

JEFFREY HERRICK



Education

Ph.D., English, University of Chicago, 1974

M.A., English, University of Chicago, 1969

B.A., English, University of California, Berkeley, 1968

Work Experience

Professor, Otemon Gakuin University, 1991-2017

Professor, Morioka College, 1984-1991

Visiting Professor, Kagoshima University, 1981-1984

Assistant Professor, Birzeit University, Palestine, 1978-1980

Assistant Professor, Gharyounis University, Libya 1975-1978

Selected Publications

Dissertation:

Visionary Sequences: D. H. Lawrence's Major Poetry

University of Chicago, 1974, supervisor Jerome McGann

Books:

Poetrying, Tokyo: Eihosha, 2011

Valences, Osaka: Tsume-Ato, 2006

Patterns and Fittings in Zipangu, Osaka: Tsume-Ato, 2000

Poems:

- "Signal to Noise" and "Norito," *The Antioch Review* (72:4), 2014
- "Alveromancy," *Paul Revere's Horse* (5), 2011
- "Divine Wind" and "Hohle Fels," *Descant* (148), 2010
- "Birr Burr" and "Only: A Story," *The Antioch Review* (67:1), 2009
- "Glorioles," *Vallum* (6:1), 2008
- "Nexi," *Descant* (137), 2007
- "Logos to Go," "The Old Song and Dance," and "Torquing the Air," *Descant* (136), 2007
- "Prodications," "Dicaments," and "Postdicaments," *Liminal Pleasures* (3), 2007

Articles:

- "Swim and Burn with Swinburne," *The Antioch Review* (67:1) 2009
- "Charlotte Mew's Muse," *Bulletin of Otemon English Literature Association* (2), 1993
- "Amy Clampitt's Stanzas," *Bulletin of Otemon English Literature Association* (1), 1992
- "Indeterminacy in H. D.'s Trilogy," *Journal of Morioka College* (10), 1990
- "The Poetry of John Cowper Powys," *Journal of Morioka College* (5) 1985
- "Peter Handke's *Kaspar*: A Study of Linguistic Theory in Modern Drama," *Philological Quarterly* (63), 1984
- "Palimpsest: The Reader and *The Cantos*," *Cultural Science Reports* (19), 1983
- "Thomas Hardy's Nature Poems," *Cultural Science Reports* (18), 1982
- "From Renaissance Sonnet to Modern Sequence," *Cultural Science Reports* (17), 1981
- "The Vision of *Look! We Have Come Through!*" D. H. Lawrence Review (14) 1981

i

Tree o Glee

As round o roundel sounds the bounds o bourn
 O song, so air is singing its *qi* in key 气
 O seeing beyond the cecity o the sites o the born
 From tree o glee.

As a circle squared to dare a sea o free
 Verse to rehearse a reverse into an \mathcal{E} not lorn,
 So Norn are known in blown tones o nebulae.

As radicles call till Yggdrasil fills the morn
 O mourning and night o blight with sigil o three
 Degrees, so Πάν ποιεῖν puns alien horn
 From tree o glee.

Hark in the Dark

See saw-whet seize breeze from tree
 Or hear how owl ear allow bough
 To serve verve as berth for 3D
 Seeking in cecity.

For death in dearth to breathe by, bequeath a tao
 For sound sounding in Cimmerian chimera to bee
 E'en wee *qi*, as *xi* allow, and how

气

悉 (*know*)

Los sough in locating Skelton key
 For quicklime rimes in lines rounded to scrow
 Descried as lies o lays, as plays o *esprit*
 Seeking in cecity.

iii



Hu

Ondine is to *ondo* as soul to Coelus, locus
 O Orcus course as orchestra o tantra tantara,
 Lo *tous songes sont mensonges*, focus
 O *eau* and air.

音頭

As songs long for currawong cures for samsara,
 Rhythms to rhyme as catechisms o cataclysms o Cocus Κοιτοσ?
 Question quests, so ken is kith o kithara.

The hum o human is to *hu* o *M* as hocus
 O O is to trow o known *n* in sayonara,
 So music is mesic, means o crocus and Phocus,
 O *eau* and air.

hcs

iv

Out of blue into black is the scheme of the skies

Nimbi be limbi o *eau* and air, *ambiances*
 As dances o entranced transience, as sciences o nescience,
 Vapors o paper in books cooked to assonances
 O nebulous nous.

Loud clouds be utter matter, *too intrinse*
To unloose, though on off rhymes the sounds o *alliances*
 Count quanta to round roundels to prescience,

As *Nephelidia* be lied to light benighted adamances
 O surdity to quiddities o jubilated obnubilated ambisenses,
 Strands to stand the helices o hell, od audiences
 O nebulous nous.

v

FIN

As a supermoon looms, croon a lunatic tune,
Sing pericynthion syntheses o Semele similes,
Stimula simulars, and Diana anas, rune
Alu to true voodoo.

Ride the tides o lieder to read seas
And seize *Es* as flows to know by swoon,
To come around to sound and see by reprise

O *om*, an alveromancy to home poem to hewn
Nous o use o spheres o music as keys
To perceive the singing o things, to commune and attune
Alu to true voodoo.

vi

for Evan Parker

Magic is tragic—~~to Prospero~~—and prospects o woe
 Make miracles *clefts* o makers, romances as dances
 Move air as bodes o bodies and phonemes low
 Obsolete *ad* to deeds.

The lord o words teaches tautologies as chances
 For $\lambda\omicron\gamma\omicron\varsigma$ to lodge with droll ells o flow
 O *prana* as ana o circular calls o trances

प्राण

After laughter and flutter o utterance out to go
 On on \mathcal{E} as tracks o sax in manses
 O fancy, primary seconds o *on* that blow
 Obsolete *ad* to deeds.

音

vii

Reap repeats as deeps to deed to heart
As metaphor for parts that strap arts to stars
And mirror airs to ears in chants that impart
The cause and *mos* o cosmos.

Performance perforce deforms, our powers cars
O far fractomancy and close facticity to chart
Tâtonnement o tones and atone for grimoires in *glories*

O assays that essay said head and depart
On constant constraints unto haint haunts o ares
As bizarres athwart *errare*, starts to art
The cause and *mos* o cosmos.

viii

Entanglement angles alien angels home,
Ideality ties to try with photosynthetic fits
O *lieder* lit to emication as skiagraphy o tome
O hypnotic knots o nought,

While life midwifes trials o wits then quits,
Its tragic acts o gods begot a syndrome
O throes o woes in bondage to age as flits

O time as rhyme o nebulae nullibiety, no gloam,
Space a race o energy to anergy, a blitz
O obliteration, the fate o the known a gnome
O hypnotic knots o nought.

ix

for Ornette Coleman

The blues true our hours o rue to purview
O our power to scour our weird with eared
Eyes and size the sighs that imbue adieu
 With due delves o selves

As abysms ride rhythms that writhe with sphered
Light and write the night in nitency to construe
Déjà vu muses in hues that hear the disappeared

And queered o od in harmolodic rhapsodies that cue
Q values that eschew Pandemonium moans with cleared
Acuity o the contiguity o universe in us to pursue
 With due delves o selves.

x

for Jerome McGann

As ψυχομαχία with maker, experiment meant as Περὶ
 ὕψους suss o Panic dust, the scholar's
 Art parts the seizures o soundings to carry
 ⌘ across to hypertext.

As the tensions o the perplexities o “The Bells” for callers
 Tell the future o literature, no stationary aerie
 O airs or hell o roundels sans sense for scrawlers

O squalors in lores o smeared ears, here dare nary
 As Ⓞ o known unknowns to own as Mahler's
 Allures cure excruciates in polyphony and ferry
 ⌘ across to hypertexts.