
GARY LEE ENTSMINGER

The Fool on the Hill

Every art and every investigation, and likewise every practical pursuit or undertaking, seems to aim at some good: hence it has been well said that the Good is that at which all things aim. – Aristotle

Our fifth issue of *Pinyon Review* explores a variety of poetic and prose styles: haiku, tanka, poems based on traditional as well as untraditional forms, a co-written poem, prose poems, a poem as dialog, an hourglass poem, a long poem, short stories that read like poems, and art that uses a variety of forms to capture its jazzy theme.

Some poems have no stanza or strophe breaks; others use couplets, triplets, or five-line strophes; and others freely combine irregular numbers of lines per strophe. Some poems incorporate the title into the first line of the poem; others more conventionally make the title distinct from the first line. And throughout, the music of the poems engages and entertains our ears, while sometimes referring to the performers as well.

*that the peacocks' voices were the ecstatic cries
of saints playing flutes, pulling her upward – Diane M. Moore*

Our contributors are as diverse as their styles—writing, painting, and living in numerous states and countries: Maine, Connecticut, Nebraska, Ohio, Maryland, Massachusetts, Virginia, Colorado, Louisiana, Tennessee, Washington, New Jersey, California, Michigan, Illinois, Texas, the UK, and the Philippines.

As artist John Tomsick says, “All of these pieces have a story to tell,” and the form itself becomes part of the story. Each writer, like each musician, uses a chosen form to create sounds and meanings that satisfy personal interests, concerns, and motivations. Still, what entices one artist, musician, or writer to self-expression may or may not entice another. The work of many great writers sometimes waited a generation or more to entice. But we all have the satisfaction of knowing that originality—whether of music, art, or writing—trumps any other play.