

Cressida

The book cover for 'Cressida' by George Pestana features a woman's profile in a three-quarter view, looking down. Her hair is depicted as a vibrant, flowing fire in shades of red, orange, and yellow. She is wearing a dark, patterned strapless top and a long, dark beaded earring. The background is a deep black, speckled with white stars and glowing purple and blue light streaks that create a sense of cosmic movement. The title 'Cressida' is written in a large, white, serif font at the top. Below it, the words 'Illustrated Poems' and the author's name 'George Pestana' are written in a smaller, white, serif font.

Illustrated Poems

George Pestana

Leanpub Sample Large Print Edition

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Thanks to Enrique Meseguer (darksouls1) on
Pixabay for providing the cover art.

I would like to acknowledge the following
authors for reviewing the manuscript:

Author Name	Title of Work
your name here	your title here

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Artist: Enrique Meseguer (darksouls1) from Pixabay.

Generations

green backs break
in fields of these
our ancestors
yielding growth
uncertain
as the love of
labor's lost leucadia
leaps in cost:
taking toll
on body, on soul.

keep the love
that is your
sacrifice
above the fields
of those
your pioneer
descendants,
that is your
promise
of support
in short years
and in long;
the price you paid
for generations.

Musings on Generations

- **On green:** *green* is a color. It is also an adjective meaning "innocent," as in a newly sprouted plant. A "greenback" is a dollar bill.
- **On breaking:** "backbreaking work" is work requiring much effort and endurance, such as establishing a homestead, or carrying a heavy *weight*. "Breaking something in" means to use something in such a way as to lessen its *stiffness*.
- **On burial:** Ancestors can be buried in the ground. Prehistoric cemeteries are known as *grave* fields. Corpses are known as *stiffs*. Buried bodies provide nutrients for things which *grow* in the ground (e.g. plant *stock*), such as the roots of trees.
- **On yield:** Yield means the amount "earned" on money. But income can be considered "unearned" if it was not done in return for *labor*. Money is thought of as *growing* when the money it generates is added back to it. Someone who refuses to break a *vow* or *promise* can be considered *unyielding* or *stiff*. Yield is also the production of the earth as a result of nutrients put into it and the hard work (*labor*) done on it to produce crops. The future growth of crops can be "uncertain" due to the unpredictability of the weather, just as the future growth of money can be

"uncertain" due to the unpredictability of economic forces.

- **On stock:** In finance, *stock* is the capital raised by a business by issuing shares. *Long-term* capital gain is made when the stock is held for *more than one year* before being sold; *short-term* capital gain results from selling stock held less than that. The *price* of stock varies throughout the year. In agriculture, stock can be the type of animal or plant grown in a particular area.
- **On generation:** A generation is an age group living at the same time. In biology, "generation" signifies the reproduction and *growth* of animals or plants.
- **On English common law:** In English common law, a person cannot be convicted of homicide for a death that occurs more than *a year and a day* after his or her act(s). This dates from at least 1278. (<https://dictionary.findlaw.com/definition/year-and-a-day-rule.html>)
- **On Sir Gawain:** In Sir Gawain and the Green Knight, when the *green* knight visits King Arthur's court on New Year's Day, Gawain cuts off his head. The green knight then reminds him to seek him in *a year and a day* at the Green Chapel. Sir Gawain agrees, and faithfully *keeps his vow*, offering his own neck in exchange. (<https://www.sparknotes.com/lit/gawain/summary/>)
- **On Love Labour's Lost:** In Shakespeare's Love's

Labour's Lost, the king of Navarre and his 3 friends take *vows of celibacy* for 3 years. A princess and 3 of her ladies from France arrive, and each male falls in love with one of them. Their messages are intercepted and each lord accuses the other of breaking their vow. So they agree to collectively break their vow and openly pursue the women. The women realize this and fool the men into wooing the wrong women. Upon the death of the princess's father (a king) and their subsequent plans to return to France, the men *pledge* to marry them, but they are repulsed because they broke their vows; however the ladies agree to reconsider in *a year and a day*, and they leave. (<https://www.bard.org/study-guides/synopsis-loves-labours-lost>)

- **On English ballads:** The ballad The Unquiet Grave reads as follows : "I'll sit and mourn all at her grave / For *a twelvemonth and a day*. / The twelvemonth and a day being up, / The dead began to speak: / 'Oh who sits weeping on my *grave*, / And will not let me sleep?'" (Child's The English and Scottish Popular Ballads (1860), ballad # 78)
- **On paganism:** In many pagan traditions, a neophyte (i.e. someone "*green*") needs to study for *a year and a day* before being accepted. (<https://www.learnreligions.com/year-and-a-day-2561939>)
- **On time:** The definition of a *leap* year is *a year and a day* (at least in non-leap years)

- **On Sappho:** Sappho *leaped* to her death from the *Leucadian* Rock in response to her vows *of love* being rejected. Alexander Pope writes: "Before my sight a wat'ry virgin stood: / She stood and cried, 'O you that love in vain! / Fly hence, and seek the fair Leucadian main./ ... / Haste, Sappho, haste, from high Leucadia throw / Thy wretched *weight*, nor dread the deeps below!'" (Pope's 1707 translation from the fifteenth of Ovid's Epistles)



Artist: Mystic Art Design (Mysticsartdesign) from Pixabay.

Action in Response(Ability)

book a flight.
uncharted lands
await
your solitude.
alight
at your command;
depart at will
assured the sun
will rise,
and set aside
the date
endured by
late arrivals
met with
some alarm.

what's the harm
in sleeping through
events
of here and now?
an eye? an ear?
the mind invents
in keeping with
its role
both there and then:
control.

Musings on Action in Response(Ability)

- **On books:** A book is a collection of papers, usually meant to be read, bound by a spine and covers. As a verb, to book means to reserve a spot, as on an airplane.
- **On flight:** A flight can mean an excursion on an airplane. A flight can also mean soaring in general, as for example in a flight of fancy or imagination. Sometimes flights of imagination can be under the *control* of one's own *mind* (such as when one has an idea), while at other times such flights can be caused by external *events*, such as reading a novel.
- **On the zero copula:** A zero copula is an instance of a phrase involving the *removal of the verb* used to connect the subject and predicate, such as the verb "to be." In English this is sometimes encountered in phrases such as "Doe, a deer" and "the more, the merrier."
- **On lights:** A light is a source of illumination; it banishes the dark. The verb "alight" means to descend, as from an airplane or vehicle.
- **On emotion:** David Hume published A Treatise of Human Nature in the year 1739, in which he argues that humans act primarily according to their

emotions, not their reason. He uses as an example the belief that the sun will continue to rise and set throughout eternity, because "it has always done so in the past," thus pointing out the inherently illogical nature of the concepts of "cause" and "effect;" that is, one can believe an effect is the result of a cause because believing in that connection at prior times has always resulted in the expected outcome, and thus the belief that "cause precedes effect" seems to presuppose itself because the *past* precedes the *present*. Jerry Fodor is of the opinion that this was the founding work of the scientific study of the *mind*. (<https://philpapers.org/rec/FODHV-2>) Hume later took the contents of this work and repackaged it (along with corrections) into the far more famous An Enquiry Concerning Human Understanding. The inability to *control* one's actions by the use of reason is sometimes seen as *irresponsible* behavior.

- **On events:** In physics, an "event" is something which occurs at a particular location, at a particular time.
- **On alarms:** Alarm can mean "concern mixed with fear," as for example an indigenous group may feel at the appearance of an unfamiliar group of people. An alarm is also a device used to wake up people after sleeping by emitting a *loud sound*, so as to allow them to arrive at a destination on time.
- **On the here and now:** An *event* in the *present*.

- **On the there and then:** An *event* in the *past*.
- **On sleeping:** When one sleeps, the *eyes* are closed, and sounds coming from the *ears* sometimes appear to the mind in altered form, such as when one wakes from a dream involving fire trucks to find that the alarm has gone off. The *mind* is thus not in complete *control* while sleeping. See Descartes' Meditations (the first and the sixth).
- **On eyes:** The eye is a body part used to perceive the world around an individual; it depends on a source of illumination to function optimally. It does however have the ability to adapt to darkness over time. It also occurs in the zero copula "an eye for an eye" to indicate *retribution* deemed equivalent to the harm perpetrated, such as *removing another's eye* in *response* to having one's own eye removed by that person. According to Quintilian, the eye is one of "the two senses by which all *emotion* reaches the soul." (Quintilian's Institutio Oratoria, book 11, chapter 6).
- **On ears:** The ear is a body part used to perceive the world around an individual; it depends on the sensation of sound to function optimally. It also has the ability to adapt to the intensity of sounds, such that listening to soft sounds for an extended period of time can make them sound louder, and listening to *loud sounds* for an extended period of time can make them sound softer. The War of Jenkins' *Ear* was a war between Spain and England which began

in 1739. It was started as *retribution* for the *removal of the ear* of an English sea captain by Spanish soldiers, and occurred mainly in the new world along the Caribbean Sea. According to Quintilian, the ear is one of "the two senses by which all *emotion* reaches the soul." (Quintilian's Institutio Oratoria, book 11, chapter 6).



Artist: Эльвина Якубова (elvina1332) from Pixabay.

Plugging the Dam

spoken words
in clouds
shouted in joy
sound like anger
echoed, broken
below,
background omens
crumbling in
their rumbling,

humbling those
who hear,
above,
antitheses of love;
as drops of (s|gl)adness,
echo their
blip, blip, blip
in whispers
wet with
memories.

poetry
prevents bursts
by slow
release.

Musings on Plugging the Dam

- **On poetry:** When poetry is read aloud, it is sometimes referred to as "spoken word," a phrase which can signify any word-based performance art.
- **On the volume of speech:** Speech uttered in a soft voice can be termed "whispering," speech uttered in a normal voice can be termed "speaking," and speech uttered in a loud voice can be termed "shouting." One can "shout for joy" and also "shout in anger," and under particular circumstances hearing a shout can be *misinterpreted* to indicate one instead of the other.
- **On thunder:** Thunder is caused by sound waves which *echo* back and forth, usually between clouds. The more echoes involved, the more the sounds blend into each other, producing a rumbling. In Aristophanes' The Clouds, the chorus (after which all of his plays are named) represents divinities as clouds in the sky, from which thunder and lightning emanate. The play includes a comical representation of a sophist. In Plato's Apology, the figure of Socrates attacks Aristophanes, claiming that the representation of the sophist was a *misleading* representation of himself (Socrates), and thus constituted slander. See Roche's The Invocation of Clouds in Plato's Apology (2008)

- **On emotional antitheses:** Common antitheses of emotions include joy and sadness, anger and humility, love and hatred. Under certain circumstances, one can react to antithetical emotions in a similar way, resulting in *misinterpretation* : for example one might shed tears as a result of either sadness or joy. This contrasts with Darwin's Principle of Anthithesis, wherein animals including humans are said to perform displays indicating particular states of mind, and that opposite states of mind will be signified by displays which are similary opposite. See the second chapter of Darwin's The Expression of the Emotions in Man and Animals (1872)
- **On time:** The future can be represented by omens or premonitions. The past can be represented by memories.
- **On sonar:** Sonar works by sending out sound waves under water and listening for their *echoes*. These echoes can be represented by both audio and visual blips on a radar screen; because of the generic form of the blips, the actual object being detected can be *misinterpreted*. For example, a blip bouncing off of a school of fish can be misinterpreted as indicating the presence of a submarine.
- **On the flow of water:** When water flows very slowly, it tends to fall in individual droplets, which can make a repeated "drip, drip, drip," or "splat, splat, splat" sound when striking a surface. When

water flows very quickly, it can be described as bursting, particularly if rushing through a narrow opening, such as a hole in a dam. In the ballad known as "The Leak in the Dike," which describes the story of a child who saved a village by plugging just such a hole, the poet Phoebe Cary writes : "For he knows the smallest leak may grow / To a flood in a single night; / And he knows the strength of the cruel sea / When loosed in its angry might / ... / So, there in the morning sunshine / They knelt about the boy; / And every head was bared and bent / In tearful, reverent joy." See Holland's Historic Poems and Ballads (1912)

- **On emotional bursts:** Wordsworth states, in his preface to Lyrical Ballads (1800), "I have said that poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity: the emotion is contemplated till, by a species of reaction, the tranquillity gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind." Wordsworth thus implies that reading a poem produces a kind of *echo*, in the mind of the reader, of the emotion felt by the poet. However, modern theories of poetry reading, such as that termed "Slow Reading," point out that the speed with which a poem is read or spoken is crucial to its understanding - namely, that poetry should be read slowly and repeatedly in order to comprehend it. It

seems then that one should not *misconstrue* the potential impact of a poem with the method used to gain insight into it. Conversely, the therapeutic effect of writing poetry can serve to contain emotions felt by the writer. See Krueger's Effects of Poetry on Mood States : A Test of the "Isoprinciple" (1975).

###

Upcoming Release & Contact

If you liked these poems, feel free to look for my next release : **NEXT BOOK TITLE**, at the same fine vendor from which you purchased this book.

You can also add yourself to my mailing list for information about future releases and snippets of work in progress. To do this, contact me, the author, at contact@oddwritings.com, and put "mailing list add" into the subject line. Whichever email you used to send that email will be the one which I will add to the list. To remove yourself from the list, repeat the above except that the subject line should contain the phrase "mailing list remove". I also welcome comments or suggestions about any snippets I send out - to provide feedback, make the subject phrase "snippet #X feedback", with the X replaced by an identifier of the snippet which will accompany it in the email sent out to members. I plan to send emails to the mailing list once a week.

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