Creativity and the Fully Developed Bard

1. The Multi-Decade Research Project and Its Implications for Writing & Poetry

A multi-decade research project can be a wondrous structure to strengthen your art. It can kiss your work. Help you dare. It can be part of history in bundles of projects year after year.

After all, a career lasts 60 or 70 years and a multi-decade research system of proper magnitude and design can assist in novels, clarity, articles, inventions, economic self-sufficiency, letters, leaflets, tracts, and manifestos, legacy, poetry, history, fun, plays & scripts, ease of creativity.

Part of the research system is the way it LOOKS, FEELS, is laid out. Its purpose is to rhyme with your life.

Creating a Multi-Decade System and Using it go together. You can’t wait to create. One way is immediately to take on a writing project that requires mammoth research. It prepares you for the 60 years. Charles Olson calls it a Saturation Job.

In his A Bibliography on America he describes the S.J.: “Best thing to do is to dig one thing or place or man or woman until you yourself know more about than is possible to any other man. It doesn’t matter whether it’s Barbed Wire or Pemmican or Paterson or Iowa. But exhaust it. Saturate it. Beat it. And then you KNOW everything else very fast: one saturation job (it might take 14 years). And you’re in, forever.”

You’re ready to work the chrono-tracks.

2. Chrono-Tracking

Adorning and packing the Time Track with our researches
defines our stories.
Time Tracking is one of the most
difficult art forms.
It may be the ultimate poetic form
in the service of whose discipline
all your skills are tested.

Epic
is born
with beauty-gnarls
in the Time Track.

The multi-decade project
and Time Tracking
are twined upon the same Montblanc.

Your story is told in the Time Track
as well as the story you want to tell
by adorning and packing the Time Track
It requires personal integrity,
relentless and lonely work,
planning as complex as your mind allows,
yet laziness, imprecision, lack of zeal
shyness, fear, hesitation
and lack of a 20-year plan
off leave the Time Track desolate.

Adorning the Time Track
is the substance of the Thing itself,
for history winds up being
the thing it describes:

“History is the new localism, a polis to replace
the one which was lost in various stages all over
the world from 490 B.C. on. . . .”
(Charles Olson, “The View,” from
The Special View of History.)

and by your combined histories
we are that.

3. Composition by Field

“How sweet I roamed from field to field
and tasted all the summer’s pride”
—William Blake

You set up a creativity zone
in a Field of two or more dimensions
then fill within that zone
your poetry.

Composition by Field
is a way to use a keyboard
as a scribe’s palette

To have ideas in mind
and then, as a flow
of positing
to inscribe the FIELD

One of the best metaphors
still, is Olson’s
“high energy-construct”
from Projective Verse:

“We now enter. . . . the large area of the whole poem
into the FIELD. . . . where all the syllables and all the
lines must be managed in their relations to each
other.”

Can it be easy?
You bet it can.
But it can be extremely difficult.

Verse Field
Breath by breath, syllable by syllable, 
line by line 
in finely constructed or woven layers 
of the visual gestalt 
in the metaphor of the 
High Energy-Construct, 
where “ONE PERCEPTION MUST IMMEDIATELY 
AND DIRECTLY LEAD TO A FURTHER 
PERCEPTION” 
(Olson, quoting Edward Dahlberg) 

comes the Verse Field. 
The eye scans the shape of the Field 
and reads a wider area than 
just the line before it: 

“(Olson) had the term Field Composition which I’d 
seen before and thought about in relation to paintings 
because the Gestaltists had advanced the idea of the 
Field Composition of paintings—that intention does not 
move pointedly around a painting—that the eye actu-
ally rediscovers the painting with different paths—and 
you look at a painting somehow entire and look deep 
into it—and then the great question came up right 
away for the Gestaltists: don’t we read the same way, 
scan the entire area we’re reading, and then read 
into it, so that we’re already in an advanced state of 
recogniition without much time passing at all as we dis-
cover it, but the discovery comes from a Field Scan of 
the whole area.”

(Robert Duncan 
Talking about Charles Olson’s Poetics 
2-17-82 at New College, S.F.)

Composition by Field 
can also take the form of 
shamanic self-rev-up— 

it’s a way of charging the mind, 
like a capacitor 

which then 
when the energy is fully formed 
discharges the poesy 
into the Field.

4. 
The Theory and Practice 
of the Data Cluster 

The mystery is to 
Transform 

with paths through 
the arrays of data-clusters.

It’s in the creating and sequencing of data-clusters 
that great writing 
based on research 
is born.

A key point is not to get frozen 
too soon into a version 
The way you sequence your data
on different days
different choices
& different moods
means different versions.

Try cutting out FACT STRIPS

1
2
3
4
5
6

Put a line or two on a strip
Make compilations of them,
all the while polishing individual strips,
rearranging the array of FACT STRIPS,
beginning to shape the sequence
beginning to hear the sequence
beginning to see a shape of lines

Maybe it’ll take 20 or 30 different orderings
of a FACT STRIP plexus
till a sudden clarification,
yes, that’s it! occurs
—this is the birth of the Data-Cluster

You might lay out a sequence of Fact Strips
across a wall or on the floor, or you can pick up a
bunch of drafting boards at garage sales
and be able to carry your strips
out into the woods.

Clusters form, pulse and throb
with meters and melos—
and sometimes apothegms and lyrics
subtend from the cluster

and all of it, in a data-retentive era, made possible
by th’ Negative Capability
that Olson discovered for us in a letter of John Rods.

IT WAS IN A DECEMBER 1817 LETTER
TO GEORGE AND TOM KEATS:

“Browne & Dike walked with me & back from the
Christmas pantomime. I had not a dispute but a disqui-
sition with Dikie, on various subjects: several things
detailed in my mind & at once it struck me, what
quality went to form a Man of Achievement especially
in Literature & which Shakespeare possessed so enorm-
ously—I mean Negative Capability, that is when man
is capable of being in uncertainties, Mysteries, doubts,
without any irritable reaching after fact & reason—
Coleridge, for instance, would let go by a fine isolated
versimilitude caught from the Penetralium of Mystery,
from being incapable of remaining content with half
knowledge, . . . .”

The bard in a fact-blizzarded and distraction-glutted era
sits, stands, lies or dreams in his/her
Creativity Zone

and says no to a million
fine isolated versimilitudes

till yes, yes, and yes
the mosaic of yeses
begins to posit in the Creativity Zone.

The data-mosaic—little bits, misunderstood for months,
and maybe in the tentative discard pile,
may prove important
in those illuminations that occur
day after day
in your writing periods.
5. **TUNING THE DATA**

One way to

shake out

a sequence of charged lines

is to read through the sequence of FACT UNITS

maybe read through it for hours

over and over

and then SING INTO IT

(like Yeats sitting in a chair after dinner

beating time on the arm, humming a tune

and polishing verses)

SING INTO IT

so that

logopoedia makes love with

melopoedia*

and this "tunng"

of the data-clusters

brings the best you have to the Field.

6. **SHAPED CREATIVITY ZONES**

The shapes, the surfaces, colors

the relation of angles & views,

the lighting, the sounds

of your creativity zones help

shape your poetry

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*See note on melopoedia, phonopoedia, logopoedia, tromopoedia, mythopoedia and
noopoedia with the bibliography.

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That is, the place where you create

whether a knoll in a wetland,

a river bank, cliff cave

a room with a desk

has a configuration

that acts upon your work.

One way

is to experiment

with Shaped Creativity Zones

—move things

around or construct new shapes—

break the overreliance

on right angles

in your shelves & furniture

for instance.

It may acquire some subtlety

maybe you

need to adjust

the shapes of your Zone

for different types

of writing.

Or perhaps

to use the concept of scrims

to change the patterns of background color.

Some need

the loot of a magpie—

items & totems

shells, posters

stacks of collectibles

in their Zone.

Others like a Zen Zone

a cleared-out area

which to some seems stark
but to others
a highly charged place
as if it were
patterns of raked sand
around boulders
& a laptop.

The look & feel
& the way you array
your information systems
in your Creativity Zone
has meaning
for your work.

Different arrays
have different
impacts on the sequencing of data,
and on the ways you roam through
your files and researches
as well as the ways
you lay out data-clusters.

The goal is clarity
and to find those unforeseen
illuminations and connections
such as to help give birth
to your best work.

7. TUNING THE CREATIVITY ZONE

No bard is fully realized
without a knowledge of meter

It’s a simple as that—
You can groan, “Ah, Sanders, desist! desist!”
but it’s true.

You have to SING into your clusters
where the vowels carry the melody
and the consonants,
those click-tracks of infinity,
are the percussion.

All poetry can be parsed
into patterns of classic meter—
and bards DO hold syllables quantitatively
as they read or chant.

Tones rise as they read,
tones change as they end a line—
sometimes it’s subtle.

So, a bard might, as a start,
internalize 10 or 11 melodic patterns,
and you might as well memorize some of the
main classical meters:

- - the iamb
- - the trochee
- - the dactyl
- - the anapest
- - the spondee
- - the cletic
- - the bacchic
- - - the ionic a majore
- - - the ionic a minore
- - - choriamb
- - - epitrete
- - - the 4th paean
- - - the dochmius

Plus more complicated ones, such as
the Greater Asclepiadean (4 choriambas):
and a number of others, which you can pick up from the Oxford Companion to Classical Literature.

Then make them a part of you.

They say you’ve learned a language when you begin to dream in it.

The idea is to sing into your clusters and understand your own self-grown meters your own sounds and patterns

the way Sappho created her own famous mode (the Mixolydian they called it)

and her own meters:

ϕαίνεται μαί κήνος ἵσσος θεοίσιν

Phainetai moi kaynos isos theoisin

ἐμμεν ὑσπερ ὀττις ἐνάντιος τοι

Emmen onare otis enantios toi

ἐξάνει καὶ πλάσιον ἰδίῳ φωνεῖ-

Exanei kai plasion idiou phonai-

idzanay kai plasion aduponay-

sas hupakouay

her quatrains ending in an “Adonic”

And other beautiful self-derived metricals such as her two-line fragment:

Glukaya mater ou toi dunamai krekanay ton iston

Γλύκη μήτερ σὺ τοι δύναμις κρεκήν τὸν Ίστον

LEAVES OF GRASS
Book XIX Sea-Drift

Or some lines from THE WASTELAND—

"Trams and dusty trees.

pathoh damaysa paidos Bradinoh di Aphroditan

 póθω σύμμελει πάειδ Bradinw ói 'Aphrodítan

each line matching the other in very creative pulses—beginning with lambs followed by an antispast and each line ending with 2 lambs and an amphibrach

Yes!

Or Whitman, that wild bard of beautiful meter!

(dactyl)

(choriamb) (1st line, twin adonics)

Out of the cradle endlessly rocking (paean)

Out of the mocking-bird’s throat, the musical shuttle

Out of the Ninth-month midnight,

Over the sterile sands and the fields beyond, where the child

leaving his bed wander’d alone, bareheaded, bare foot,

Down from the shower’d halo

(choriamb)

LEAVES OF GRASS
Book XIX Sea-Drift

Or some lines from THE WASTELAND—

"Trams and dusty trees.
Highbury bore me. Richmond and Kew
Undid me. By Richmond I raised my knees
Supine on the floor of a narrow canoe.

Or fit it to your own patterns
of throbs and pulses

What's needed in modern poetics
is a renaissance
of the ancient idea
of different meters and patterns
indicating specific
moods, levels of energy, and emotions
such as the doichium
(a bacchic and an iambic)

which was used in ancient plays
for moments of great excitement.

You can make up your own pulses
Think of a pattern,
say, "pulse it"
then "pulse it"
think of words

or make the creation of words
& the creation of pulses
the same act

Look at your poems of the past few years
and analyze their pulses.

The choriamb awaits its Rimbaud
to bring to it a perfect
set of lines

whose realm is
tape, film, font, collage, and the
hieroglyphization of verse.

There might be as many as
a thousand muses now
each denoting a type of creativity
or muse skill.

All of us partake in all the skills
of all the muses
in varying degrees,

& part of a bard's journey
is to learn the levels of muse skills
the bard owns
by fate & endeavor.

For each of us is subsumed
beneath the
Perfect Bard of Infinity—

The lyric compression of Sappho
The inventiveness of Archilochus or Shakespeare
The sense of colors & word of Blake
The orchestration of Beethoven
The performance presence of
Nijinsky or Isadora Duncan
The singing of Orpheus
The ability of visual array
and form of line
of Michelangelo
The theoretic reachings of an Einstein
The undauntedness of an Emma Goldman.

All of us are subsumed beneath the perfect bard
as we search for our muse skills—

The muse of line and line breaks
The muse of melody and sequence of vowels
The muse of story telling and plot
(tell a good story and the whole world will listen)
The muse of rhyme and alliteration
The muse of pulses and meters
The muse of the beauteous data-cluster
The muse of Visual Array
The muse of humor
The muse of exquisite nature image
The muse of allegory
The muse of mythopoeia—at tracing the numinal
The muse of condensation and pithiness
The muse of Brilliant Associative Flashes
The muse of Tromos (Τρόμος) and Body Tones (Sappho’s Tromos, or trembling)
(“If you don’t have your body as a factor of creation you don’t have a soul”
Charles Olson)
The muse of the Performance Zone
The muse of Compostition by Field
The muse of the long line
(Homer, Ginsberg)
The muse of narrow-lined precision
The muse of Brilliant Metaphor
The muse of Etiology and Causes
The muse of Sandwiches of Striking Disparate Images
The muse of the brilliant foreground (Odyssey)
The muse of the brilliant background
The muse of Dictation from the Sky (Rilke, Eliot)
The muse of sudden clarifications
The muse of satire
The muse of the Visual Image (Retentia)
The muse of the dithyramb
The muse of ire and indignation
The muse of personality and characters (the late Hardy)
The muse of Emotive Typography
The muse of the Multi-Century Maxim
(Ginsberg, Olson, Heracillus)
The muse of Compassion & Sympathy/Empathy
The muse of Verse Containing History
The muse of First Thought/Best Thought
The muse of Reworking and Perfecting
(Dylan Thomas’ 117 versions of “Fern Hill”)
and many others

Your muse-mix shifts through your life
Different times of day, too, are better for various muse-skills.

You have to study your muse-mix.
It changes as you live.

One of the greatest modern examples of an artist adjusting the mix of his muses was Henri Matisse
who in the last creative months of his life in 1952 and 1953, 81 years old,
not able any longer to paint and sculpt, confined to a wheel chair,
racked with anxiety and timor mortis at night sketching faces on the ceiling above his sick bed with a long stick with crayon attached—
but nevertheless was able to adjust his muses even in a wheel chair to produce some of the finest art of the century those wall-sized works of painted paper cut-outs
such as Apollo, Women and Monkeys, Memory of Oceania, Large Decoration with Mask, and smaller gouache découpées such as the Blue Nude series.

9. MULTI-DECADE INFORMATION SYSTEMS

The goal of a multi-decade information system is ease of use (any item should be retrievable within 30 seconds)
It should facilitate Creativity
It should flirt with you
and invite you to touch it
It should be easy to augment and reorganize
It should be easy
for parts of it to become mobile
and go on the road
You should be able to hide things within it

IT SHOULD BE THERE IN YOUR LIFE
so that
in your best creative moments
you can spill it
through it
for materials
useful to your writing.

What’s in it? All the obvious things—books, magazines, collections of photocopies, cross referenced collections of notes (all dated and paginated) and interviews, and alphabetized, chronological and subject-by-subject files; oodles of dictionaries and source books, recorders, typewriters, art supplies, drafting boards, wall charts, ten foot plasma screens on the ceiling (in a few years), light tables, magnifiers, microscopes, binoculars, maybe drums, lyres, throat trumpets and music devices, computers, electronic storage facilities such as CD-ROMs and WORMS maybe, or Bernoulli boxes, film, tape, photo archives, chronologies, optical scanners, question lists by the thousand, ideas and files for research on articles, stories, poems, manifestoes, novels, inventions, songs, paintings, glyphs, new fonts, myths, religions, science ideas, et alia multa,

and all configured into a Shaped Creativity Zone to empower your pen.

Data in the electromagnetic era is galactic—
For example, there are, as of ’92, 600 separate data bases in the New York State Library,

& even though there are no homes for the homeless, there’s data base on homelessness.

The glut makes Negative Capability just that much more important,

and what could be called “Datage,” the sometimes-regretted-later throwing away of unnecessary files in the service of sanity and the Zen Zone.

And so you’ll be lining it in your creativity zone with ubergluts of resources—what Thomas Carlyle dubbed the “Dryads of dusts”
yet out of the Dryasdusts
grow
the Time Tracks
of the 20-decade bard.

Exhaustive Q-Lists (question lists)
are important to the
Multi-Decade Information System
They give you hierarchies of pursuit
in the mapping of WHAT YOU HAVE
WHAT YOU ARE
WHAT YOU NEED

And of course, Blake tells us to practice practice practice
bearing in mind the jazz adage
"you practice the way you play."

You might practice writing
your interview notes
into spontaneous verse-grids.

Even as you interview someone
over the phone, or hear something
brilliant backstage at the reading, you can
break it up into lines
and breath units.

10.
THE FIELD OF VISION

The eye is in the ascendancy
i.e., the ability of humans
to use the eye
is rising.

"Children brought up on TV (that is, those born after
1945) have been shown to differ from people who

were brought up prior to TV (born before 1945).
Thornlike in "renorming" the Stanford-Binet "tests"
found the mean I.Q. scores for today's 'normal' five-
year-old to be 25 percent or more higher than the
scores for children of 30 or more years ago. . . .
Garfield discovered that the behavioral attributes re-
sponsible for I.Q. score differences were primarily two:
superior competence in 'reading'
visual sequence (process, chronology or picture se-
quences) and superior competence in the perception
of small differences in visual gestalt."

—John Debes
"Visuocultural Influences in Lateralization"

Evolution and Lateralization of the Brain
N.Y. Academy of Sciences, 1977

We know that this century
bards have brought new glory
to the visual

Snyder, Pound, Olson, Wakoski,
Kyger, Duncan, Jacob, Blackburn,
Williams, Apollinaire, just
to mention a few, have shown us
that an important part of phanopoeia
is the visual array on the page
the shape of the poem
& the visual path of the eye
in the Field

The eye is on the rise
and the Muse of Phanopoeia, the Calligramme and Hieroglyph
strengthen our poems
in the data-retentive era.
11.
EMOTIVE TYPOGRAPHY

The double columns
of the Gutenberg Bible
set the standards
for the visual array
for centuries

Printing after Gutenberg
tended to be rectilinear
It fit the needs of
print technology
the eyes and brains of readers
okayed it.
Poetry was boxed
for centuries
(poetry is often very conservative)
but in this century
because of advances
throughout the world
poetry has been freed
as never before.

Phanopoeia, the visual aspect of verse,
shares in this freedom.

Phanopoeia is not only
"Throwing the object
(fixed or moving)
onto the visual imagination"

that Lb. described
but it's also denoted too
by the way it looks on the page.

Shaped poesy zones
as sleek as a bent wire
of Giacometti
grace our era from a number of bards.

William Carlos Williams, in his beautiful tercets:

Of asphodel, that greeny flower,
like a buttercup
upon its branching stem
save that it's green and wooden—
I come, my sweet,
to sing to you.

(from "Asphodel, That Greeny Flower")
designed an exquisite emotive Field.

As early as 1914, Apollinaire's Calligrammes such as the famous rain
poem

II Pleut

pointed a direction that
only later technology could follow.

Charles Olson in some of Maximus
gleamed with phanopoeia.
His nautilus-like poem
about his father
had been prefigured
by Apollinaire’s “Visee”

Colors—which added such glory to Blake,
will be more and more available to the bard.

The consciousness can recognize around
1488 colors and shades of color, according
to the Munsell Book of Colour.

“Colors win you more and more.
A certain blue enters your soul. A certain red
has an effect on your blood pressure.
A certain color tones you up. It’s the
concentration of timbres. A new era is opening.”
Henri Matisse

Assuming that environmentally benign
colored inks can be developed,
full color poetry
with the 1488 hues and shades
will be available to the bard.

We may see a hieroglyphization of verse
The Egyptians believed their glyphs were actually alive.
Now life can be resembled. Glyphs may pulse, breathe,
can seem to move, twirl, blink, elide, change color,
erase, erode, and mutate.

Faces, flowers and parts of the anatomy
no doubt will belong to
the bard’s hieroglyphic fonts,
and whole sentences or poems
could be written now and then
in a language of silence!

Prepositions, for instance, could be replaced,
at the bard’s choice, by silent hiero-symbols.

And we might as well think about
hieroglyphic memory gardens and virtual reality Sonnet Fields
as well as alternate paths of narrative
through 4-dimensional poems
Or we may see “mood typesetting”
of the Verse Field

as when certain music
sets certain moods in films.
Serifs are mental hooks
They help hook words into memory
Why not subtly colored and shaped serifs
to convey moods and emotions?
Each bard with her own brand of serifs and colors
as a painter who has a special brush stroke,
color palette or “look”

I call it Emotive Typography
a means by which the bard can indicate
changes of mood, emotion, pace, subject
by way of the changes in serifs and fonts
by way of certain cunning adornments to the type
by way of the use of color
by use of repetitive visual symbols—the
hieroglyphization of the lines.

12.
THE EGYPTIAN “SESH”

The Egyptian word “sesh”
the noun for writing or book
and the verb, to write or to paint
shows some of an ancient scribe’s apparatus:
a roll of papyrus

13.
PLANNING AND MAPPING

Just as countries
need long term planning
so do we—
a multi-decade plan for
books, poesy, songs, articles,
operas, plays, manifestoes, inventions,
short stories, areas of research

a water jar, with which the writer
could carry them in hand or over the shoulder

You need to create your own “sesh”
or writer’s tools
and keep them at hand around the clock—
for there are no weekends for poets.

There’s an in-the-field sesh
and an at-home sesh
but you should always have paper and pen
or pencil, knife, scissors, glue, tape,
magnifier, binoculars,
and maybe sometimes a pH tester,
sample bag, camera, tape recorder,
laptop, camcorder, geiger counter,
nature guide, water colors,

the point is, figure out your own,
and always have it at hand.
It will help you find your story
Know your dreams Find your tools

"The tools you use will shape your dreams
and the dreams you dream will shape your tools
And the tools you dream will shape your soul for
the Dream of the World"
(from song, "The Dream of the World," Cassandra)

One of Bob Kaufman’s books was titled
Does the Secret Mind Whisper?

It does, and you can urge
your mind to
assignments
that may take it
10 years to fulfill.

Sometimes it comes in a flow
Sometimes in fragments
Sometimes
you have to assign it
to your mind
for later "sudden" solution

George Oppen called it “Noopeoia”
or “revelation”
sudden clarifications

as when Rilke received verse
as if it were dictation from the sky.

In your shaped creativity zones
you’ll be working
with the secret mind

on many
different projects

some of them
only to be actually written
say 5-10-15 years
in the future

and with proper mapping & planning
you can suffuse it with all you have
of logo/phano/melo/tromo/noo/mythopoiea

logopoieia
phanopoieia melopoieia
tromopoieia mythopoieia
noopoieia

the wreath
of poesy

BIBLIOGRAPHY AND NOTES

PHANOPOEIA, MELOPOEIA, LOGOPOEIA,
TROMOPOEIA, NOOPOEIA, AND
MYTHOPOEIA.

Pound, in his ABC of Reading wrote, “You still charge
words with meaning mainly in three ways, called
phanopoieia, melopoieia, logopoieia.”

I.
(Phanopoieia)

"Throwing the object (fixed or moving)
on to the visual imagination.”
II.
(Melopoëia)

“Inducing emotional correlations by the sound 
and rhythms of the speech.”

III.
(Logopoëia)

“Inducing both of the effects by 
stimulating the associations 
(intellectual emotional) 
that have remained in the 
receiver’s consciousness 
in relation to the actual 
word or word groups employed.”

To these I have added Tromopoëia, Mythopoëia and, from George Oppen as suggested by Chuck Pirtle, Noopoëia.

Tromos means trembling in Sappho, and Tromopoëia means the excitation in the reader, in the auditor and in the performer throughout the body, from poetry. Tromopoëia therefore is the cluster of muse skills that guides performance, and also the mind as it performs reading the poem.

NOOPOEIA  I George Oppen made a note in his daybook: “Pound’s Melopoëia, etc—Amazing to have forgotten Noopoëia—revelation. Amazing to have forgotten lucence, translucence. . . .” Noopoëia covers sudden clarifications, insight and revelations on a localized, poem-by-poem basis (as opposed to mythopoëia—the biggest scale) as “The Secret Mind Whispers.”

MYTHOPOEIA:  I the universal strands that speak to the numinal and absolute—mythopoëia also covers explanations the mind reads out after long study and reflection—those sudden clarifications illuminate connections on the grandest scale.

BOOKS AND ESSAYS
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Physiology of the Eye Irving Fait, Butterworth, 1978
Theory and Practice of Typographic Design Eric Bain, Hastings House, 1970
Typography: Design and Practice John Lewis, Barrie & Jenkins, ‘77
The Big Jewish Book put together by Jerome Rothenberg.
Good for examples of shaped verse.
“The Sappho on East Seventh” from Thirsting for Peace in a Raging Century Coffee House Press (for poetics section on Retentia, muse of the Retained Image.)
Investigative Poetry City Lights Books, out of print, but you can always photocopy from a friend. Look for new, expanded edition.
The ABC of Reading by Ezra Pound, New Directions (for Phanopoëia, Melopoëia and Logopoëia.)