

Edward Sanders.
this formal tract
on multi-decade projects of the soul

CREATIVITY AND THE FULLY DEVELOPED BARD

- for
Paul
Nelson
4-10-10

w/ salutes

I.

THE MULTI-DECADE RESEARCH PROJECT AND ITS IMPLICATIONS FOR WRITING & POETRY

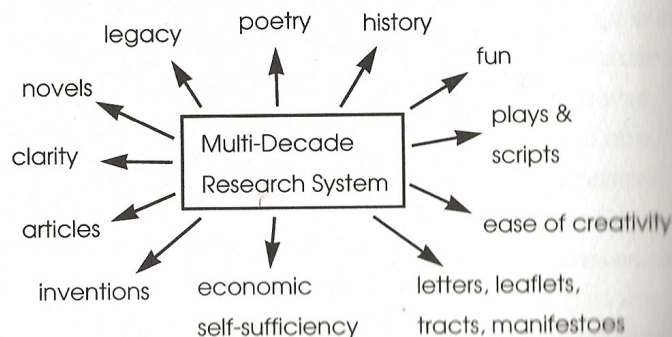
A multi-decade research project
can be a wondrous structure
to strengthen your art

It can kiss your work
Help you dare

be part of the history
of your region.

After all, a career lasts 60 or 70 years
and a multi-decade research system
of proper magnitude and design
can assist

in bundles
of projects
year after year.



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 abt that 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 U 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.

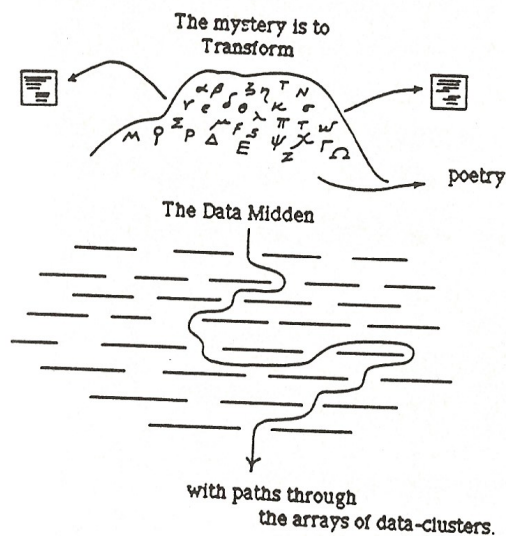
The eye scans the shape of the Field
and reads a wider area than
just the line before it:

"(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
recognition 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 poetry
into the Field.

4. THE THEORY AND PRACTICE OF THE DATA CLUSTER

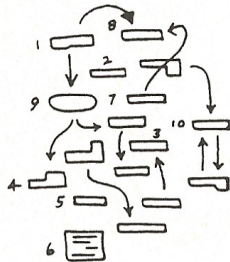


It's in the creating and sequencing of data-clusters
that great writing
based on research
is born.

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



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 & Dilke walked with me & back from the
Christmas pantomime. I had not a dispute but a disqui-
sition with Dilke, on various subjects: several things
dovetailed in my mind & at once it struck me, what
quality went to form a Man of Achievement especially
in Literature & which Shakespeare possessed so enor-
mously—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
verisimilitude caught from the Penetrallium of Mystery,
from being incapable of remaining content with half
knowledge. . . ."

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

and says no to a million

 fine isolated verisimilitudes
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
logopoeia makes love with
melopoeia*
and this "tuning"
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

o o o

*See note on melopoeia, phanopoeia, logopoeia, tromopoeia, mythopoeia and noopoeia with the bibliography.

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 metrical patterns,
and you might as well memorize some of the
main classical meters:

u —	the iamb
— u	the trochee
— u u	the dactyl
u u —	the anapest
— —	the spondee
— u —	the cretic
u — —	the bacchic
— — u u	the ionic a majore
u u — —	the ionic a minore
— u u —	choriamb
— u — —	epitrite
u u u —	the 4th paeon
u — — u —	the dochmius

Plus more complicated ones, such as
the Greater Asclepiadean (4 choriamb):

— u | — u u — | — u u — | — u u — | u —

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 μοι κῆνος ἴσος θεοῖσιν
— υ | — — | — υ υ | — υ | — υ

Phainetai moi kaynos isos theoisin

ἔμμεν ὤνηρ ὅττις ἐνάντιός τοι
— υ — — — υ υ — υ | — —

emmen onare ottis enantios toi

ἰζάνει καὶ πλάσιον ἄδου φωνεῖ—
— υ | — — | — υ υ | — υ | — —

idzanay kai plasion aduphonay-

— υ υ υ | — —
σας ὑπακούει

sas hupakouay

her quatrains ending
in an "Adonic"

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

υ — υ — | υ — — υ | υ — υ — | υ — υ

Glukaya mater ou toi dunamai krekayne ton iston

Γλύκηκα μάτερ οὐ τοι δύναμαι κρεκην τὸν ἴσταν
υ — υ — | υ — — υ | υ — υ — | υ — υ

pothoh damaysa paidos Bradinoh di Aphroditan

πόθῳ δάμεισα παῖδος Βραδίνῳ δι' Ἀφροδίταν

each line matching the other in very creative pulses—

beginning with iambs followed by an antispast υ — — υ

and each line ending with 2 iambs and an amphibrach

υ — υ — | υ — υ

Yes!

Or Whitman, that wild bard of beautiful meter!

(dactyl)

(choriamb)

(1st line, twin adonics)

— υ υ — — υ | — υ υ — — υ — υ

Out of the cradle endlessly rocking (paeon)

— υ υ | — υ υ — — | υ — υ υ | — —

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

— υ υ | — — — | — — — —

Out of the Ninth-month midnight,

— υ υ | — υ — — | υ υ — — | υ — — | — υ — —

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

— υ υ — — | — υ υ — — | — υ υ — — — —

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

— υ υ | — υ — —

Down from the shower'd halo

(choriambs)

LEAVES OF GRASS

Book XIX Sea-Drift

Or some lines from THE WASTELAND—

— υ — υ —

"Trams and dusty trees.

— υ υ — — | — υ υ — —

Highbury bore me. Richmond and Kew

u < u | u < u | u < u <

Undid me. By Richmond I raised my knees

u < u u | < u u | < u u —

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 Dochmius

(a bacchic and an iambic) u < — u <)

which was used in ancient plays

for moments of great excitement.

You can make up your own pulses

Think of a pattern,

uuu < | uuu < | uuu < | < — u — , say,

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.

< uu — < uu — < uu — < uu —

The choriamb awaits its Rimbaud

to bring to it a perfect

set of lines

< uu — < uu — < uu — < uu —

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 (Τρομος) 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 Composition 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, Heraclitus)
 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 spiffle

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 loning it

in your creativity zone

with ubergluts of resources—

what Thomas Carlyle

dubbed the "Dryasdusts"

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 arising.

"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).
Thorndike in "renorming" the Stanford-Benet '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. . . .
Garfinkel 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

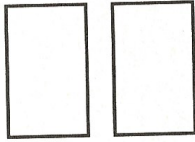
N.Y. Academy of Sciences, 1977

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

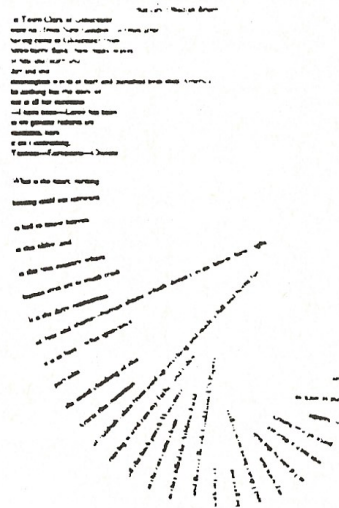
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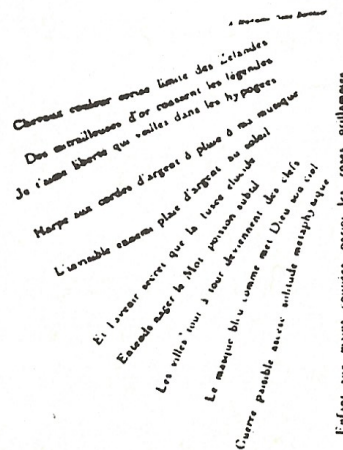
pointed a direction that
only later technology could follow.

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.

short stories, areas of research

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 "Noopoeia"
or "revelation"
sudden clarifications

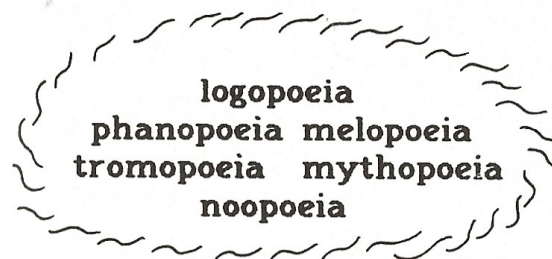
as when Rilke received verse
as if it were dictation from the sky.

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/mythopoeia



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
phanopoeia, melopoeia, logopoeia."

I. (Phanopoeia)

"Throwing the object (fixed or moving)
onto the visual imagination."

II.

(Melopoeia)

"Inducing emotional correlations by the sound
and rhythms of the speech."

III.

(Logopoeia)

"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 Tromopoeia, Mythopoeia and, from George Oppen as suggested by Chuck Pirtle, Noopoeia.

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

NOOPOEIA | George Oppen made a note in his daybook: "Pound's Melopoeia, etc—Amazing to have forgotten Noopoeia—revelation. Amazing to have forgotten lucence, translucence. . . ." Noopoeia covers sudden clarifications, insight and revelations on a localized, poem-by-poem basis (as opposed to mythopoeia—the biggest scale) as "The Secret Mind Whispers."

MYTHOPOEIA: | the universal strands that speak to the numinal and absolute—mythopoeia also covers explanations the mind

reads out after long study and reflection—those sudden clarifications illuminate connections on the grandest scale.

BOOKS AND ESSAYS

BY CHARLES OLSON:

A Bibliography on America

Projective Verse

The Special View of History

The Maximus Poems

OTHER BOOKS:

The Oxford Companion to Classical Literature | (ancient metrics)

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

Physiology of the Human Eye and Visual System | Raymond E. Records, Harper & Row, 1979. For information on the visual field.

Physiology of the Eye | Irving Falt, 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.

Calligrammes | Guillaume Apollinaire. Good edition with explanatory notes, with original poems and translations by Anne Hyde Greet—University of California Press, 1980.

"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 Phanopoeia, Melopoeia and Logopoeia.)

Egyptian Grammar | Alan Gardiner, Oxford University Press; a good beginning book on hieroglyphics and their implications.