



THE JOURNAL OF
POETRY & POETICS

VOLUME 2 | ISSUE 4 | APRIL 2014

LUANNE CASTLE

Vagrant
pp. 5–6

JOHN FREEMAN

How to Enter an Empty Lot in the Rain
pp. 7–8

CHAS HOPPE

Something About Monsters (1)
pp. 9–10

DAVID KOEHN

Supernova
pp. 11–13

CONTRIBUTORS

p. 14

© TAB: The Journal of Poetry & Poetics. Volume 2. Issue 4. April 2014.

No part of this publication may be reproduced in any form or by any means, electronic or mechanical, without prior written permission from TAB. Rights to individual submissions remain the property of their authors.

Department of English
Chapman University
One University Drive
Orange, CA 92866
www.chapman.edu/poetry

ISSN: 2169-3013

THE CENTER FOR POETRY AT CHAPMAN UNIVERSITY

T A B U L A
p o e t i c a

 CHAPMAN UNIVERSITY | WILKINSON COLLEGE
of Humanities and Social Sciences | Department of ENGLISH

Editor in Chief: Anna Leahy

Creative Director: Claudine Jaenichen

Graduate Assistant: Michael Tesauro

Criticism Editor: Brian Glaser

Translation Editor: Alicia Kozameh

Readers and Book Reviewers: Alexis Gobel, Breanna Henry, David Krausman

TAB Internal Advisory Board: Joanna Levin, Chair of English; Mary Litch, Director of Academic Technology; Drew Farrington, Strategic Marketing; Laura Silva, Wilkinson College; John Benitz, Theatre; John Boitano, Languages; Penny Bryan, Education; Douglas Dechow, Leatherby Libraries; Menas Kafatos, Sciences; Rei Magosaki, English; Lisa Nashua, Office of Development; Kevin O'Brien, English

The internal Advisory Board represents a variety of disciplines and perspectives; is consulted individually and/or as a group for advice and ideas; meets once each semester for reports, updates, and needs of the journal; and is invited to assist in other ways as needed. The Chair of the Department of English, the Director of Academic Technology, Wilkinson Account Manager in Strategic Marketing, and Wilkinson College's Publicity Coordinator hold standing positions on the Advisory Board. Each additional board member serves a three-year, renewable term.

DESIGN STATEMENT

The print issues of *TAB: The Journal of Poetry & Poetics* are special editions, each published at the beginning of the calendar year. These issues reflect the mission of Tabula Poetica: The Center for Poetry at Chapman University to create an environment that celebrates poetry in various forms and venues. The annual print issue engages the reader with poetry as a material object and asks that the reader negotiate between image and text. The design of this issue does not assume a traditional role of quietly framing content; instead, design actively shapes the reading of the entire page. The special print editions of *TAB* will continue to experiment and explore the intersections between form and content, object and space, and reader and reading.

The monthly 2014 electronic issues pick up elements from the January 2014 print issue, which embodies an expression of time and space. From beginning of the journal, each page employs atmospheric and, at times, abstract photography of the sky taken at different times of the day. Text has been placed within various objects specifically chosen to interact with light. These objects include water, glass, blinds, wrinkled paper, and windows. The sequence of time is reflected in the progression of the journal, beginning with morning light and moving to night. Experimentation with space is conveyed through the different voices of the authors included in these issues. The print issue's spine is unorthodox, creating unexpected vertical and horizontal movement in the reading experience. The physicality of the object forces the reader to acknowledge its presence. The *life* of this interactivity becomes an individual journey of pages unwilling to be turned passively. The space in this issue challenges readers to take in more than merely text and image but also a full-body experience of holding and disorientation.

Monthly electronic issues follow each annual printed issue. Using these differing formats—print and digital—allows experimentation with design and materiality in a time when print and electronic dissemination coexist. *TAB* will not force either format to adapt to the other. The reading experience in virtual spaces is different than that of a printed journal. The electronic issues are shaped by Open Journal Systems, a federally funded, open-access system from the Public Knowledge Project designed to serve the public good globally. While the electronic files can be printed, each electronic issue will be formatted for ease of reading on the screen. Decisions about page size, typography, and composition are driven by the online reading experience, rather than to mimic a print version. *TAB* also makes use of the audio/video possibilities of digital dissemination.

L U A N N E C A S T L E



VAGRANT

His childhood held signs
which read like nonsense.

Before he walked
his brother was born

and before he bit a boy
he fell from the tree.

Before sophomore year
he drew ten Es into Bs.

Before his girlfriend knew
he was gone, he was.

Now Minnie Moe steals
the bags from his cart.

Now he's banned from
overnights for fighting.

The sleet slices
at him in the doorway.

He's forgotten now how
nobody knows him before.

J O H N F R E E M A N



HOW TO ENTER AN EMPTY LOT IN THE RAIN

Think spit in a telephone receiver,
Think slurry of speech
Incomprehensibly begging
For that which every human being's owed.

For what has been squandered
We could offer up
Windrows caught
In the teeth of chain link.

Shaking like a leaf,
It's hard to know who's joking
Or who is tragically enacting a joke.
There is a difference. Think shadow

Of a derrick or a bird,
Spume of a fountain, laughter,
Pollen from an elm blown out like cotton,
Regeneration or our doom.

C H A S H O P P E



SOMETHING ABOUT MONSTERS (1)

The girl

who thought she knew

something about monsters

says

plants transcribe songs

inside budding flowers.

*

The boy

who forgot how

to play along by ear,

says

florists splice stems

into concept albums.

DAVID KOEHN



SUPERNOVA

At age, the Crab Nebula,
 Tugs on the Milky Way,
 Tests the theory. I say,
“A little something, something.”
 You smile that smile, the moon
 Oblivious to its observation.
Far waves of supernova
 Birth new stars. Astraeus,
 Earth star mushroom,
Beneath our bedroom window
 Collecting dew under their birth.
 The audiologist inserts the aid:
A new iatrogenic
 Enhancement. You look about,
 Because that is what we do
When we hear music
 Inside of our heads. Too-loud
 Voices clank. The naugehyde
Squeaks. Fabrics rustle,
 Cotton whispers. In the distance
 You detect children and an air
Conditioner’s thrum. The receptionist’s
 Voice, her radio, the music
 From another room. Has it tuned
In a local radio station?
 “Tempted by the fruit...”
 Take a breath, disinfectant.
The doctor inserts an otoscope’s
 Empty black funnel
 Into your ear. Later,
After evening’s crickets
 Alert you to their hiding.
 Bloch’s Siemens on Cheops

Shot lightning from his hands,
He imagined, like the pharaohs.
Science masquerading as divinity,
We decided. My “a little something,
Something,” your labyrinth.

CONTRIBUTORS

LUANNE CASTLE

Luanne Castle taught at California State University, San Bernardino, before moving to Arizona, where she now lives with a herd of javelina. A former fellow at University of California, Riverside's Center for Ideas and Society, she has published in *The Antigonish Review*, *A Narrow Fellow*, *13th Moon*, *Poetic Medicine*, *Redheaded Stepchild*, and others.

JOHN FREEMAN

John Freeman was born and raised in Detroit. He holds an MFA from Bowling Green State University. His writing has appeared in many journals, including *Commonweal*, *The Journal*, *Nimrod*, *Ninth Letter*, *Drunken Boat*, and *The Paris-American*. He currently lives in Dearborn, Michigan, and teaches at Oakland University.

CHAS HOPPE

Chas Hoppe pays bills as a writer and editor and pays respect through music and poetry. Recent and forthcoming publications include work in *Oyez Review*, *A River & Sound Review*, *Pismire Poetry*, and *Columbia Poetry Review*. *The Diegesis*, a collaboration with Joshua Young, was released via Gold Wake Press in 2013.

DAVID KOEHN

David Koehn's first book, *Twine*, won the 2013 May Sarton Prize in Poetry and was published in 2014 by Bauhan Publishing. His Catullus translations were released under the title *Tunic* in 2013 from speCt!, a letterpress imprint. His chapbook, *Coil*, won the University of Alaska Permafrost, Midnight Sun contest. Koehn publishes widely in literary journals as well.