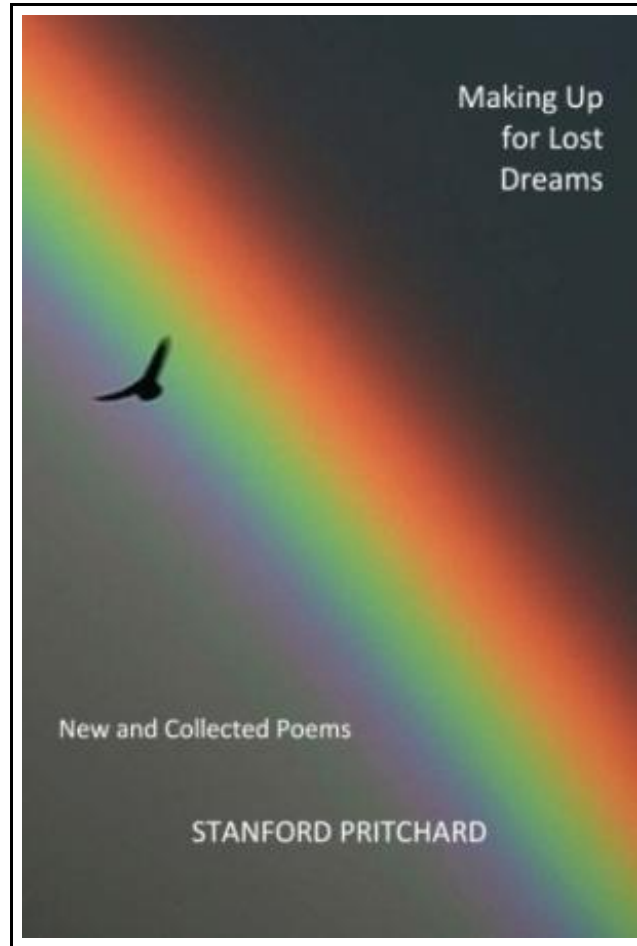


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CreateSpace Independent Publishing Platform. Paperback. Book Condition: New. This item is printed on demand. Paperback. 230 pages. Dimensions: 9.0in. x 6.0in. x 0.5in. One of the nicest things anyone has ever said to me (this on the telephone before any other words were spoken) was, Stanford, I really like your poetry. The sentiment rather startled me: How often, anymore, do people like poetry As I thought about it, of course, the more important question arose: when did poetry stop being likable What led even the poet, Marianne Moore, to say, I, too, dislike it One could say that it is clearly not the intent of war poems to be likable, but insofar as such poems communicate their meaning clearly and powerfully, we are attracted to them, and take them into ourselves. And there is very little we take into ourselves that, in some curious way, we dont like. My philosophy of poetry is very simple: no tune, no lilt, no melodyno poetry. As the rhythm, in jazz, enables us to lower our defenses so that our ears can make sense of the succession of notes, so rhythm, in poetry, carries the meanings expressed; Frost called it the sound of sense, and claimed that by the way he manipulated rhythm, he could make you believe almost the exact opposite of what his words were saying. (It is worth noting that the pace of all Western music never strays too, too far from the human heartbeat; there is a pronounced limit to how fast it can be, or how slow, and it is the human heartbeat that sets those limits.) My instinctual way of creating rhythm is derived from a) the use of a more or less iambic beat, and b) rhyme. The problem, of course, is that the combination of rhyme...



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