

**Falling through the Ricorso:
Potentiality in *From the Antipodes***

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Introduction

From the Antipodes: A Prologue to a Work in Progress is a long-form poem written in 1999 by David Kārena-Holmes with editions published in 2002 and 2003 by Maungatua Press. A single poem of 105 pages, it consists of 2190 lines of text and significantly features images throughout. *From the Antipodes* is a text that is filled with continual intertextual touchstones, constantly referencing the arts, sciences, world religions, people, places, and events in a kaleidoscope of intertextuality. *From the Antipodes* drawing from such an extensive range of sources creates a text that can be approached in a multitude of ways for a multitude of possibilities and focuses. The chosen focus of this essay is the theme of ricorso, a turning inside out of the world. This theme begins in the prologue line, when *From the Antipodes* declares “The world is about / to turn inside out.” This phrase and idea run through the text, imbuing the poem with a heightened sense of futurity and potentiality. The first lines of *From the Antipodes* establish its place in time as late December in 1999, embedding the potentiality of the new millennium within the text, and the feeling of the text being on the cusp of *something* inexpressible emerges from various images and textual affects throughout the poem. Ricorso is a concept through which we can further open up the possibilities of those images and textual affects as aspects of the text that are performing gestures of futurity, creating openings into which potentiality could rush.

Ricorso is the idea of the universe returning to “its point of origin” (ll. 1249-50) and it is directly referenced and discussed in *From the Antipodes*. Ricorso is a term that originates with Giambattista Vico, an Italian philosopher who lived from 1668 to 1744, who imagined history as

cyclic with the lives of nations as going “*córso*” and “*ricórso*” through the “ages of gods, of heroes, and of humans” (Kelly, par. 6). However, the idea of ricorso that *From the Antipodes* presents is distinct from what the text calls the “relatively simple ‘return’ proposed by Giambattista Vico” (ll. 1252), the ricorso that David Kārena-Holmes invokes in *From the Antipodes* is one of cosmic proportions:

it becomes virtually impossible to avoid
arriving at the conclusion that the whole universe,
or (we could, at least, say) ‘the world as we know it’, having, in terms of what most
cosmologists appear to regard
as some sort of ‘historical’ process which they believe
began with a supposedly primordial
BIG BANG,
reached a certain state of extremity of ‘expansion’ or ‘extension’, is now entering, or
has already
entered, the period of its ricorso, or return to its point of origin.
(ll. 1241-1250)

This idea of ricorso includes the whole universe, or at least “the world as we know it” (l. 1243) as the text affords, in this returning movement to a point of origin. Furthermore, according to *From the Antipodes* this process “would mean that / ‘expanding’ movements are all reversed into ‘contracting’ / movements” (ll.1263-5), and we begin to see this expansion and retraction performed later in the text. The idea of a ricorso, this contraction of the universe, contrasts with the scientific thought at the time. In fact, the first article in the 1999 edition of the New Zealand Astronomical Yearbook, a text that is directly referenced by the poem later on, had the evocative title “The Universe Will Expand Forever” (Christie and Walker, 3). The scientific conundrum touched on in the article was the mystery of why the universe’s expansion was *not* slowing down as it was previously presumed that it would be slowing due to gravity’s effect on the universe’s matter (Christie and Walker, 4). Prior to this discovery that the universe was expanding at an ever-increasing rate, “to astronomers the only real issue was how fast the Universe was slowing down and whether it may eventually stop and start falling inwards” (Christie and Walker, 4). The ricorso of *From the Antipodes* envisions a falling inwards that is caused by literature having reached its furthestmost point, which it presents as why “it becomes virtually impossible to avoid / arriving at the conclusion” (ll. 1241-2) of the ricorso lines later:

paradoxically, literature (& what is meant
is, of course, imaginative literature) reaches
some sort of apogee, or extremity, or outer
limit, beyond which it can’t go - paradoxically
(but on second thoughts is it?) because the word ‘apogee’, (being from the Greek
apogaios -eios, far from the earth) signifies, literally, ‘The point furthest from the

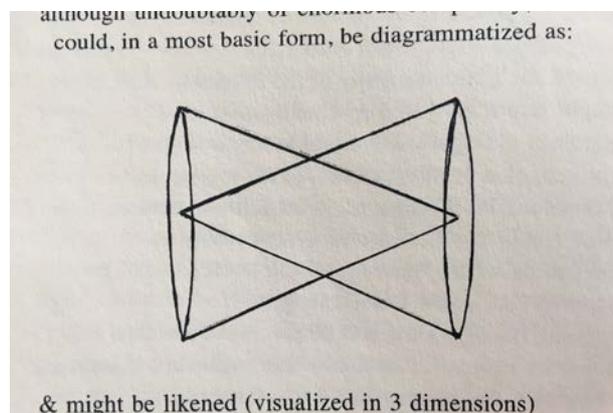
earth
in the path [that is] of a body orbiting the earth' (ll.1233-40)

The limits of language, this movement of ricorso, and the tension between expansion and contraction are intertwined by the text in its concept of ricorso. By analysing text, image, and textual affects through the ideas of ricorso in *From the Antipodes*, we can unfold figurative, scientific, and cosmological possibilities through which to understand ricorso and see how *From the Antipodes* enacts the process and then possibilities of ricorso within itself.

The Diagrammatic Image

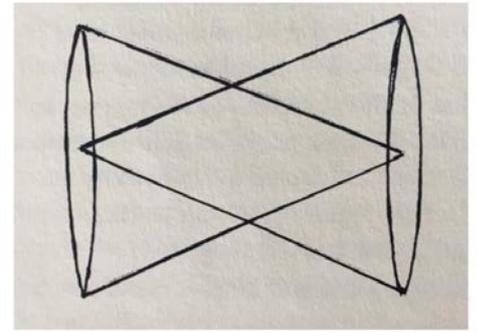
The process of ricorso is illustrated on page 56 as part of *From the Antipodes*'s consideration of ricorso. It is introduced as a diagram of the proposed ricorso process but its presence and the representation at work raises more questions than it answers, demonstrating the limits of language and image to explain what the process would look like.

[...]. The process
(i.e. of everything becoming somehow 'reversed') although undoubtedly of enormous complexity, could, in a most basic form, be diagrammatized as: (ll. 1273-6)

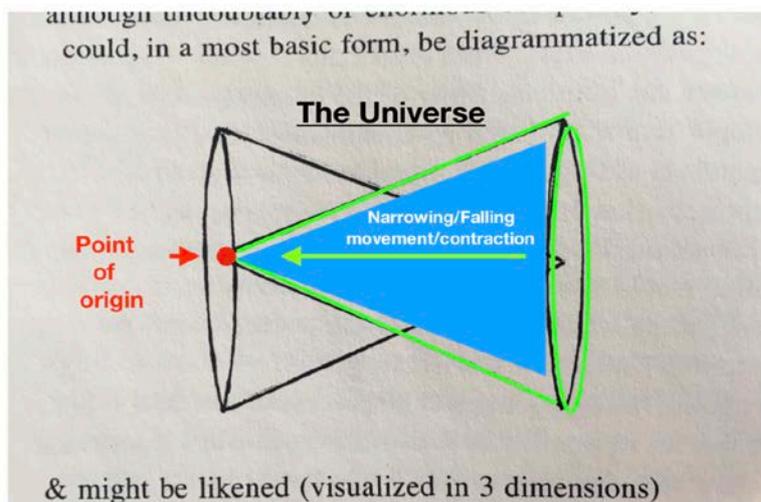


The image itself does not provide any stable meaning but the text preceding it imposes a meaning onto the image. A diagram is “a graphic design that explains rather than represents” (Merriam-Webster, “Diagram”), but this image does not appear to explain the process and instead it departs from diagrammatical conventions rather than following them. The image’s identity as a diagram is partially subverted by the parts of the diagram lacking identifying labels, the imperfectly straight and curved lines, the feathering of the ink, and the image being slightly off-centre. These aspects destabilise the image as an explanatory or scientific diagram that the text presents it as and instead emphasises the hand of the author within the text. The image’s hand-drawn nature has the effect of making the image feel acutely like the author himself is

attempting to communicate what this impossibly complex ricorso process looks like. The image's abstract and ambiguous semiotics open up a space of frustration where meaning is technically visible but also obscured. The diagram works to interrupt the text rather than bring complete clarification of how ricorso is meant to be imagined or understood. The lack of isometric or oblique perspective, which would assist in the eye seeing the diagram in 3 dimensions, makes the process of trying to 'see' the image require a shift in perspective.



Depending on the perspective, the eye can see a 2D image of two thin ovals, triangles, and a central diamond *or* a 3D image of two intersecting and opposing cones. Creating an understanding of the image requires the reader to infer meaning where it is not explicitly stated, for instance identifying the points of the cones as the 'points of origin' and the narrowing of the cone as the 'contraction of the universe':



In this reading of the diagram, the 'points of origin' both emerging at the other 'expanse' suggest a never-ending cycle of ricorso because falling to the origin point puts you at the beginning of the next ricorso if that is how you interpret the image. *From the Antipodes* previously made the supposition that the universe is now entering or has *already* entered the ricorso (ll. 1241-1250), and so this image is positioned as *something* imminent, which charges the image with an urgency. The image promises futurity but does not elaborate on it, leaving an opening for all the potentiality and possibilities that can be inferred upon it. Distinct from an explanation of the diagram, it is the ricorso process that is given an additional explanation when the text resumes:

The process
(i.e. of everything becoming somehow 'reversed') although undoubtably of enormous

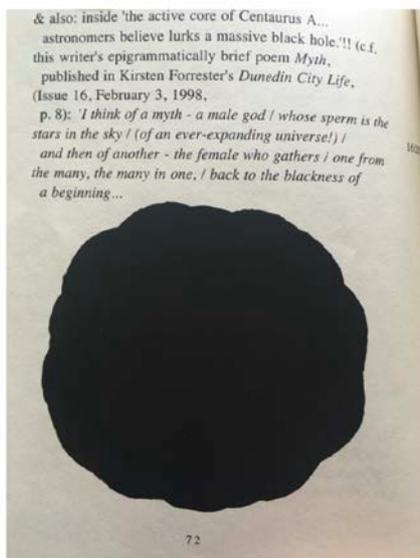
complexity,
could, in a most basic form, be diagrammatized as: [image]
& might be likened (visualized in 3 dimensions)
to the common manoeuvre of a stocking being turned
inside out. [...] (ll. 1273-9)

The analogy of a stocking being turned inside out directly echoes the prologue line “The world is about / to turn inside out” and provides a figurative possibility with which to conceptualise ricorso. The close proximity of the stocking analogy to the image encourages the reader to look back at the diagram with this new information, overlapping the figurative and the scientific. The stocking imagery is a more readily accessible representation of the futurity being gestured to by the ricorso. However, these two representations of ricorso are dramatically different from each other and trying to mentally overlay the stocking visualisation over the diagram (and vice versa) runs into problems of alignment. The mental image of the stocking, the physically inked image of the diagram, and the text’s description of ricorso are all separate elements and the reader has to navigate the comparative connections between them as they try to conceptualise this idea of the universe turning inside out. Comparison is a dynamic motif in *From the Antipodes* and comparison often functions in the text as a mode of making things visible. In this instance, comparing the stocking imagery and the diagram image has the potential to create a *new* mental image of the two superimposed, once a mental alignment can be made to find a synthesis between them. This connection between comparing and seeing is made by the author when the text describes ‘likened’ as ‘visualised’ when the text says that the reversal process “might be likened (visualized in 3 dimensions) / to the common manoeuvre of a stocking being turned / inside out” (ll. 1277-9). The two operations of comparing and visualising are different, but also intertwined.

Comparison, then, makes things visible and opens up possibilities when dealing with images of futurity like ricorso which possess unknowable or inexpressible potentiality, because *comparison* can bring us closer to a semiotic sense of what is happening through our understanding being strengthened by evident contrast or similarity. *From the Antipodes* is deeply comparative in its intertextuality, drawing from cosmology, mathematics, religions, lauded literary canon, current and historical events and more in its ever-increasing bricolage of sources and if to ‘compare’ is to ‘see’ then perhaps we can begin to understand aspects of the proposed ricorso by how it draws in other textual material and concepts into comparison with ricorso, opening up possibilities of how the ricorso operates, and the potentialities of futurity that it can hold.

The Black Hole Image

The 'black hole' image on page 72, if we can call it that, is another image which we can compare to the ricorso and enfold into our comparative understanding of how *From the Antipodes*'s ricorso works. The black hole image offers up possibilities of scientific and cosmological ways of seeing the ricorso. The image on page 72 is one of the largest images within the text, a globular saturation of black ink on the page, and is untitled. Unlike the ricorso diagram image, the meaning is not as strictly encoded and is left more nebulous which engages the reader in imaginative interpretation because of the absence of a strong interpretive meaning-making link. With this black hole image, the author has not given any straightforward guidance on how to read the image. The image marks a break in the textual representation of the poem, engaging the attention and mind of the reader in the same way that the ricorso diagram arrested attention with its unclear representation. The image is knowable and unknowable, filled with possible meanings, interpretations, and potentiality.

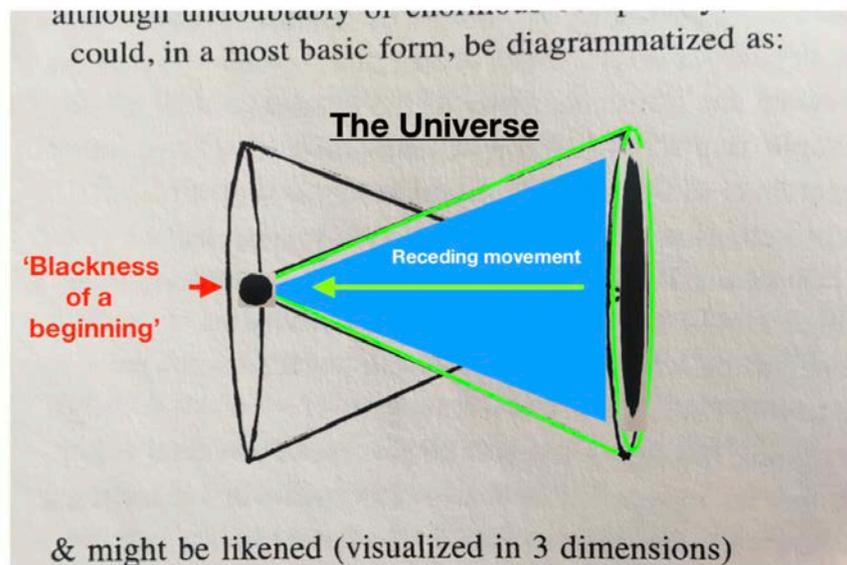


The image is naturally read in relation to its surrounding text and, in particular, David Kārena-Holmes's poem *Myth*, first published in 1998, that is quoted in *From the Antipodes* at the end of this passage, directly before the image:

& also: inside 'the active core of Centaurus A... astronomers believe lurks a massive black hole.'!! (c.f. this writer's epigrammatically brief poem *Myth*, published in Kirsten Forrester's *Dunedin City Life*, (Issue 16, February 3, 1998, p. 8): *I think of a myth - a male god / whose sperm is the stars in the sky / (of an ever-expanding universe!) / and then of another - the female who gathers / one from the many, the many in one, / back to the blackness of a beginning...* (ll. 1614-23)

The lines "the female who gathers / one from many, the many in one, / back to the blackness of / a beginning" instil a sense of movement within the still image. The imagery and movement of gathering back to a beginning echo the ricorso process where "'expanding' movements are all reversed into 'contracting' / movements" (ll.1264-5). The gathering/contracting movement is part of the ricorso where everything is being drawn back to a

point and the text makes a suggestion as to what that is, the “blackness of / a beginning” (ll. 1622-3). The language evokes Te Kore, the Māori cosmological concept of the void from whence everything came and “the primal power of the Cosmos, the Void, or negation, yet containing the potentiality of all things afterwards to come” (Scranton, 35). Te Kore is also “the Maori principle of darkness from which all things emerge or recede towards” (Nepia, 93), and we can see the alignment between the poem’s gesture of gathering “back to the blackness of / a beginning” (ll. 1622-3) and the idea of receding towards the darkness of Te Kore. This is a metonymic intersection with the ideas of ricorso, the universe returning to “its point of origin” (ll. 1249-50) and all things receding towards Te Kore aligning as different terms for the same conceptual movement of gathering/contracting. To pass through Te Kore is to pass through negation and potentiality. Mapped onto the ricorso diagram, we could conceptualise it like this:



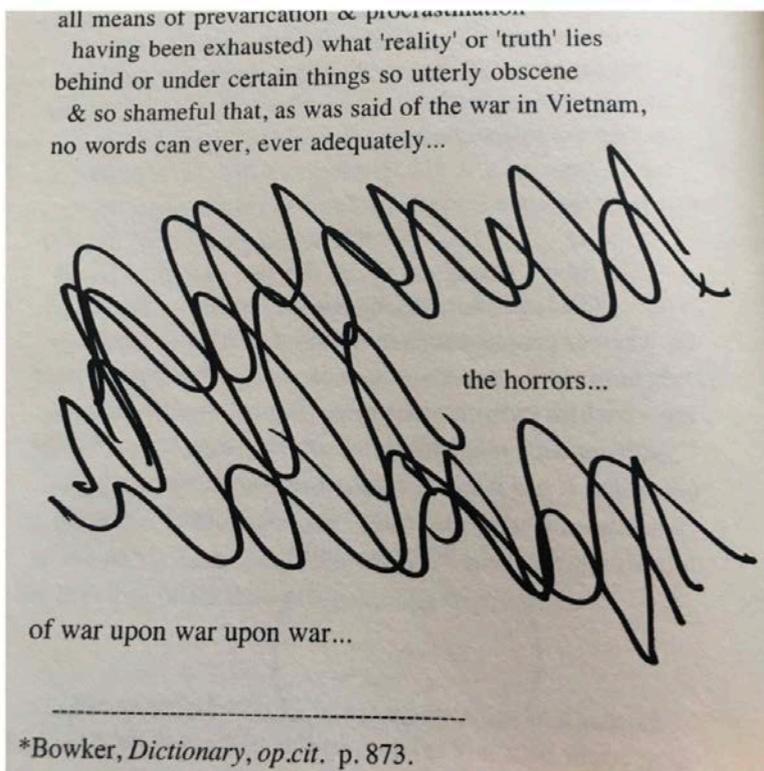
The imagery of gathering into blackness also parallels the imagery of an astronomical black hole drawing light into darkness. The concept of Te Kore encapsulates the dynamic at work in the text’s invited comparison between the astronomical black hole inside Centaurus A and the *Myth* poem. The imagery of a black hole is one of negation and destruction and the female who is gathering back to “the blackness of / a beginning” (ll. 1622-3) is imagery of potential and primal power, just as Te Kore is simultaneously void and cosmic potentiality. A black hole’s gravity drawing in the light and matter around it can be metonymically switched for the female who gathers back to the blackness of a beginning or the contraction of the ricorso bringing everything back to the “point of origin” (l. 1250). All three possibilities unfold either a scientific, cosmological, or figurative perspective of what the ricorso is or could be.

If the ricorso is able to be conceptualised then the next question is what then happens during the ricorso and *From the Antipodes* knowingly or unknowingly starts to perform gestures of the ricorso being enacted. One of these possibly unintentional performances is in the disappearance of a smaller black cloud/ink blot image following the ‘black hole’ on the next line on the next page. The small image disappears between the original hardcover edition in 2002 and the 2003 softcover edition. Instead, the 2003 edition has the line that contained the small blot continuing earlier and so the vanishing of the blot has not even left behind an empty space. This absence from the 2003 edition is interesting to think about in terms of the gathering imagery in the text and the large image’s resemblance to a black hole. Astronomically speaking, a black hole is only perceivable by its effects on the surrounding celestial objects (NASA, “Black Holes” par. 3), and if the large image signifies a black hole then it is only perceivable on the page by its effect on the small ink blot that has potentially ‘disappeared’ into it between editions. Not only has the small image disappeared but the text of the following line has shifted closer to the left, closer to the black hole than it was in the first edition. The text itself, language itself, is being sucked towards the black hole, and gathered towards the “blackness of / a beginning” (ll. 1622-3). This change between editions can be read as the progression of the gathering process, a progression which has incurred in a small but noticeable way. This line of analysis suggests the possibility of future editions having more text missing, and more text disappearing into the blackness.

Language

Aside from the vanished small ink blot, there are several more examples of text or images vanishing between editions which speak to the instability of the text, and also breakdowns or breakages in language as a means of representation. The driving factor behind *From the Antipodes*’s version of ricorso is that literature, and by extension language, has reached “some sort of apogee, or extremity, or outer / limit, beyond which it can’t go” (ll. 1235-6). Therefore, the breakdown in language’s ability to represent is a sign of the imminent ricorso as language has been pushed to a limit it cannot extend beyond. An example of this happens on page 92 where language’s inability to represent horror is conveyed with a chaotic scribble that surrounds broken fragments of text that say “the horrors...” and near the bottom of the page “of war upon war upon war...”. This break from the neat type-text into a hand-drawn scribble is a break into

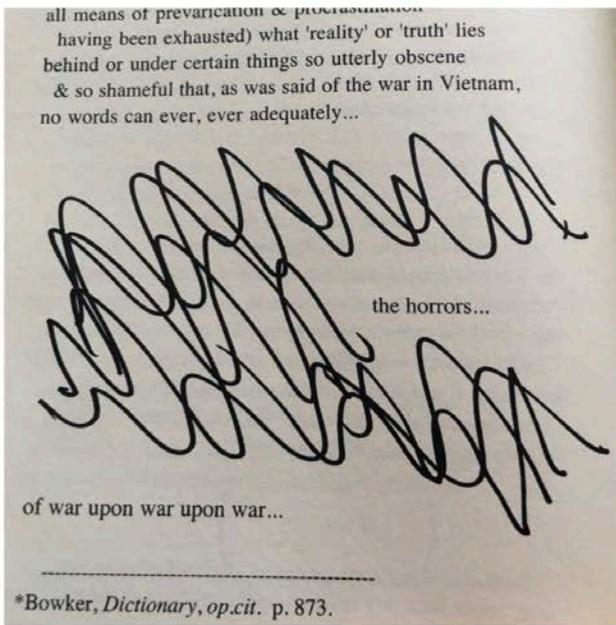
un-linguaged representation, where the inexpressible can only be represented by the incomprehensible:



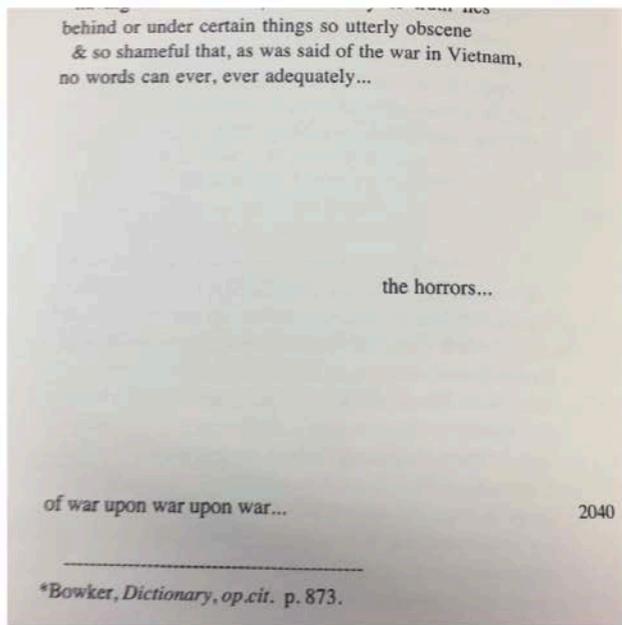
The thickness of the black ink in the scribble connotes strong emotion, significantly more than a 'wispy' scribble might, and the frustration of representation comes through in those thick lines and asymmetrical lines because they connote the author pressing hard against the page and the writing implement drawing chaotically. The phrase "No words can ever, ever adequately... the horrors... of war upon war upon war" (ll. 2040), has a missing word that could be 'represent' or 'show'

or 'portray' and language's inability to represent horror is highlighted by not even being able to get the word 'represent' out onto the page. In the 2003 edition of *From the Antipodes*, the black ink scribble is completely absent and instead features blank space where the scribble was. The change is not mentioned in-text and instead these kinds of disappearances exist in a paratext that is only uncovered with a close comparison of the editions. Curiously enough, all the vanishings of image or language are on pages following the page with the black hole image, putting forward the possibility that this black hole is, in fact, gathering and enfolding parts of the text into itself. However, there are appearances of new text in the 2003 edition which would dispute this theory. Technically, text that disappears between editions is edited out rather than lost, 'lost' has connotations of the text *accidentally* disappearing when any absences are authorial decisions.

Regardless of their authorial intention, the disappearances and appearances between the editions perform possibilities in and between the work in ways worthwhile of consideration



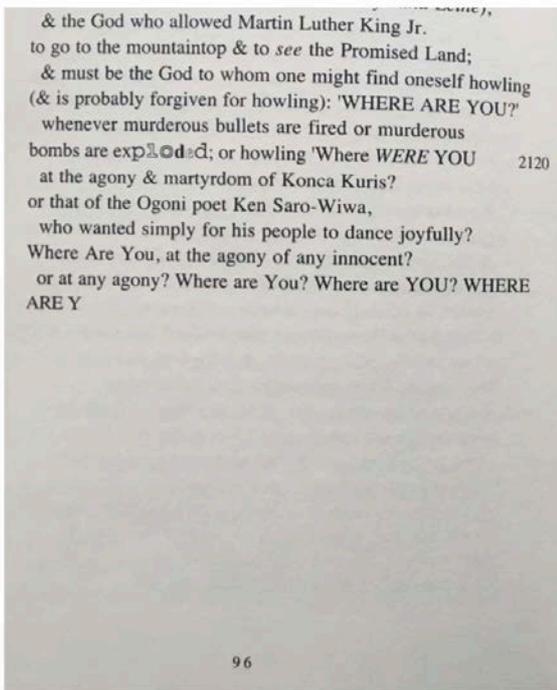
2002 Hardcover Edition



2003 Softcover Edition

Language being pushed to its breaking point in trying to represent the inexpressible continues in this later line of questioning that breaks off into the 'silence' of a blank page without finishing the question:

& the God who allowed Martin Luther King Jr.
to go to the mountaintop & to see the Promised Land;
& must be the God to whom one might find oneself howling (& is probably forgiven for
howling): 'WHERE ARE YOU?' whenever murderous bullets are fired or murderous
bombs are exploded; or howling 'Where WERE YOU
at the agony & martyrdom of Konca Kuris?
or that of the Ogoni poet Ken Saro-Wiwa,
who wanted simply for his people to dance joyfully?
Where Are You, at the agony of any innocent?
or at any agony? Where are You? Where are YOU? WHERE ARE Y
(ll. 2115-26)



The multiplicity of the sorrows and injustices named compound into a growing agony that can be seen on a technical level in the shifts of language. The direct references of concrete details like specific names (Martin Luther King Jr. , Konca Kuris, Ken Saro-Wiwa) ground the agony being expressed in our memetic reality which makes it more arresting. The bolding, the words in capital letters, the font changes in “exploded” (l. 2120), the repetition of the question, and the final break of the unfinished sentences correlate to language becoming unstable as it is unable to represent the horror and depth of emotion trying to be conveyed. The fragmented break into the blank

page is a break that shows the inability of language to fully convey what is being felt. It is noticeable that what several of these instances have in common is that it is pain and horror which are pushing language to this point of breaking, that it is pain that obfuscates semantic representation and has brought language to this breaking point that *something* has to happen, has to occur, has to shift and change.

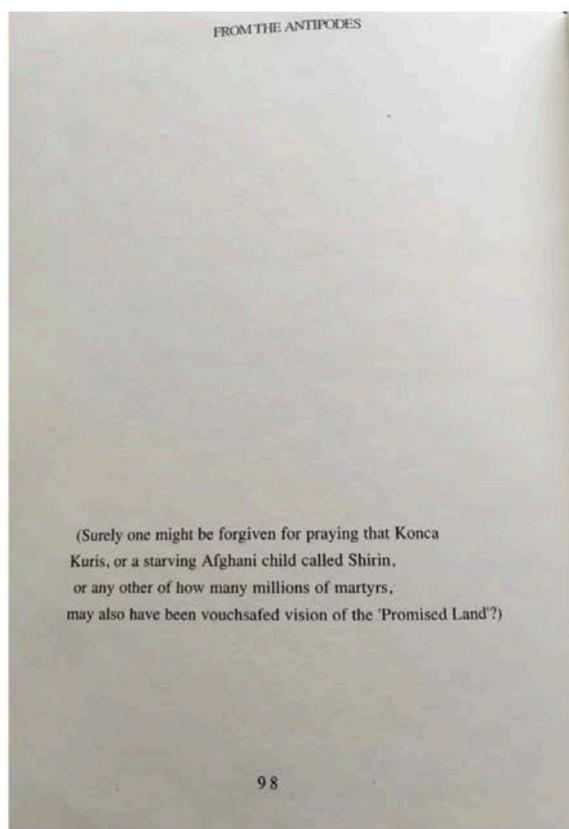
After the broken “WHERE / ARE Y” question (ll .2125-26), the 2003 edition gains language that was not present in the 2002 edition because it is the 2003 edition (and not the the earlier edition) that finishes the question on the next page in a broken off “...YOU?...” at the bottom of the page. The 2002 edition of *From the Antipodes* instead has this ‘whisper’ of text that takes place on page 98, on an otherwise blank page, after the language goes silent for a page:

(Surely one might be forgiven for praying that Konca
 Kuris, or a starving Afghani child called Shirin,
 or any other of how many millions of martyrs,
 may also have been vouchsafed vision of the ‘Promised Land’?)

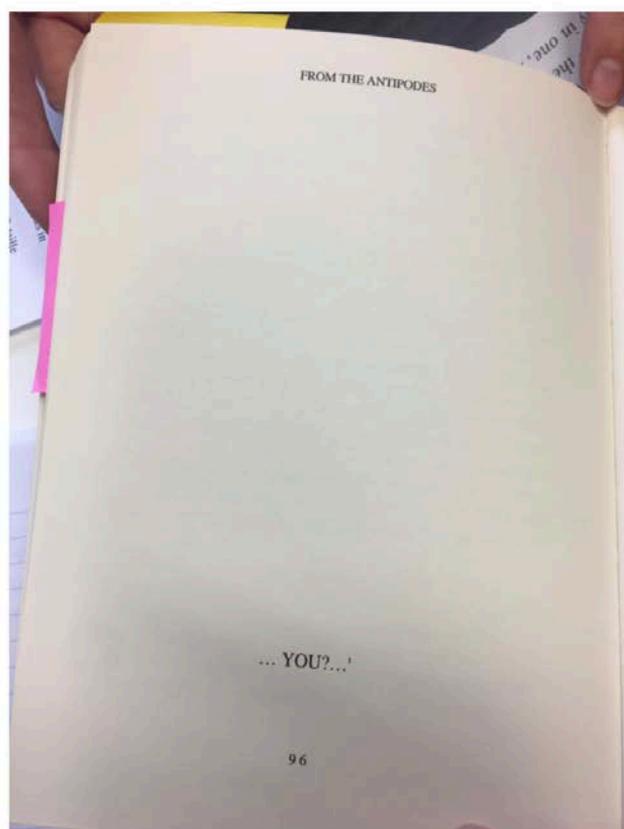
The movement of the text between editions, particularly as it moves from the page into ‘nothingness’, exposes the destabilisation of language that occurs when language fails to represent what is trying to be conveyed. However, this inverted and delayed emergence of the “...YOU?...” in the second edition is an example of language being restored, and this word

‘returning’ suggests the potentiality of lost things being returned in the reversal / ricorso process of the universe if and when it is occurring.

While the breakdown in language is a sign of ricorso, the enfolding of language in the text can



2002 Hardcover Edition



2003 Softcover Edition

be read as a sign of ricorso’s contracting/gathering process being enacted on language. One instance of this happening between editions occurs in the lead up to the broken question “Where / ARE Y” (ll. 2126). Unless otherwise stated all references to *From the Antipodes* are from the 2002 hardcover edition but, for the large majority of the text, both editions align seemingly perfectly in terms of line references, but become slightly more out of alignment over the last quarter of the book. On pages 94 and 95 we get the first major change that significantly impacts the spacing and line numbers. Where the 2003 edition contains the line, “Abommubuwafre the ‘consoler & comforter’ (or any of the gods of goddesses referred to in ll. 572-801)” (2003, ll. 2076-9), the 2002 edition goes on to list more gods and goddesses for an extra 24 lines, the largest portion of text edited out, instead of the bracketed comment (2002, ll. 2070-95). The ‘vanished’ text still exists in relation and in tension with the previous edition, and is simultaneously present intertextually but absent on the physical page. The discrepancy amounts to an extra half a page on pages 94 and 95 and, when the two editions are compared, it has the effect of all those gods being enfolded into “or any of the gods of goddesses referred to in ll.

572-801” (2003, l. 2079) in the more recent edition. When considered, it functions like a performance of the gathering/contracting movement that continues conceptually as *From the Antipodes* introduces the proposition that if it is true “that there *cannot be* ‘different’ gods; there *can only / be* 1 God” (ll. 1477-8), then God must “always be identical” (l. 2098), and the text starts to enfold the concepts of God together. That this one God must be “the God / of Abraham, Jesus, or Muhammad ibn Abd Allah” (ll. 2098-99), “the God who was with William Blake night & day” (l. 2101), and “the God [...] / of Kiwikiwi & his half brother Whareumu” (ll. 2104-7) among others in a list that is simultaneously semantically expanding out to include multitudes of possibilities and conceptually contracting them down to the ‘one’ God. The text then continues to unify them as one God by continually asking where God is (ll. 2115-26), culminating in the broken question “Where are You? Where are YOU? Where ARE Y” (ll. 2125-26), where a plethora of gods and goddesses are now enfolded in within the word ‘you’.

We can see another enfolding of language in the last few pages where the numerical ‘1’ starts to replace instances of the word ‘one’. This occurs not just in a word-for-word trade of ‘one’ for ‘1’ but also parts of words became switched in the cases of ‘anyone’ into ‘any1’, ‘oneness’ to ‘1ness’, and the more drastic ‘wonder’ for ‘1der’. The number abbreviates the letters, creating a numeronym where ‘1’ substitutes for the phonetic sounds, enfolding the language on a textual level. The affect of using ‘1’ draws attention to the denotation of the number one, that of a singular ‘one’. The emphasis on the singular one textually and subtly echoes the ricorso’s single point of origin that is being returned to (l. 1250) and the gathering of the “one from / the many, the many in one” (ll. 1621-2) from the *Myth* poem prefacing the black hole. In this passage, the ‘I’ in the quotes “I AM THAT I AM” (l. 2166) and “I am God & there is none else; I am God” (l. 2169) is bolded and enlarged like the ‘1’ is, causing a visual similarity that links them on the page. A possibility that the similarity suggests is that the ‘I’ from these biblical quotes, that divine personhood, is also being enfolded down to the singular point that the ‘1’ is. There is no ‘I’ that directly speaks for the author or the reader, but the reader can potentially locate themselves as one of the ‘ones’ or ‘anyones’ in the phrases “then 1 should hardly 1der” (l. 2137) and the repeated “no more should any1 1der” (l. 2163). By the substitution of ‘1’, we are being enfolded down towards that singular point just as the language and the divine are, blurring distinctions between things as the ricorso draws everything together.

Ricorso's Return-Around

This essay has gone over several ways that the text and images of *From the Antipodes* enact elements of the ricorso through concepts of enfolding/contraction/gathering and we are inevitably led to the question of what happens next? What happens when language has reached its limit, collapsed back in on itself, and come through to the other side? At the beginning of *From the Antipodes* “The world is about / to turn inside out” is offered as an imminent future and as the end of the text approaches it starts to fulfil that promise. The language shifts and textual content starts to open up new potentialities for language:

[...] the possible relationship between the *Qedushah*
&thereverberatinghundredletterthunderclap- thunderouslyannouncingthericorsoreturn-
aroundtoabeginagain (& whether such an event could be occurring at the present time, or
is likely
to occur in the foreseeable future &, if so,
whether, as part of such a process, all current readers
of languages written from left to right should be making attempts at learning how to read
cibarA & werbeH (leaving the larger question of those languages written ver-
tic-
al-
ly
for later- but, yes, speculating briefly
on whether people whose language is written in a bous- - hguolp rof desu si xo na sa .e.i)
rennam nodehport
ing - back and forth”
(ll. 2010-23)

This passage links together Qedushah, “the name given to prayers describing the sanctification of God by the angels in heaven and its imitation on earth” (Berlin and Grossman, “Qedushah”), and the upcoming ricorso in the run-together phrase which reads “the reverberating hundred letter thunderclap- thunderously announcing the ricorso return-around to a begin again” (ll. 2011-2). The compound word ‘return-around’ used here plays on ‘turnaround’ and suggests that the world turning inside out is also a return to an earlier paradigm. With this paradigm shift in mind, the text considers languages that read from right to left as part of this new upcoming state as well as boustrophedon language, two manners of writing that cover both already existing (right to left such as Arabic and Hebrew) and new possibilities (boustrophedon/backwards writing) for the new age. This considered ‘return-around’ is a movement back to a paradigm where English is not the monolith it currently is in the world. A new or an earlier-and-now-returned-to paradigm is one where Te Reo and non-Western languages could be advantageous in

this new world. Inversions are seen in this passage in the “reversal of the order of words” with the boustrophedon text, and also in cultural inversions of “of position, order, sequence, or relation” (OED, “Inversion”) when languages other than English are imagined to be positioned more advantageously in this opening space of futurity and potentiality. These proposed inversions of language, occurring on both textual and cultural levels, embody possibilities of what the future could hold if it was upended by the potentiality that ricorso possesses. It presents a new language paradigm for a new age that could invert the hold that English has on the world and embrace other languages as well as new possibilities for language itself. It affirms that ricorso is a process of rich possibility and suggests that embracing the inadequacies of language can lead to opening up new potentialities of how language can operate in a new paradigm.

From the Antipodes builds the ricorso by layering concepts together; the stocking being turned inside out, Te Kore, the black hole, and the limits and enfolding of language. The ending of *From the Antipodes* is ultimately one of hope for the new millennium and the possibilities that it could bring. Even nineteen years past the new millennium, *From the Antipodes*’s hope for new beginnings and how it exercises our ability to imagine new possibilities in the wake of pain and uncertainty remains timely and valuable. The poem takes up the challenge of representing the ‘turn’ of the promise “The world is about / to turn inside out” and its images and text are used to represent possibilities of the moment and movement of falling through the ricorso, providing a glimpse into the rich potentialities of the future and then leaving an opening for what might come.

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