

The Limerick War

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Our disagreements were over pretty much everything, including at least the following. Zeroth, on the philosophy of what poetry is and how it works. First, on what a limerick is. Second, on what the meter of a limerick is and how well it is defined. Third, on whether first letters in lines of poems have to be capitalised. Fourth, on aesthetics of various rhythms. Fifth, on the semantics of the story and tenses and whether it makes sense as a story if different tenses are used. Sixth, whether certain words are stressed. Seventh, on the number of stresses in a line, and the permissibility/desirability of certain stress patterns.

Basically things I like, because of the rhythm, or the continuity, or whatever, tend to break certain "rules" which I either think don't exist or shouldn't exist. More generally, I think many more things are desirable/permitted than others do. Apparently things like making a crotchet+quaver into three quavers, or breaking an idea over a line (something which I think can be used to great effect) tends to make people unhappy. Things which I find aesthetically obviously superior seem obviously transgressive or "imperfect" to others. I don't know what you mean by "perfect meter" and kind of dislike the concept instinctively. What was apparently "perfect meter" often sounded disjointed and awkward to me. However, in the interests of sanity and efficiency and since it's not a very important thing, I will leave it to you guys.

That's artistic differences for you, I guess... In any case I won't comment more specifically.

Basically, you can have your fascistic hegemonic totalitarian limerick regime, but leave me out of it. :P

May you produce a master race of perfect poems.

— Dan