase from FWS. Mike and Joyce Gullickson once again made the long journey from Burnet, Texas to share the day and Joseph Green arrived from Longview, Washington to be this year's "poetry pilgrim."

Dorothy Stafford, along with featured readers Ingrid Wendt, Joseph Green, and singer-songwriter Paula Sinclair, provided food for thought as they shared remembrances of Bill and read from his work. Sinclair, who is currently in the process of creating a CD of Stafford poems which she has put to music, sang and strummed, while Green (who donated his beautiful letter-press broadside, "Meditation," to FWS) and Wendt also read from their own work.

Once again, drawings for baskets of literary and poetic goodies (some even containing chocolate!) were well-funded. The Silent Auction items, pictured in the spring issue of



Photo/Dennis Schmidling



Photo/Dennis Schmidling

PHOTOS: (Clockwise from top left): Joseph Green at the microphone, "Choosing a Dog," new broadside available for the dog-lovers on your gift list, Shelley Reece getting things underway, Jim Hepworth and Sharon Wood Wortman admiring photos of

Choosing a Dog

William Stafford

"It's love," they say. You touch the right one and a whole half of the universe wakes up, a new half.

Some people never find that half, or they neglect it or trade it for money or success and it dies.

The faces of big dogs tell, over the years, that size is a burden: you enjoy it for awhile but then maintenance gets to you.

When I get old I think I'll keep, not a little dog, but a serious dog, for the casual, drop-in criminal—

My kind of dog, unimpressed by dress or manner, just knowing what's really there by the smell.

Your good dogs, some things that they hear they don't really want you to know— it's too grim or ethereal.

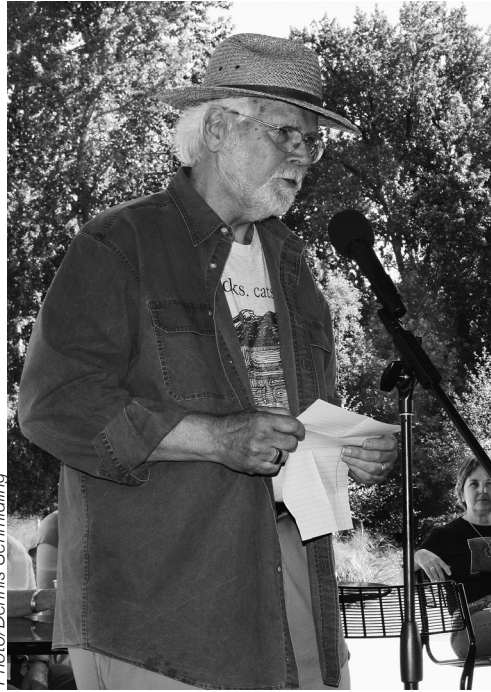
And sometimes when they look in the fire they see time going on and someone alone, but they don't say anything.



"Choosing a Dog" copyright 1998, the Estate of William Stafford. Reprinted from THE WAY IT IS with permission from Graywolf Press. Funded by Friends of William Stafford. Printed at Paper Crane Press, Half Moon Bay, California, September 2008. Drawings by Gene Holtan.

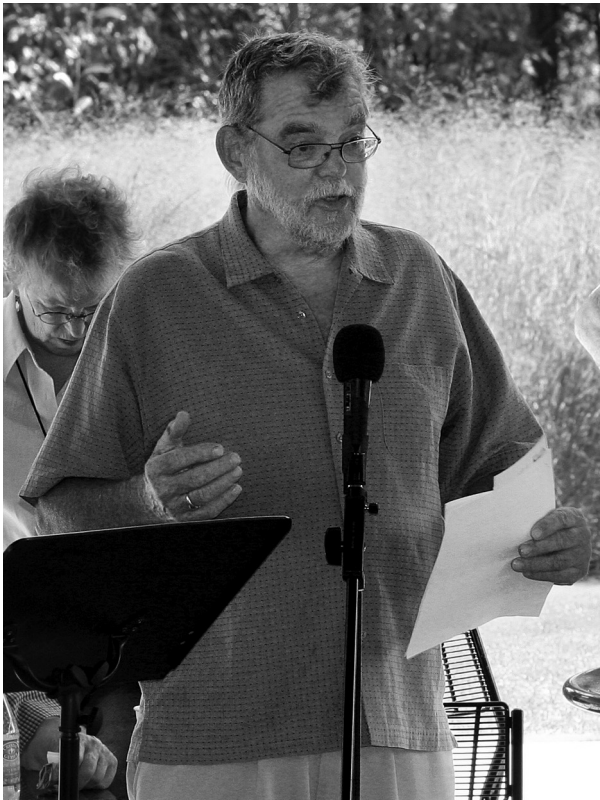
this newsletter, went home with the top bidders. "A Dedication," was purchased by Kim Stafford, and Paula Sinclair became the new owner of "Border Incident." Both of these two boldly signed Stafford broadsides were donated by board member Paulann Petersen. Also generously donated by board member Martha Gatchell was a two-volume boxed set of long out-of-print signed and numbered books, *The Long Sigh* *The Wind Makes* and *Stafford's Road*, which are now part of Sue and Ed Einowski's home library.

Extending the time (noon to five) this year provided more opportunity for readers from the audience to share favorite Stafford poems as well as their own work, which further contributed to the richness of the day. It appeared that a "good time was had by all."



Photo/Dennis Schmidling

The Friends of William Stafford board wishes to express its sincerest appreciation to Sharon Wood Wortman for all the energy she has put into organizing the annual Poetry & Potluck these past three years. The task of putting together next September's event will be taken on by a new volunteer. We'll keep you posted.



Photo/Dennis Schmidling



Photo/Dennis Schmidling

Jim's banners in the spring newsletter, Rich Wandschneider playing emcee, Sue Einowski and Ann Staley at the check-in table.

Another World Instead, cont.

from 4

time to write one good sentence.) And as *Another World Instead* clearly demonstrates, most of Stafford's earliest work was hardly immediately successful, or even publishable, a fact that should help alleviate the anxiety felt by young and/or struggling writers. But the purpose of this little book, and of this review, is not to point up the weaker poems--and there are quite a few--but to reveal the development of Stafford's sensibility and conscience as a poet. One can well argue that a poet's least successful work, especially in the formative years, is as important to his or her development as the most successful pieces.

The characteristics so familiar in Stafford's poetry are also recognizable in these early poems. One of those features is Stafford's affinity with the animal world and the American land, obvious in the first poem he ever wrote, "White Pigeons" (Spring, 1937) and later in "Buzzards Over Arkansas" (c. March 1942).

At the Salt Marsh

Those teal with traveling wings
had done nothing to us but they were meat
and we waited for them with killer guns
in the blind deceitful in the rain.

They flew so arrowy till when they fell
where the dead grass bent flat and wet
that I looked for something after nightfall
to come tell me why it was all right.

I touched the soft head with eyes gone
and felt through the feathers all the dark
while we steamed our socks by the fire
and stubborn flame licked the bark.

Still I wonder, out through the raw blow
out over the rain that levels the reeds,
how broken parts can be wrong but true.
I scatter my asking. I hold the duck head.

Richmond, California
January 8, 1947

WILLIAM STAFFORD

Another major feature is Stafford's concern with and bewilderment at the human invasion and destruction, even if sometimes unavoidable, of the wild world. I read Stafford's "At the Salt Marsh" (January 8, 1947) as a prolegomenon to "Traveling Through the Dark." In this poem the speaker, in a party hunting ducks, contemplates in nearly heart-rending lines, a duck he has killed.

In *Another World Instead* the most prominent of Stafford's characteristics as a poet is his pacifism. Perhaps the strongest poems here deal with war's myriad aspects and with Stafford's and (by implication) his fellow COs' ethical commitment - often impossible to maintain on the *monthly* salary of \$2.50. Marchant relates that many men, especially those with families, either went AWOL or left the camps to enlist in the military because they literally couldn't afford to be there. Although, as Marchant states, "there is no essentially pacifist poetic," Stafford's stand as a pacifist and his abhorrence to violence and war are paramount to these poems. His poetry here, and his later work, is informed and *formed* by his ethic.

Indeed, Stafford's commitment not to participate in the carnage of war is the theme of this book. His commitment to non-violence was *the* reason for his existence in the CPS camps. Yet the COs' pacifism becomes horribly ironic in "To a Gold Star Mother" (March 23, 1944), in which he holds both "hawks" and "doves" responsible for the death of her son. Marchant cites the horrific poem, "The Sound: Summer 1945," written between the atomic bombings of Hiroshima and Nagasaki, as perhaps the major war/anti-war poem in the collection. Readers however, may find as I do, more discomfort and poignancy in "These Mornings" (January 20, 1944) printed on the back cover of this newsletter. In the tradition of Jeremiah's "Lamentations," Stafford's poems on war grieve for victor and victim alike.

While space limits the mention of other prominent Stafford characteristics found in these poems, readers will certainly notice them. And I hope there will be many readers of this book.

Although only a few of these poems can stand with Stafford's great work, readers will undoubtedly, as I have, add some of them to their list of favorites. A collection of a poet's earliest work allows us to see the writer working on his craft, searching for his voice. *Another World Instead* does just this.

Joseph A. Soldati is a long-time Friend and former Chair of the FWS Board of Trustees.

Note: For the longer, full-text version of this review, go to the FWS website: www.williamstafford.org

For All

Ah to be alive
 on a mid-September morn
 fording a stream
 barefoot, pants rolled up
 holding boots, pack on,
 sunshine, ice in the shallows,
 northern rockies.

Rustle and shimmer of icy creek waters
 stones turn underfoot, small and hard as
 toes

cold nose dripping
 singing inside
 creek music, heart music,
 smell of sun on gravel.

I pledge allegiance

I pledge allegiance to the soil
 of Turtle Island,
 And to the beings who thereon dwell
 one ecosystem
 in diversity
 under the sun
 With joyful interpenetration for all.

GARY SNYDER

FWS National Advisor Gary Snyder Receives \$100,000 Ruth Lilly Lifetime Achievement Award

When the selection committee announced Gary Snyder as this year's recipient of the Poetry Foundation's largest award, they issued the following statement: "Gary Snyder is a true nature poet; there's no sentimentalism to his work, and he never uses the natural world simply to celebrate his own sensibility. A deeply learned and meditative artist, an impassioned ecologist, and a poet of great scope as well as intense focus, Snyder has written poems that we will be reading for as long as we've been reading Robert Frost."

A committed environmental activist and long-time practitioner of Zen Buddhism, Gary Snyder was born in 1930 in San Francisco and began his writing career, along with Allen Ginsberg and Jack Kerouac, as part of the Beat movement; but spending the summer of 1955 as part of the trail crew at Yosemite National Park changed the direction of his poetry. He says: "...I got out there and started writing poems about rocks and blue jays. I looked at them. They didn't look like any poems I had ever written before. So I said, 'these must be my poems.'" They were, and they became his first book, *Riprap*, published in 1959.

Today Snyder is professor emeritus of English at the University of California, Davis. He lives in northern California. The Ruth Lilly award was presented at the Arts Club of Chicago on May 29, 2008.

From the Chair, cont.

from 5

According to Paul Merchant, Stafford's "box of teaching cards on the whole of English literature . . . contains many references to Wordsworth." Stafford's daily writings from 1950-1987 show an interest in Wordsworth and insight into the English poet's practice. For instance, in 1961, Stafford writes, "Keats used a Greek urn; Wordsworth a sheepfold. Both let the flood come—the potential in an experience." Stafford saw that "potential" in Keats and Wordsworth because it also often comprised what he did in his own poetry.

So it could hardly be a surprise that Stafford's poems started with something simple—"There was a river under First and Main" or "Sometimes I breathe," and then he "*let the flood come.*"

There are many threads to tug that run through Wordsworth, Paley, and Stafford. I leave them to you.

William Stafford's unpublished comments by permission of the Estate of William Stafford. William Stafford Archives, Lewis & Clark College.

Thanks, Pat!



Unsung hero, FWS board member and Lake Oswego liaison Patricia Carver, enjoying her work at the Poetry & Potluck. Thanks for all you do, Pat.

NEWS, NOTES, AND OPPORTUNITIES

ANOTHER WORLD INSTEAD, A WILLIAM STAFFORD PEACE SYMPOSIUM is being planned for the weekend of May 14-16, 2009 at the First Unitarian Church in Portland, Oregon. This event will be a collaboration of Lewis & Clark College, Friends of William Stafford, the Oregon Cultural Heritage Commission, and the Northwest Film Studies Center. Besides a full day of symposia focusing on themes and issues raised by the book, *Another World Instead*, there will be components featuring readings and film. More information will appear in the spring issue of this newsletter and will be found on our website www.williamstafford.org.

THE 2009 KAY SNOW WRITING AWARDS, named after the founder of Willamette Writers, will be accepting submissions between January 15th and April 23rd, 2009. The contest awards one first prize of \$300, one second of \$150 and a third of \$50 in each of the six categories. For more information, www.willamettewriters.com/guidelines.

PORTLAND'S LITERARY ARTS EXECUTIVE DIRECTOR ELIZABETH BURNETT, has resigned her position to accept a job as a senior development officer at her alma mater, Williams College. Among Burnett's many accomplishments during her three-year stint with Literary Arts was the creation of the Oregon Writers Endowment, a project supported by FWS, which made it possible to award larger grants to its fellowship programs. All best wishes, Elizabeth!

AND SPEAKING OF LITERARY ARTS, OUR CONGRATULATIONS TO FRIEND, PENELOPE SCAMBLY SCHOTT, whose book, *A is for Anne: Mistress Hutchinson Disturbs the Commonwealth*, received the Stafford/Hall Award for Poetry at this year's Oregon Book Awards.

AND SPEAKING OF WINNERS, SEVERAL FWS POETS recently received recognition from the Oregon State Poetry Association. Awarded Honorable Mentions in their fall contest are Leah Stenson (twice), Eleanor Berry, David Hedges, and Scot Siegel. Siegel, who is FWS treasurer, was also awarded First Place and a cash prize in the Poet's Choice category for his poem, "The Zoning Officer's Resignation Letter." His first full-length poetry collection, *Some Weather*, will be published in December. Congratulations to all!

THE ASSOCIATION OF WRITERS AND WRITING PROGRAMS (AWP) will hold their 2009 Annual Conference and Book Fair at the Chicago Hilton February 11-14th. Keynote speaker will be Art Spiegelman, and there will be 39 other presenters, including FWS National Advisor, Donald Hall. More info at www.awpwriter.org/conference.

WRITING POETRY OF THE JEWISH EXPERIENCE: Sunday, March 15th, 2009, Friend Willa Schneberg will facilitate this workshop at the Oregon Jewish Museum in Portland. Schneberg is

known for her poetry of witness and has read at Tel Aviv University and the U.S. Library of Congress. All proceeds will go to the museum. For more information, you may call 503-226-3600.

RECENTLY RELEASED VOICECATCHER3, AN ANNUAL ANTHOLOGY OF PORTLAND-AREA WOMEN'S WRITING, features the work of five Friends among its 62 authors; Bette Lynch Husted, Penelope Scambly Schott, Sharon Wood Wortman, Paulann Petersen, and Sulima Malzin.

THE MILWAUKIE (OREGON) POETRY SERIES continues with monthly second Wednesday evening readings at the Ledding Library. In December, Carlos Reyes; January, David Biespiel; February, Bill Siverly; March, Mary Szybist; April, Crystal Williams; May, Peter Sears; June, Willa Schneberg.

Paulann Petersen reminds us that the **WILLIAM STAFFORD BIRTHDAY READINGS** are just around the corner. This year we will continue to expand our global celebration with events again in Scotland, Mexico, Malaysia, and possibly Japan as well as dozens of readings right in our own backyards. Watch for the year-end special edition newsletter with complete listings.

THE FRIENDS OF WILLIAM STAFFORD BOARD WISHES YOU ALL THE BEST OF HOLIDAYS, along with a reminder that our letter-press broadsides make thoughtful and beautiful gifts for the poetry lovers on your shopping list. For more information on how to obtain them, visit our website www.williamstafford.org.

PERMISSIONS

"The Gift" and "Choosing a Dog" © 1975, 1998 by the Estate of William Stafford. Reprinted from *The Way It Is: New & Selected Poems*, with permission from Graywolf Press, Saint Paul, Minnesota.

"Windows" by Grace Paley © 2007 by Grace Paley, reprinted from *Fidelity* with permission from Farrar, Straus, and Giroux.

"Deep Listening," "At the Salt Marsh," and "These Mornings" © 2008 by the Estate of William Stafford. Reprinted from *Another World Instead* with permission from Graywolf Press, Saint Paul, Minnesota.



These Mornings

Watch our smoke curdle up out of the chimney
into the canyon channel of air.
The wind shakes it free over the trees
and hurries it into nothing.

Today there is more smoke in the world
than ever before.
There are more cities going into the sky,
helplessly, than ever before.

The cities today are going away into the sky,
and what is left is going into the earth.

That is what happens when a city is bombed:
Part of that city goes away into the sky,
And part of that city goes into the earth.
And that is what happens to the people when
a city is bombed:
Part of them goes away into the sky,
And part of them goes into the earth.

And what is left, for us, between the sky and the earth
is a scar.

© WILLIAM STAFFORD

friends of **WILLIAM STAFFORD**

P.O. Box 592 Lake Oswego, OR 97034

www.williamstafford.org | friends@williamstafford.org

Review of *Another World Instead*
by Joseph Soldati p. 4



Shelley Reece tugs at the
Paley, Wordsworth, Stafford
threads p.5



3rd Annual Poetry & Potluck—
Another success pp. 6-7

Please notify sender of change of address