



# THE MONTHLY BULLETIN OF THE KU-RING-GAI ORCHID SOCIETY INC.

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## Next Meeting : Monday, 19<sup>th</sup> June, 2017

**Venue :** The Lindfield Community Centre, corner of Bradfield Rd and Moore Avenue, West Lindfield.

There will be no **Culture Class** again this month because **this month is our annual photographic competition**. Don't forget to organise your pictures and get your entries in. **See page 2 for all the details.**

The **Main meeting commences at 8pm** and as usual, Trevor has organised a great speaker for us. Garrie Bromley is going to show us all how to repot a Cattleya. I believe it is to be a hands-on demo so this one isn't just theory. This is Mr. Magic hands at work. Garrie is a hugely experienced grower and does all the right things without even having to think about it. Watch and if you don't quite get why he did something, just ask, but be polite, don't talk over him.

Our **supper volunteers** for May are **Lina Huang** and **Nancy Yeo**. Thanks for volunteering, we really appreciate it.

## Best of Evening Novice – Paphiopedilum insigne - grown by Bob Taffel



This wonderful orchid features so regularly among our best of the evening write ups that there is little more I can say.

With a little common sense, and an understanding of the basic principles of all plants, it does so well for us here in Sydney that even 'gardeners' grow huge pots of it as decorations on verandahs and in passageways. I saw an insigne for first time just after my wife Cynthia and I moved to Hornsby and I wasn't even an orchid grower at that stage. There were some really big pots full of it along the south wall of an old block of flats near the local 'pub'. I admired it and was given a piece that I still have today.

*P. insigne* was first discovered in NE India in about 1819, near where India borders with Myanmar (Burma). After it was sent to England and disclosed as a new species, it created a huge demand and was collected by the hundreds of thousands, and shipped to Europe to satisfy an insatiable demand. As a result it was nearly destroyed as a wild orchid.

In its natural habitat, *insigne* grows at about 2000m above sea level, reportedly in positions fully exposed to the southerly monsoonal rains (\*south facing in the northern hemisphere is the equivalent of north facing on our side of the equator). In pictures I have seen, it was growing among 60cm tall grasses, and not much else, on a steeply sloping hillside. It would have been in full sun if not for the grasses, but in reality it seemed pretty well protected.

*Insigne* flowers prolifically when growing well. It is perfectly suited to our Sydney climate. It doesn't mind our cold winters, but I wouldn't expose it to frosts if you can help it. Like any species, the flowers of different clones can vary. Some have flowers a little larger, or taller, than others, some have better colour, some present better, and as you might expect, there are also albino clones that lack the red or brown pigments. This one of Bob's looks quite a nice one but it isn't exactly outstanding. I wasn't at the meeting but I can see there were multiple flowers out, and this is the secret to getting an impressive display. It is not an orchid to show off in a small pot, you need to grow it up to a genuine specimen and get 50 flowers all at once. I don't want that to sound like I don't want you to bring smaller plants in to meetings, please do. Be proud of them and let us see them, but you do need a challenge don't you?

Congratulations on your Best of the Evening Bob. It looks well grown and in great condition. Well done.

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**Society News** ( if anyone has a news item, please phone Jim on 9476 3383, or email at [jimbrydie@bigpond.com](mailto:jimbrydie@bigpond.com) )

**1. The Nose Knows** – Thank you to all who sent me best wishes for my recent nose job. It was painful in the short term but all went well and I am now up and running again.

**2. New Member** – At our last meeting, a new member David Power joined our society. Welcome aboard David, I hope you enjoy the monthly meetings and our occasional social outing, and if you are wanting to learn about orchids, we can help you with what you want to know. Would members please go out of their way to make David feel one of us. Please be patient Dave, sometimes it takes a little time to get to know people, and that goes both ways.

**3. Our annual Photographic / digital picture Competition – June Meeting 2017**

There will be a standard guest speaker on orchids but the Photographic Competition will be a huge feature of the night. All members are encouraged to participate. You don't have to be Leonardo da Vinci. Print out your best orchid picture and get in touch with Graeme to make an entry.

**Rules of the Competition:**

1. Participants must be members of the society and are to advise Graeme Mohr (telephone 94498127 or preferably email [mohr48@optusnet.com.au](mailto:mohr48@optusnet.com.au) ) **prior to the June meeting, and preferably days before**, that they wish to enter and the number of entries. There is a limit of 3 entries per membership.
2. Pictures must be an original photograph/picture taken by the member. Maximum size of exhibit is a single A4 size sheet. (300 x 210mm).
3. The name of exhibitor is to be placed on the back of the exhibit.
4. Exhibits to be handed to Graeme by 7.10pm on the showing night, (**Monday 19/06/17**). Exhibits will be allocated a unique number on hanging (by Graeme). The number will then be placed on the exhibit.
5. Entries will be located in the culture class room. The competition replaces the culture class on the night.
6. **Each exhibit must feature an orchid as the main subject**, and be presented suitable for displaying. Exhibits are not to have been awarded a prize previously at the Ku-Ring-Gai Orchid Society or the St Ives Orchid Fair.

Wherever possible, the Society competition rules will mirror the St Ives Orchid Fair Art Section rules.

**Judging:** This year there will be no judging by invited judges. The winners will be based on a popular vote system by club members present on the night. Each member may vote, and the entry that attracts the most votes wins.

Members who vote must convey their choice to Graeme before the end of the tea break. Results will be announced on the night, after the main invited speaker's presentation.

First prize is a \$15 sales table voucher. Second prize a \$10 sales table voucher. Third prize a \$5 sales table voucher.

**4. 70<sup>th</sup> Anniversary** – As we mentioned last month, this year marks our Society's 70<sup>th</sup> anniversary and part of the arrangements at our July meeting will be a display of society memorabilia. If any members have any interesting items they could lend us for the night (photos, trophies, decorations from our past orchid displays, records, old bulletins, etc) we would love to hear about it. Please contact any member of the committee and talk to us.

**5. Plants left in the hall** – Once again the workers clearing everything up after the main body of members races off home, has found an orchid left behind in the hall. It was a Degarmoara Olympia 'Jacqui Louise'. If it is your plant, please contact Trevor Onslow (phone number on page 1) to arrange collection.

We all understand how left behind orchids come about. I suspect we have all left one somewhere some time, but this seems to happen more regularly than it should and it imposes more work on 'someone' to pore through the benching cards to try and work out the owner. We are all prepared to do it but it is tedious and unnecessary.

May I suggest that if you bring more than say 3 or 4 plants, you make yourself a list before you leave home and check it off when you are packing up? Another tactic I have personally found useful, is that once you **think** you have all your plants packed, do one last walk around the hall to check over the plants still sitting there, and **see** if there are any you recognise as yours. You might be surprised at how effective this is.

**Diary Dates 2017**

- \* Thur - Sat, 15 - 17 June 2017 – MWOS show, Dee Why Grand Shopping Centre, Dee Why, shopping hours.
- \* Thur - Sat, 15 - 17 June 2017 - Cumberland Orchid Circle Display, Carlingford Court, Carlingford
- \* Fri – Sun, 23,24,25 June – Open Days at Royale Orchids, Brieses Road, Peats Ridge
- \* Sat, Sun 24,25 June - Mingara Orchid Fair/Show, Mingara Club, Mingara Drive, Tumbi Umbi.
- \* Thurs 20 to Sat 22 July – NSOS show, Gordon shopping centre, Gordon, shopping hours.

**A Famous Quotation** - From *Roald Amundsen – the first man to reach the South Pole* (a quote from 1912) :

“Victory awaits him who has everything in order — luck, people call it. Defeat is certain for him who has neglected to take the necessary precautions in time; this is called bad luck.”

**Secret Recipe** : The customer in the Italian restaurant in Melbourne was so pleased that he asked to speak to the chef. The owner proudly led him into the kitchen and introduced him to the chef. “Your pasta quattro formaggi was superb!” the customer said. “I just spent a month in Italy, and yours is better than any I had over there.”

“Naturally,” said the chef. “Over there, they use domestic cheese. Ours is imported.”

**Best of the Evening Species – *Eria rhynchostyloides*** grown by *Jean and Geoff Fulcher*

What an unusual genus this one is. Not exactly popular, but there are some absolutely beautiful species among them. Sometimes I think their lack of popularity is just because they are not well enough known, but even so, the select species are still quite sought by collectors when they become available.

There are about 370 species in *Eria*. The genus is related to *Dendrobium* but is not part of the *Dendrobinae* subtribe. It is part of a separate subtribe called “*Eriinae*” which includes genera you may have heard of, such as *Mediocalcar* and *Ceratostylis*. I have jotted the subject down for a future article but to give you a snapshot, *Eria* are found across tropical Asia and out through the Pacific Islands as far as Fiji. They occupy a wide range of different habitats from the coastal shores to the frost-line of the Himalayas, and they may grow as epiphytes, lithophytes, or even sometimes as terrestrials. As you might guess from this habitat variability, the species can take on an amazing array of different forms. Some look quite like *Dendrobiums*, some look like *Bulbophyllums*, some are like .... well, *Erias* I guess.



*Eria rhynchostyloides* comes only from the island of Java in Indonesia. It is not overly common but is found widely spread over the island at around 750m elevation. It has short fat pseudobulbs



**the Fulcher's plant**



**a pink form?**

(average about 10cm tall and 4.5cm thick), rather reminiscent of *Cymbidium* bulbs but fleshier somehow. The leaves are about 30 – 45cm tall by about 3 or 4cm wide, sort of thick-textured but not anything like *Cym. canaliculatum* or *atropurpureum*, more like real leaves. The species makes up into a rather large plant when you get it going and when you flower it, it will knock your socks off. It has a short, erect to arching, foxtail inflorescence, up to 20cm long, each carrying hundreds of densely packed flowers. I think they are about 0.8cm across. Several of the

reference sources I usually consult, give flower size as 2mm wide but I know the Fulcher's plant, and I have flowered my own several times, and I can assure you that 2mm is wrong. They are small but significantly bigger than 2mm. Not that individual flower size is all that important in this case. The flowers are packed together like the bristles on a toothbrush and that is the visual effect you get. Each flower is a pearly white with a pinkish column and a bright purple red column tip right in the centre. They look beautiful.

I have also seen internet pictures of what seems to be a pink form of the species but I have never read anything about its existence so I can't be sure. You can do a lot with photo editing these days, or it may just be a related species.

They aren't difficult to grow. I hesitate to suggest they might be grown cold in Sydney, especially as the island of Java is decidedly in the tropics and the *Eria* habitat elevation is only moderate, however I have been growing one plant of what I am pretty sure is this species in my roofed shade house for years. It is getting so big I fear trying to repot it, but I will have to do something soon. I also have a second, smaller plant, from a different source, that I grow in my heated glasshouse, but if anything, I would have to say that the one I grow 'cool' looks and flowers better.

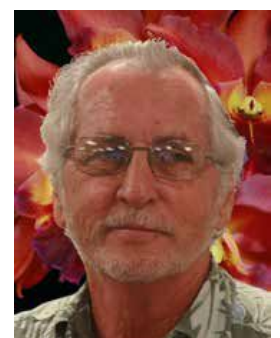
Perhaps the biggest disappointment with this, and most *Erias*, is that the flowers are relatively short-lived. Don't be too put off though, it isn't that they only last a day or two, it's more like a week to 10 days, something like the same time as the popular *Dendrobiums* - *densiflorum* and *thyrsoflorum*. They might sometimes miss being shown at a meeting because their flowering doesn't coincide with the night, but you will love them. Anyway, keep your eye out for some of the jewels of this genus if you ever see them for sale because they are well worth growing. You won't get rich from divisions because they aren't well enough known, but that won't stop you enjoying them.

Congratulations Geoff and Jean. It looks beautifully grown and I would have really liked to see it.

**Cold Hardiness** - by Dr. Courtney Hackney, St Augustine Orchid Society, Florida, USA

Most orchids grown by hobbyists are tropical in nature. That term was once thought to mean “hot and steamy” and tens of thousands of orchids imported to Europe in the 19th Century perished as a result. Many tropical orchids prefer cool nights because they or their ancestors evolved in higher tropical elevations or were subjected to cool breezes during the day. There are some species that do come from hot and steamy places and the challenge for orchid hobbyists is to grow them all in one place, whether it is a windowsill or greenhouse.

Commercial orchid nurseries and large private collections often have individual growing areas devoted to orchids that derive from different tropical habitats. *Cymbidiums* prefer and even require cool temperatures to flower well. Many claim that they flower best when night time temperatures reach near freezing. *Laelia anceps* also prefers these cool night temperatures and it is common to



find them with Cymbidiums in California. While *L. anceps* and members of the *Cymbidium* genus are not related, they come from similar habitats and so require similar growing conditions.

At the other end of the spectrum are species that come from tropical lowlands. Many *Phalaenopsis* species come from parts of the world where temperatures are always warm to hot and these species not only tolerate, but grow best when both day and night temperatures are warm. There are, however, other members of the *Phalaenopsis* genus that come from the foothills of the Himalayas and do not tolerate hot steamy conditions. Some would grow best with *Cymbidiums* in a cool house. Thus, simply knowing the name (genus) of a group of orchids does not always inform one of the best temperature in which to grow an individual orchid.

This time of year most hobbyists are temperature conscious, especially those who grow outdoors for part of the year. How much cold will my orchids tolerate is a common question? Of course, there is no simple answer to that question given the previous discussion. No tropical orchid though should be allowed to freeze or be exposed to freezing conditions. Even those few species that come from climates where freezes are commonly suffered. In Nature, these species often have protected tubers or bulbs under the soil or dead leaves. A hobbyist in North Carolina once reported finding an equitant *Oncidium* (syn. *Tolumnia*) flowering in spring among leaves where it had fallen the previous summer during a hurricane; surviving a winter with temperatures below 20F (about minus 6°C) protected by dead leaves that had accumulated.

*Cymbidiums* are often seen with frost on their leaves, but frost can occur at temperatures much warmer than the freezing point. When the temperature within an orchid leaf drops below the freezing point, water in the leaves form crystals that tear plant cells, killing them. The next day when the temperature warms, leaves turn to mush as bacteria and fungi invade the broken cells. Obviously, other types of plants can survive freezing temperatures and do so by adding substances to their cells that either prevent crystal formation or lower the freezing temperature.

The only exception to orchids dying when frozen seems to arise when orchids are dehydrated. Under these conditions sugars and other dissolved materials within the cells are concentrated and prevent crystals from forming. There are numerous accounts of hobbyists returning home, after a sudden emergency to find their orchids still alive, despite no heat in subfreezing conditions. A number of Chinese wholesale nurseries even intentionally dehydrate blooming sized *phalaenopsis* to the point where they can be rolled up and placed in small tubes for shipping to Europe and the U.S. This not only greatly reduces shipping costs, but almost eliminates the danger of freezing in the unheated cargo areas of jets. Once they arrive, they are potted in sphagnum and rehydrated without damage to tissues.

*Some added thoughts by Jim Brydie* : *Doesn't Courtney summarise the core issues so well? The issue of how cold is too cold is a complex one. You would be amazed at how often experienced growers are asked "will I be able to grow it cold" in regard to some prospective purchase. It is not the right question really, but we know what you mean, and if we know the orchid you are asking about, we can usually tell you what you want to know. It might not, however, be the 'yes or no' you thought you wanted.*

*We are very lucky here in temperate zone Sydney. It never snows. Many areas get frosts, but other areas may never go below 5°C, so don't be surprised if we ask you where you live. Within broader suburban zones there are also milder and colder areas that can really make a difference. Freezing point, 0°C, is obviously one key measuring point as Courtney explains above, but I have also come to view 5°C as another key measuring point for a great many orchids. I have quite a number whose leaves mark up badly with black dead areas if they go below 5°C. For some orchids, even higher temperatures may lead to death.*

*What you really need to know is how to manage the cold culture of an orchid that can tolerate cold. As Courtney observes, one issue is growing many different types in one facility. However, in your greenhouse you have small choices - place plants up high or down low, vary the mix you use, select a net pot, or terracotta, or use a slatted basket, reduce your watering, etc. You can also take plants into your house for winter if you wish. Knowledge, observation, and careful management are the keys to success.*

### **Best of Evening - Hybrid – Laeliocattleya Mari's Love 'Taka' - grown by Gloria and Allan Cushway**



What a pretty orchid, and a quite an unusual line of breeding for traditional *Cattleya* lovers. Gloria and Allan still list this as a 'Laeliocattleya' but since the recent taxonomic reshape of the *Laeliinae* alliance, the accepted name should just be *Cattleya*.

Mari's Love was registered in 1999 as the cross between *Cattleya* (or LC) Mari's Song and *Cattleya* (or LC) Love Knot. It is a nice mix of the big flowered traditional *Cattleyas*, the intermediate size types like *Cattleya intermedia*, *loddigesii*, and *Cattleya walkeriana*, and the miniature growing, but relatively large flowered *Laelia* (or *Cattleya*) *sincorana*. In addition, all the awarded Mari's Love clones appear to be splash petal types. The splash is exactly the kind of pattern you get from the splash variety of *Cattleya intermedia* (ie variety *aquinii*), so perhaps that is at least the reason we see that species in the mix.

I wasn't at the last meeting so I didn't get to see this lovely orchid in the flesh, but it looks a beauty. I think Gloria is the Cushways' 'Cattleya aficionado', and boy can she grow them. Anyway, the point I wanted to make is that I am a

bit handicapped in assessing the interesting features contributed by the various species in its make-up, but from Bob Ellis's picture and internet pictures, it seems that Mari's Love has a lovely, low-growing, compact growing form that probably comes mostly from *Cattleya sincorana* and somewhat less from *Cattleya walkeriana*.

*Cattleya sincorana* is a rather curious species and has only fairly recently begun to be used to generate some lovely hybrids. It was first discovered in the early 1900's but it was not widely known, and even as late as 1969 it was "rediscovered" (by Augusto Ruschi) and invalidly published as a new species (*Cattleya grosvenorii*). Since Ruschi, it has become very popular, widely collected, and line bred. In nature its growth habit looks very similar to some of the rupicolous *Laelias* or even something like a giant *Sophronitis*, with short, tough, stubby, tightly compact pseudobulbs and a single, stiff, fleshy, boat shape, 6 to 11cm leaf on each pseudobulb. It has fantastic 8 to 10cm rose purple flowers on a short inflorescence. The lip is also rose purple on the outside, with yellow inside and a darker rose purple on the flared trumpet parts.

(From the Bakers info in OrchidWiz) - It grows in Bahia state in Brazil, (*JB: which is a few hundred kilometres north of Rio De Janeiro*). It is found in dry, desert like, sandstone tablelands which form part the "Serra do Sincorá" mountains from which the species gets its name. Plants seem to grow exposed to almost full sun on *Vellozia* bushes (*JB: which look a bit like a giant Dracaena*), or on rocky ledges, at 1200–1500m. Although rainfall is low for long periods each year, additional moisture is available from dew, fog, and mist that develops almost nightly on the windward side of the plateau. In addition, the fibrous stems of the host *Vellozia* bushes collect and hold water droplets very efficiently, thereby providing moisture to resident orchids for several hours after the fog or mist has dissipated.



**C. sincorana in habitat as lithophyte**

You can see the advantages *sincorana* might pass on genetically. A semi dwarf compact form, large traditionally shaped *Cattleya* flowers, good colour. Now all you need are other colours, splashes, improved flower shape, a few more flowers per head – how easy could it be? Gee these hybridists have a simple life don't they?

I am so envious of growers like Gloria and Allan who have got the culture of these gems down pat. I have fiddled around growing such a wide range of orchids over such a long period that I not much of an expert in the premium culture of many. I shall have to pay attention to Garrie Bromley's talk next month on growing Catts. I can grow them, now all I need to do is learn how to do it better.

Congratulations on another Best of the Evening Gloria and Allan. It looked delicious.

### **The Ways we Communicate in Writing** --- by Jim Brydie

This piece isn't an orchids article as such, but perhaps it might provide a few thoughts to members thinking about submitting an article in our "article competition". It is now June and the last month is October – we have no entries at this stage but I know at least one person intended to give me a submission.

So what is it that an article should contain. I see it as a mix of two key factors : the information you decide is to be provided, and the method or 'style', that you choose to use to provide it.

So, let's first consider what sort of '**information**' needs to go into an orchid '**article**', and I use both terms as broadly as possible. It doesn't have to be new or amazing information, it may be a personal story, or just be a collection of different views, or ways of looking at something, it may be history of some kind. For orchid research, I have quite a reasonable private orchid library, built up over many years, but these days the internet provides all of us with an even better resource. No one has an excuse for not looking.

When I read research information, I look for several things – firstly, I try to accumulate as much factual data as I can get, even if I don't choose to pass all of it on in whatever I am writing. By "factual" I mean proven stuff – things like recorded history, data about where a species is found in nature and the conditions in which it is found. If the orchid is a hybrid, perhaps it is the species in its make up and what that might tell us about how we might try to grow it.

**However** in addition to 'facts', I want to hear stories of experiences, experiments, results, and most of all – **opinions**. I want to know what the writer (or others) think about the facts or history, what are their opinions and feelings about the subject/issue under discussion. Are the 'facts' applicable? Is there something that might help us better interpret the 'facts'? What are the writer's experiences and how do they interpret those experiences. Readers (myself included) can judge for themselves whether the opinions or suppositions expressed are to be accepted or believed, or not, or how much, but at least in my case, I absolutely want to know what they are. And, from discussions with other growers over the years, I think that is also what most other growers want.

Now as to the **style** of presentation. When writing material for the Kuringai Orchid Society bulletin, I nearly always choose to use a person-to-person conversational style, particularly where I am offering my opinions or interpretations of a topic. To contrast this 'style', a couple of alternatives might be : (a) the formal structure generally used for a scientific paper – where you might begin by outlining your objectives, then describe your process, and explain your findings – usually keeping the whole thing factual, impersonal, and matter of fact. Or, (b) a third party style where

you present information as being someone else's work and make it known where the information comes from. So why do I choose a conversational style? Well I think I can best explain it by telling you a story.

You probably realise by now that I rather like words. From the first real book I read, I saw how words in a book (without pictures or illustrations) allowed you generate pictures in your head, to invent and picture believable people. You can see the places they go, even if it is fictional. You see the way the characters interact, follow the story as it unfolds, feel suspense, emotions. That is pretty powerful.

I started to read quite a lot when I was younger, and as all readers do, I tried all sorts of books. As you would expect, I found I liked some genres better than others (for example I love Sci-Fi) but in addition, you start to notice how different writers go about their story-telling task differently and you see commonalities in the methodologies used. Some 'types of writing' get through to you better than others, not because they are better. You just prefer them.

I started out to make this point using works of fiction as examples, but it occurs to me that a poem is a better example because the same principles apply, and poems are nice and compact. Poetry isn't really my thing, but when you get introduced to poetry at school everyone finds a few pieces that they enjoy, and nearly all the ones I liked seemed to be sort of short stories told in verse. Like "The Rime of the Ancient Mariner", and Robert Browning's "How They Brought the Good News from Ghent to Aix". There are others, but these two make good examples and one of the things I find most appealing in these, is that they are told as by one person telling a story to another. The "Rime" is a bit long-winded, and full of descriptive text and old English flowery prose, so perhaps "The Good News" is a better illustration of my point. It is a fictional tale, about 3 horsemen messengers sent from one fortified city in medieval times to urgently bring news to another. We never learn what the "news" is but the poem is basically fiction, so it doesn't matter. It is about the ride itself and is told so that we feel excitement, emotion, and a connection with the riders and the horses.

If you are of a mind to check it out, it is easily found on the internet, but just as a sample, here is the first verse. Picture the three musketeers riding out of the walled city, tri-corner hats on their heads, capes flowing. They will have to ride all night.

*I sprang to the stirrup, and Joris, and he;  
I galloped, Dirck galloped, we galloped all three;  
'Good speed!' cried the watch, as the gate-bolts undrew;  
'Speed!' echoed the wall to us galloping through;  
Behind shut the postern, the lights sank to rest,  
And into the midnight we galloped abreast. ....*

Did you hear the horses hooves clattering on the cobbles of the road? The big gate slamming shut behind them? Will they make it in time? See how just 50 words can draw you in? Right from the first stanza we get caught up in the excitement. I would love to be able to write like that.

When a novel or poem is written well, I find it just so clever. Pictures are painted, emotions touched, belief generated. You don't analyse what is being done, you just enjoy it for what it produces. If later, you read it again and again, you can look inside and see how the writer did it but it is a bit like art or music. You aren't supposed to do that. You should just enjoy it as presented, recognise that what was created is a bit special, and admire the person that made it.

However, finally getting back to the point. I use a person-to-person style partly because that is what I relate to best when I am the reader, but more importantly, because I think it is the best way to connect with those who might read the kind of material I write. I want you to read it as if I am talking to you. I want it to have a human face. When I offer my opinions and interpretations, you can agree with them or reject them, that is for you to judge, but at least you know who to argue with. If you think I have got something wrong, then by all means tell me about it, and why. I am learning all the time.

**Abou Ben Adhem** by JAMES HENRY LEIGH HUNT (first published in 1838)

Abou Ben Adhem (may his tribe increase!)  
Awoke one night from a deep dream of peace,  
And saw, within the moonlight in his room,  
And Making it rich, and like a lily in bloom,  
An angel writing in a book of gold:—  
Exceeding peace had made Ben Adhem bold,  
to the presence in the room he said,  
"What writest thou?"—The vision raised its head,  
And with a look made of all sweet accord,  
Answered, "The names of those who love the Lord."

"And is mine one?" said Abou. "Nay, not so,"  
Replied the angel. Abou spoke more low,  
But cheerly still; and said, "I pray thee, then,  
Write me as one that loves his fellow men."

The angel wrote, and vanished. The next night  
It came again with a great wakening light,  
And showed the names whom love of God had blest,  
And lo! Ben Adhem's name led all the rest

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**A thought for the day - can we dare to hope for a future where we each respect our fellow man**