

I S O
T O P
E S 2

D A N I
E L . Z
I M M E
R M A N

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Preface

Any word square unfurls an indeterminate number of Isotopes (poems, each line using each letter of the square once). I send the 4 x 4 word square's 16 letters to the Internet Anagram Server at <http://www.wordsmith.org/> — which immediately returns *most* of the hundreds (or thousands) of pages of lines potential in the square. Each poem derived from the same word square constitutes an Isotope of that square. These Turk's head/braids of chance, constraint and choice admit various iterations, and their reduced phonic sets dictate a prosodic gait unique as a Tennessee Walker's. The form invites the creation of poetic sblings of each word square.

S O R T
E V E R
M A D E
E L S E

lest Eve dream Eros'
love terms are seed,
verse told me erase
slave order esteem,
set me verse ordeal:
resolve a seed term
or melt a sad verse.
lest a mode reverse
severe, lost Medea,
selves deter *amore*.
love's a mere desert.
do rare selves meet?
let me dare verse so,
or deserve me least.

S T O P
P A L E
A R E A
S P O T

let a spot appear so.
opt to parse a lapse,
oppose a pale start,
poet at a paper loss.
a past topple arose,
sport to a Papal see
apropos a test leap
plot to reap a passé
apple at a sore spot.
repeat a past spool,
a steep Sparta loop.
stop a pastel opera
or tap a pastel pose.
lapse to pose a trap.

P O E M
O G R E
R E A L
N E S T

so, gleemen, a report:
Eagle Serpent Room
or so green a temple
so a gentle Emperor
on a terse glee romp
report a song-melee.
repent a solo merge,
lest a poem or genre
enter a gloom spree,
see a meter prolong
a mere gospel tenor.
repel ego, a monster.
get me a person role,
a gemstone or leper.

C H I P
R I T E
A R E A
G E M S

this empire a grace,
her respite a magic,
this grimace a peer,
I greet a ripe chasm,
grip a cashmere tie.
I set a mere graphic,
a tragic ephemeris.
her cage is a permit,
each strip a regime,
rime a right escape.
here, a magic priest,
I cage a prism there,
the I premise a crag,
prestige a chimera.

P A I R
L U T E
A R E A
Y A R D

I'd leap a true array,
reap a ready ritual,
eye up a radar trail,
a pure arterial day,
a true lapidary era
up a rare tidal year,
a rude, irate parlay
already a true pair.
I'd parry a laureate,
a pure tardy aerial.
I dare a true parlay,
dial a rapture year.
I lure a data prayer,
a true rapid era lay.

M I C E
E C H O
M E A N
E R R S

simmer a coherence
or a crechè, immense.
hmm: I coerce a sneer:
here men are comics.
encore: I'm a schemer:
a commerce inheres;
hence, a commie errs.
encore a crime mesh:
me? I'm a cheer censor,
a mere icon schemer,
a chronic meme seer,
a mere scenic Homer,
once a rime schemer,
a rich sermon emcee.

C O D E
I D E A
T E E S
E S P Y

see dice, a speed toy?
yes, I set a deep code.
see sad eyed poetic?
yes, to see dead epic.
see π secede today?
yes: a poet, I'd secede,
yet I see odd escape:
I cease, despot-eyed,
see a decoy, despite
a coed eye: sidestep
acid-eyed poets, see—
yet "see" is a deep coda.
code is a steep-eyed
seed, a deep society.

M I N D
O D O R
S O D A
S L E W

do words lose a mind?
did a Lord sow men so?
did a Lord own Moses?
I do solemn word ads.
sordid women sold a
wordless domino ad;
sordid old men sow a
slow, odd Eros mind.
so: I'd sold men a word
so slow I add modern
dress in a lewd mood.
add: win or loss mode.
add: lewd Miss Orono,
a wild mood dress on.

S H I P
H E R E
O R A L
P O E T

I report a posh heel,
here a hostile prop,
ethereal or popish,
a sole prophet heir.
here I lop a strophe,
shoot a ripple here,
perish a loop there,
a posh reptile hero.
a sheer prophet oil,
I help a sphere root,
a lithosphere pore,
soothe peripheral.
a shirt or peephole,
I prop a sheer hotel.

T I M E
I D O L
D E N S
E A S E

a model is seen, tied,
inside a steel dome,
a site I seldom need.
so demented is a lie,
a dense tome is idle.
I'd see a molten side,
sole idea sediment.
I is a modest needle:
load inside esteem,
said modest Eileen,
moist easel indeed.
tensile demo aside,
I'd seed a milestone:
I'm a steed, no diesel.

B A S E
A L I A
L O G S
L E N T

lie on a glass table,
a bagatelle in loss.
alias a gentle slob,
I'll sabotage a lens,
albeit a lone glass.
a libel saga stolen
belies a gallant; so,
absent, I sell a goal.
I'll slant a base ego,
stable as a long lie.
go, silent as a label:
all ego, a stable sin,
is a losable tangle:
a global essential.

S P O T
H O N E
O R E S
W E S T

so to show pretense
seen to host powers
two heroes so spent,
we sponsor these to
shoot western pose
so these two-person
theses, so poet-worn,
soon rest, two sheep.
not so these powers,
who test poor sense
soon swept to sheer
throes now so steep
heroes stop no West
or pen two theses so.

L E S T
I D E A
V E N D
E N D S

did selves end a net,
endless Dante dive?
indeed, vestal dens
did, and tense elves
added teens' snivel.
I'd end Dante vessel,
sadden eldest vine
and devise end, lest
svelte sand indeed
dead selves indent
add even eldest sin,
invent seed saddle:
Eden isn't Veda-sled
and isn't elves' deed.

R I T E
I D E A
T E A R
E A R N

ere a net irradiate
Ariadne, a tree rite,
I deter a rite arena.
ere I narrate a tide,
a trite Nereid arena,
I enter a tirade era.
I enter a tried area,
ideate a rare inert,
a rare, trite *Aeneid*.
ere it dare a retina,
I detain a rare tree
ere a Dane irritate.
I retire a Dante era.
a rare idea? enter it!

L O N E
I R O N
C A R D
E L M S

I'll scorn a red omen,
lend a crimson lore
a nice droll sermon
or candle Merlin so
men scorn, roll a die,
dance, or smell iron.
I'll censor a modern
inner mescal drool,
nor lose clear mind.
mind, lens or oracle,
no clean, slim order
in clear old sermon.
in one droll scream
scare old Merlin? no.

I C E S
D O V E
O M E N
L A R D

old men do a service,
deserve a cool mind,
silver moon decade;
so I'd do men a clever
verse: I'd mold a cone,
devise Calder moon,
deem love sardonic,
some old acid nerve.
I've no sacred model
clad in severe mood:
old verse comedian,
I delve a scorn dome,
severe candid loom.
candle mode is over.

DANIEL ZIMMERMAN teaches English at Middlesex County College in Edison, NJ. He served as associate editor of the issue of *Anonym* that first published Ezra Pound's last canto, and as editor of the single-issue magazines *The Western Gate* and *Brittannia*. The Institute of Further Studies included his fascicle, *Perspective*, in its series, *a curriculum of the soul* (Canton, NY: 1974). He collaborated with American/Canadian artist Richard Sturm on a *livre deluxe*, *See All The People* (lithographs, serigraphs and embossings: Toronto: Open Studio/ Scarborough College, 1976). In 1997, he invented an anagrammatical poetic form, Isotopes. His works include the trans-temporal collaboration *blue horitals* (with John Clarke: Amman, Jordan: Oasii, 1997), *ISOTOPEs* (London: frAme, 2001), and *Post-Avant* (Columbus, OH: Pavement Saw Press, 2001; intro. by Robert Creeley). His work has recently appeared in *Chain*, *Tinfish*, *Deluxe Rubber Chicken*, *House Organ*, *Snakeskin*, *New York Quarterly*, *Chelsea*, *An Exaltation of Forms*, *ETC: A Review of General Semantics* and *The Poets of New Jersey: Colonial to Contemporary*.

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