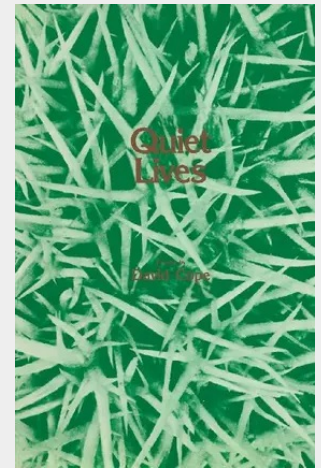


Quiet Lives

I have been much absorbed in David Cope's poetry as necessary continuation of tradition of lucid grounded sane objectivism in poetry following the visually solid practice of Charles Reznikoff & William Carlos Williams. Though the notions of 'objectivism' were common for many decades among U. S. poets, there is not a great body of direct-sighted "close to the nose" examples of poems that hit a certain ideal objectivist mark-"No ideas but in things" consisting of "minute particulars" in which "the natural object is always the adequate symbol", works of language wherein "the mind is clamped down on objects", and where these "Things are symbols of themselves. " The poets I named above specialized in this refined experiment, and Pound touched on the subject as did Zukofsky and Bunting, and lesser but interesting figures such as Marsden Hartley in his little known poetry, and more romantic writers such as D. H. Lawrence. In this area of phanopoeiac "focus," the sketching of particulars by which a motif is recognizably significant, David Cope has made, by the beginning of his third decade, the largest body of such work that I know of among poets of his own generation. Allen Ginsberg Table of Contents Foreword, Allen Ginsberg. v THE STARS The Line-up. 2. Empty Street. 3 The River. 4 Down on the Farm. 5 The Storm. 6 American Dream. 7. Baseball. 8. Crash. 9. Lunch Hour. 9. Winter Camp. 10. A Circle of Lights. 12. GO Labor Day. 14. Peace. 15.

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