

## *News*

- Trip to Cornwall provisionally postponed to autumn – what a pity!
- Till then, we will continue with two projects – creating a joint compilation of poems, and a postcard project. :)

## *Project 1 – Compilation of Poems*

- This will be an e-compilation and feature one poem by each of you!
- The final two sessions will be dedicated initially to writing a bit more, and then working toward shaping one of your drafts into a “finished poem”.
- You will each receive this compilation as an attachment, and it will be presented on the project website.
- It could also form the basis for some readings in the summer.
- In Cornwall, we will add to this with more writing and by introducing visual elements!

## *Project 2 – Postcards*

- Until we can meet, we thought it would be great to be in touch not just electronically, but also by exchanging some materials!
- We would love to hear from you! By 31 March, please send a postcard (featuring a photo or image of water) with a poem (also featuring water or the environment) in your language, taken from [www.lyrikline.org](http://www.lyrikline.org), to:

Stiftung Lyrik Kabinett  
c/o Lisa Jeschke  
Amalienstr. 83A  
80803 München  
Germany

- In return, in early summer, you will receive by post a unique certificate of participation from Lyrik Kabinett and a poetic surprise!

Today!

(1) news

(2) utopian underwater cities: presentation

(3) utopian underwater cities: individual writing time

(4) writing tandems

(5) final remarks, outlook

**Thomas More, *Utopia* (1516, abridged and slightly modernised)**

The city of Amaurote stands upon the side of a low hill. The streets be appointed and set forth very commodious and handsome, both for carriage and also against the winds. The houses be of fair and gorgeous building, and on the street side they stand joined together in a long row through the whole street without any partition or separation. The streets be twenty foot broad. On the back side of the houses, through the whole length of the street, lie large gardens enclosed round about with the back part of the streets. Every house has two doors, one into the street, and a postern door on the back side into the garden. These doors be made with two leaves never locked nor bolted, so easy to be opened, that they will follow the least drawing of a finger, and shut again alone. Whoso will may go in, for there is nothing within the houses that is private or any man's own. And every tenth year they change their houses by lot.

**Aimee Suzara, *Amphibious* (2020, abridged)**

*“These people, both men and women, seem amphibious”  
(observations of indigenous Filipinos by the Dutch in 1600)*

To be amphibious  
is to breathe underwater  
gills and fins  
illuminated in a flash of sun  
*to be sirenos*  
*es amar el mar*  
*es tener cuerpos de agua*  
*desfrutar* how the sea dances  
along our spines  
how it fills our hair  
makes us weightless

**Donna Haraway, *A Cyborg Manifesto* (1991, abridged)**

- For salamanders, regeneration after injury, such as the loss of a limb, involves regrowth of structure and restoration of function with the constant possibility of twinning or other odd topographical productions at the site of former injury.
- A cyborg is a cybernetic organism, a hybrid of machine and organism.

H. D., *Sea Poppies* (From *The Sea Garden*, 1916)

Amber husk  
fluted with gold,  
fruit on the sand  
marked with a rich grain,

treasure  
spilled near the shrub-pines  
to bleach on the boulders:  
your stalk has caught root  
among wet pebbles  
and drift flung by the sea  
and grated shells  
and split conch-shells.

Beautiful, wide-spread,  
fire upon leaf,  
what meadow yields  
so fragrant a leaf  
as your bright leaf?

**Marianne Moore, *A Jelly-Fish* (1959)**

Visible, invisible,  
a fluctuating charm  
an amber-tinctured amethyst  
inhabits it, your arm  
approaches and it opens  
and it closes; you had meant  
to catch it and it quivers;  
you abandon your intent.

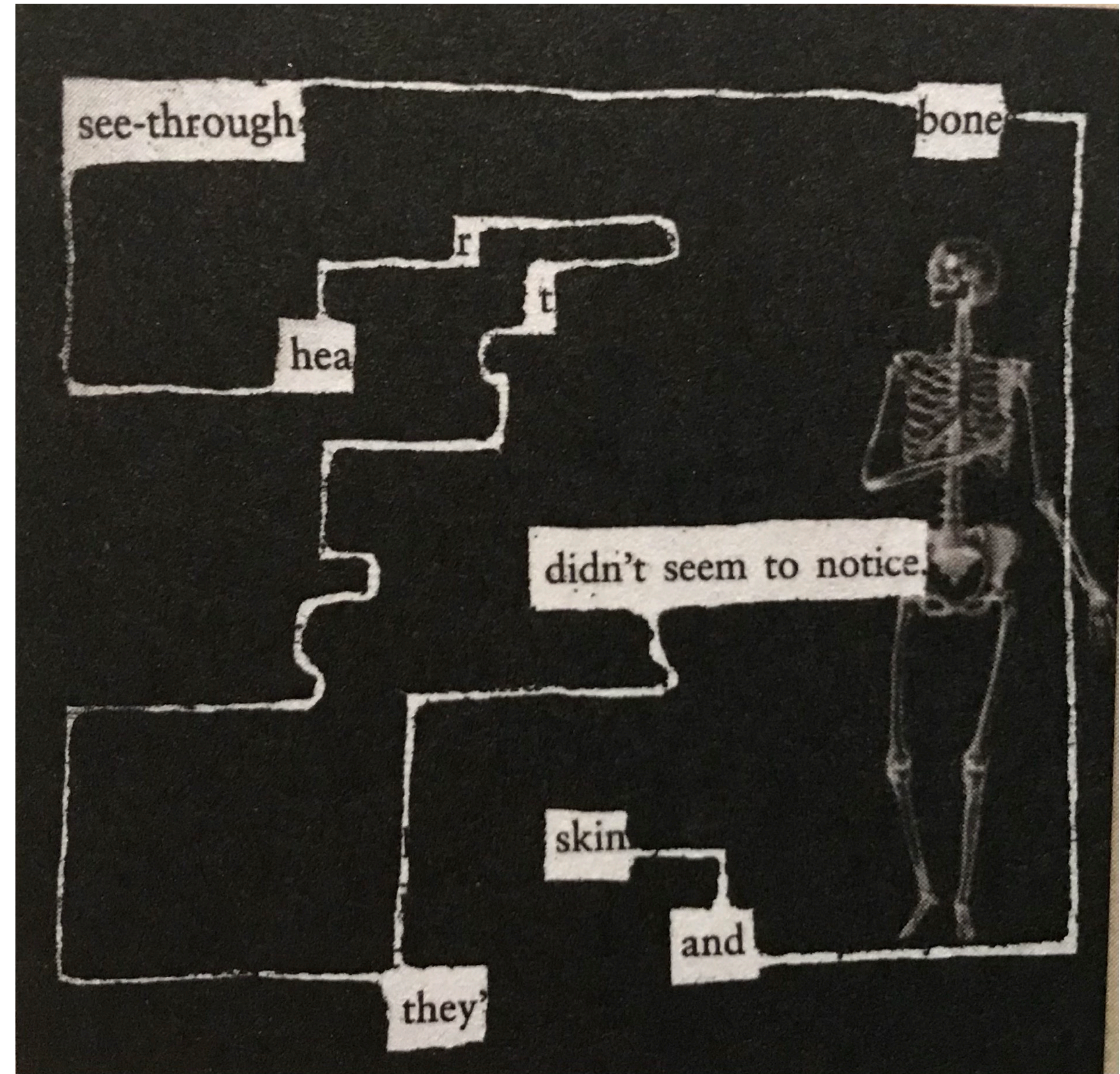
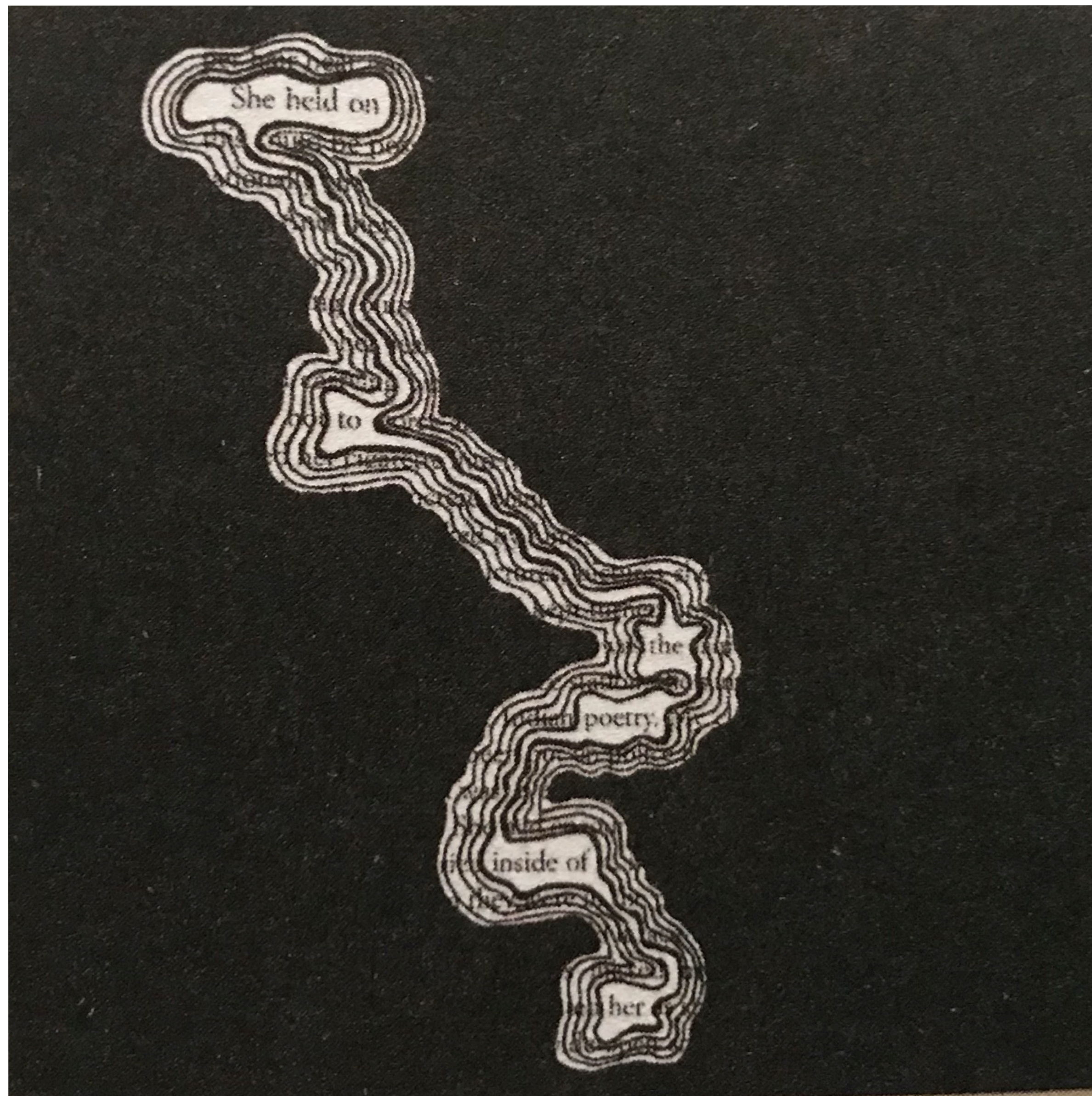


**Dana Ranga, *Aurelia aurita* (2011)**

Ich sollte, ich sollte; was bringt mir der Schall zurück? Für Worte kein Ohr. Ich drehe sie um, im Mund; warme Beute, ein Tropfen Milch im Meer. Sei mir Grenzverlauf und weiße Fahne; verhandelbar, gewiss

I should, I should; what could bring back that sound? No ear for words. I turn them around in my mouth; warm prey, a drop of milk in the sea. Be the border line for me and the white flag; to be negotiated, certainly





Taken from John Carroll, Make Blackout Poetry





Peter Singer, perhaps more than any other writer, has emphasized the analogy between human liberation movements (for example, abolitionism and sufferagism) and “animal liberation” or the “expansion of our moral horizons” to include members of other species in the “basic principle of equality.”<sup>6</sup> Singer differs from Stone and Tribe, however, in two respects. First, he argues that the capacity of animals to suffer pain or to enjoy pleasure or happiness places people under a moral obligation which does not need to be enhanced by a doctrine about rights. Second, while Stone is willing to speak of the interests of his lawn in being watered,<sup>7</sup> Singer argues that “only a being with subjective experiences, such as the experience of pleasure or the experience of pain, can have interests in the full sense of the term.”<sup>8</sup> A tree, as Singer explains, may be said to have an “interest” in being watered, but all this means is that it needs water to grow properly as an automobile needs oil to function properly.<sup>9</sup> Thus, Singer would not include rocks, trees, lakes, rivers or mountains in the moral community or the community of morally equal beings.

Singer’s thesis, then, is not necessarily that animals have rights which we are to respect. Instead, he argues that they have utilities that ought to be treated on an equal basis with those of human beings. Whether Tribe and Stone argue a weaker or a different thesis depends upon the rights they believe animals and other natural things to have. They may believe that all animals have a right to be treated as equals, in effect, they may agree with Singer that the interests of *all* animals should receive equal respect and concern. On the other hand, Tribe, Stone or both may believe that animals have a right only to life or only to those very minimal and basic rights without which they could not conceivably enjoy any other right.<sup>10</sup> I will, for the moment, assume that Tribe and Stone agree that animals have basic rights, for example, a right to live or a right not to be killed for their meat. I will consider later the possibility that environmental law might protect the rights of animals without necessarily improving their welfare or protecting their lives.

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<sup>6</sup> Tribe, *Ways Not to Think About Plastic Trees: New Foundations in Environmental Law* (1973), 83 Yale L. J. 1315 at 1345.

<sup>7</sup> Singer, *All Animals Are Equal* (1974), 1 Phil. Exchange 103.



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I am sure you can do much better! :-)



**Task: Write a poem relating to a “utopian underwater city”.**

*You're free to write about what you like, but if you're unsure how to start, the following more specific tasks could give you a way to start:*

→ **Focus on your own experience:** Go back to your “everyday poem” from Session 2 and rewrite/continue it, but this time make it about being underwater. You could either describe an actual experience (e.g. the experience of swimming, which is perhaps already utopian?) or imagine permanently living in an underwater world. What do you hear and see? What is it like waking up there?

OR

→ **Focus on the overall city:** What would your utopian underwater city look like? Is it “natural” or “human-made” or a combination? Would there be private property? Who would live there? (Animals? Mermaids made of recycled parts? Humans that have developed the ability to live underwater due to the environmental crisis?)

OR

→ **Focus on detail:** Describe a plant or animal or an encounter with a plant or animal. This could be invented or real.