



# The Lantern

The Newsletter of Blind Beggar Press, Inc.

"Shedding Light on Literature and the Arts"

In this Issue

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## FIRST WORD

Welcome to the first edition of *The Lantern*. We hope to bring you current information on writers and writing, current and past events and a way into the world of art, poetry, music and theatre. For Blind Beggar Press, art is for peoples' sake. In a world of easy compromise and quick solutions one is forever asked to pigeonhole his/herself on the altar of the quick think. We say there is no easy way out. You are better than that. Art and poetry do not exist for themselves alone. They are not merely about the budding of a tree or an empty road in the woods. They are functional entities that speak, not only to the needs of the artists, but to the needs of the society and the cultures that produce artists. This does not mean that artists must write or paint what others wish to hear or see, nor does it mean that the ability to shape a well-crafted line must suffer. Art without substance is merely the play of a word or the brushstroke of a painted line. The true artist must be better than that. Every story must be told, painted with a respect for content and craft.

For over 25 years Blind Beggar Press has tried to bring you writing and artwork that wed content and craft, expand horizons, provide vision and something more than the ramblings of an artist locked in a vacuum of his/her own design. Art, like life, must reflect both sides of the coin. The hard choices, terrible aspects, the beauty and truth must all be captured, rendered so that we understand, we learn, we remember. With *The Lantern* we hope to continue this tradition and bring you a small taste of what we have to offer. Newsworthy information, articles, poetry, prose and artwork that touch the human heart and that remind us we are not alone.

Gary Johnston  
 Co-Founder &  
 Literary Editor





## POETIC TERMS

by Carl Yearwood

(Ed. Note: This is a first in a series of Poetic Terms A to Z)

**ACCENT** - the prominence or emphasis given to a syllable or a word. In poetry, the accent (or stress) falls on the first syllable.

**ALEXANDRINE** - in a line of poetry that has twelve syllables.

**ALLITERATION** - is the repetition of the same or similar sounds at the beginning of words. Example: What would the world be, once bereft/of wet and wildness.

**ANAPEST**- is a metrical foot of three syllables, two short (or unstressed) followed by one long (or stressed), as in *seventeen* and *to the moon*. The anapest is the reverse of the dactyl.

**DACTYL** - a metrical foot of three syllables, one long (or stressed) followed by two short (or unstressed), as in *happily*.

**ANTITHESIS** - a figure of speech in which words and phrases with opposite meanings are balanced against each other. An example is, "To err is human, to forgive is divine."

**APOSTROPHE** - words that are spoken to a person who is absent or imaginary, or to an abstract idea. An example is Edna St. Vincent Millay's "O world, I cannot hold thee close enough/Thy winds, thy wide gray skies, thy mists that roll and rise!"

*to be continued.....*

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**Check out our TV Program on BronxNet  
Channel 68 on Sundays  
"THE WRITER'S NETWORK"**

*On Writing...*

## TO FALL IN LOVE WITH WORDS

by Mercy L. Tullis

Writers are teachers. Writers have the responsibility of conveying experiences that enlighten us about our flaws as human beings. William Faulkner stated in his acceptance speech for the Nobel Prize for Literature that there are too many writers who are in lust with writing, not in love, and whose sole purpose in writing is to be "blown up, not to present a reflection of humanity that would be relatable." Although Faulkner gave his speech 55 years ago, the battle between lust and love in the world of literature still exists. Financial success in literature seems to stem from works where lust oozes out of the words, and love is simply a four-letter word that comes forward only when the dollars are present. This essay is for writers who want to fall in love with the art of writing.

Several things must be done so that a writer can be in love. A story must be believable. The experiences described in a story must be explicit enough that readers, even if they have never personally experienced what is described, can be entirely engulfed. If you have never been to the North Pole, don't write about Eskimos and igloos. A story must have purpose. While writing, you want to ask yourself, "What do I want my reader to learn?" or "What is the point of the story?" We have a responsibility to our audiences. Our perfection as human beings makes us profound and complex, so we must express these complexities on paper with depth and love.

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A CD by Gary Johnston

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