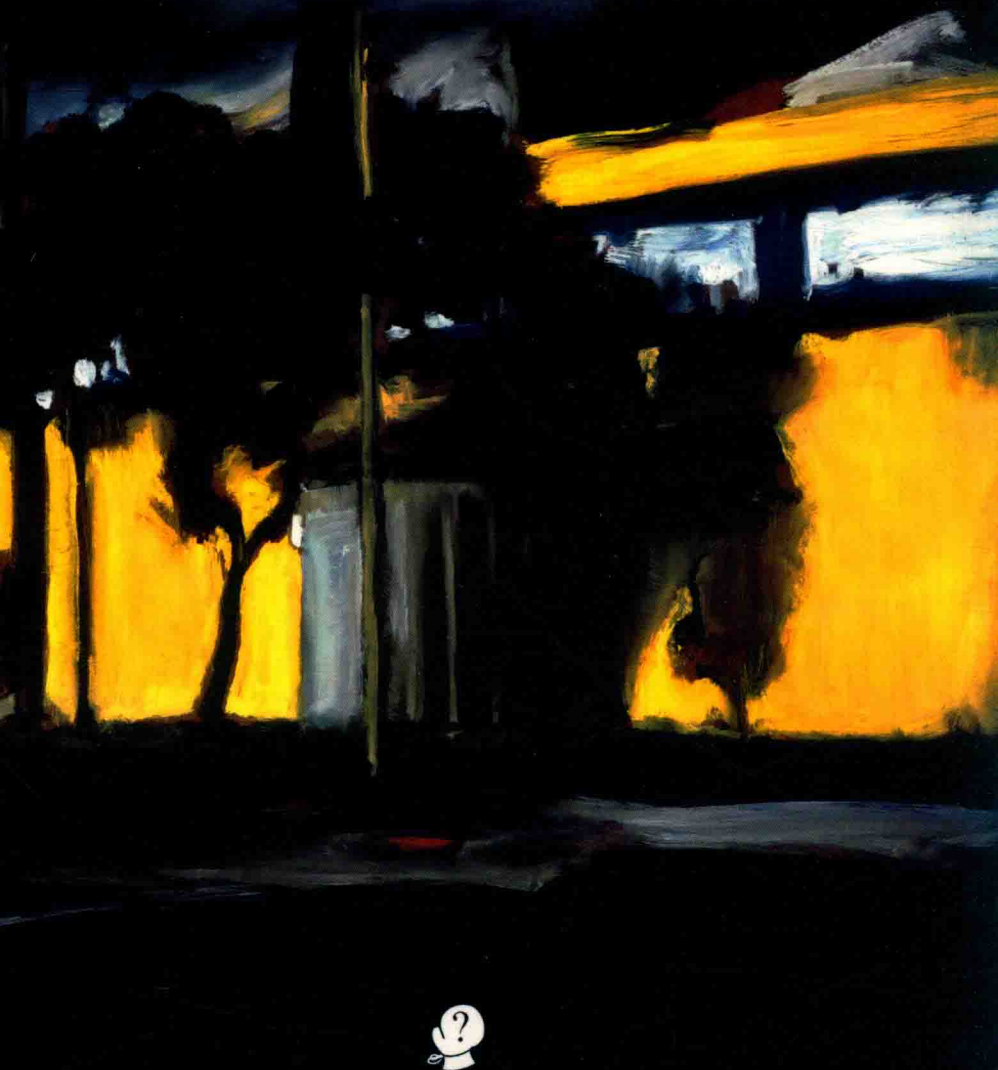


John Tranter

Heart Starter



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101 New Poems 2015

John Tranter



Puncher & Wattmann

Heart Starter, 2015

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JOHN TRANTER is a leading contemporary English-language poet. He has published over twenty collections of verse and several anthologies and has given more than a hundred readings and talks around the world. He has visited New York City over twenty times, and has lived in London, Melbourne, Singapore, and elsewhere, and is now based in Sydney. He is the founding editor of the free internet magazine *Jacket* (jacketmagazine.com, now jacketz.org at UPenn), and the founder of the Australian Poetry Library project (poetrylibrary.edu.au) which publishes over 40,000 poems on the Internet. He is also the founder of the free *Journal of Poetics Research* at <http://poeticsresearch.com>, and he has a personal journal at johntranter.net.

HIS JOURNAL AND HIS HOMEPAGE at johntranter.com feature over a thousand pages of poems, articles, reviews, interviews and critical material, including reviews of this book and extensive notes to many of the poems in it.

Also by John Tranter

Monographs:

Parallax

Red Movie

The Blast Area

The Alphabet Murders

Crying in Early Infancy: 100 Sonnets

Dazed in the Ladies Lounge

Selected Poems (1982)

Under Berlin

The Floor of Heaven

At The Florida

Gasoline Kisses

Different Hands (fiction)

Late Night Radio

Blackout

Ultra

Heart Print

The Floor of Heaven

Borrowed Voices

Studio Moon

Trio

Urban Myths: 210 poems: New and Selected

Ten Sonnets

Anthologies and compilations:

The New Australian Poetry

The Tin Wash Dish (poetry)

The Penguin Book of Modern Australian Poetry (co-editor)

Martin Johnston: Selected Poems and Prose

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Much that is beautiful must be discarded

So that we may resemble a taller

Impression of ourselves.

John Ashbery, 'Illustration'

ACKNOWLEDGMENTS: Venues and sometimes dates of publication for each poem are listed in the *Notes to the Poems*, starting on page 139. Acknowledgment for prior publication is due to the editors of the following publications:

The Melbourne Age, the *Australian*, *Australian Book Review*, the *Battersea Review* (London), the *Harvard Review*, *La Traductiere* (Paris), *Mascara* magazine (online only), the *North-East Review* (Boston, USA), *Otoliths* magazine, *RABBIT* magazine, *Southerly* magazine, the *Steamer* (ed. Sam Langer), the *Sydney Morning Herald*, the *Times Literary Supplement*, *Van Gogh's Ear* (USA).

'747 Sonnet' was published as a broadside poem by Desmond Kon at Squirrel Press in Singapore in July 2013. 'Crowded Hour' and 'The Consonants' were published in *The Best Australian Poetry* 2013 edited by Lisa Gorton. Ten sonnets ('The Love Song of J. Edgar Hoover', 'Tasman Sonnet', 'Poem beginning with a Line by John Anderson', 'Heroic Story', '747 Sonnet', 'Detour', 'Far North Farm', 'Crowded Hour', 'The Consonants', and 'Poem beginning with a Line by Basil Bunting') were published in the chapbook *Ten Sonnets* (Vagabond, Sydney) on 29 September 2013.

I owe special thanks to Lyn Tranter and to Andrew Riemer for their astute practical criticism, and to Brian Henry at the University of Richmond, Virginia, for his scholarly research into the contemporary use of the Terminal, in which form are written the poems in Sections One and Two.

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Author's Preface

THIS, my twenty-fourth book of poems, is made up of three sections: some poems related to *The Best of the Best American Poetry 2013* (Series Editor, David Lehman, Guest Editor, Robert Pinsky), some poems related to *The Open Door: One Hundred Poems, One Hundred Years of 'Poetry' Magazine* (Don Share and Christian Wiman, Eds., 2012), and thirty or so poems, mainly rhymed sonnets, written by me in recent years. The poems in the first two sections appear in this book loosely in the order in which the 'originals' appear in those two collections of mainly North American verse, except where the usual order has been changed to allow for a poem running to more than one page to appear on facing pages. Ten of the sonnets in part three appeared in my chapbook *Ten Sonnets, Vagabond*, Sydney, 2013. For all the poems, any significant notes and derivations are listed in the Notes to the Poems, at the end of the text.

In the first two sections, I chose to write Terminals; that is, I started with drafts which borrowed the end-words of each line of some poems in each of the two books concerned. I then changed the position of the line breaks in a few of my new poems and in a few cases changed the original line-end words, partly to be spared the annoyance of poets who might resent my using 'their' line-endings as my own, and partly because I felt that my using some of the words ending each line would lead to pointless contortions; words which ended some lines in some poems didn't present much in the way of inspiration, and others were too strongly rhymed.

Section One