

NAUTILUS & FIBONACCI TEMPLATES

SYLLABLES / RHYMES	TITLE: 19-Line NAUTILUS	Stanzaic structure
Nautilus template: 1,1,2,3,5,8,13 // 14,14,14,13,13 // 13,8,5,3,2,1,1 syllable counts. 2 septets (mirror Fibonacci), 1 quintet in Golden Mean ratio. 2 to 4 rhymes.		
1	L1	Fibonacci 1 Ascending
1	L2	
2 / a	L3 This first rhyme (a) may be from L2 to L5.	
3	L4	
5	L5	
8	L6	
13 / a	L7 The rhymes in the Fibonacci (a & d) are optional.	
14 / b	L8 The rhymes in the Quintet (bbccb) are required.	QUINTET A "Golden Mean Cinquain."
14 / b	L9	
14 / c	L10	
13 / c	L11	
13 / b	L12	
13 / d	L13 The rhymes in the Fibonacci (a & d) are optional.	Fibonacci 2 Descending
8	L14	
5	L15	
3	L16	
2 / d	L17 This last rhyme (d) may be from L15 to L18.	
1	L18	
1	L19	

SYLLABLES	TITLE: 14-Line NAUTILUS	Stanzaic structure
Nautilus template: 1,1,2,3,5 // 5,5,3,3 // 5,3,2,1,1 syllable counts. 2 quintets (mirror Fibonacci), 1 quatrain in Golden Mean ratio. No rhymes.		
1	L1	Fibonacci 1 Ascending
1	L2	
2	L3	
3	L4	
5	L5	
5	L6	QUATRAIN A "Golden Mean Quatrain."
5	L7	
3	L8	
3	L9	
5	L10	Fibonacci 2 Descending
3	L11	
2	L12	
1	L13	
1	L14	

Golden Mean Stanzas The Golden Mean (Phi) ratio = 1:0.618. It is the most perfect natural proportion and was used to design the proportions of classical Greek architecture. The Cinquain d’Or (golden cinquain) has five lines, with the proportion of the first three lines to the last two lines being the Golden Mean. The Quatrain d’Or has four lines with the same proportion between the first two and last two lines. Stanzas designed on the basis of the Golden Mean proportion, 1:0.618, are used in nautilus, both as cinquains and quatrains. The proportion of the lines, as described below, is the essential requirement for a golden mean stanza; the proportion affects the reader subliminally. Following are some notes on Cinquains d’Or and Quatrains d’Or.

CINQUAIN D'OR The Cinquain d'Or (golden cinquain) has five lines, with the proportion of the first three lines to the last two lines being the Golden Mean. A more exact proportion than 1:0.615 is very difficult to attain. Proportions ranging from 1:0.6 to 1:0.67 are acceptable.

19-line nautilus - With Fibonacci septets (1-1-2-3-5-8-13 / 13-8-5-3-2-1-1). Syllable-count per line: 14-14-14-13-13. The two sections have, respectively, 42 and 26 syllables, a ratio of 1:0.615. This is the best form I have found for a 19-line nautilus. Another possible syllable-count for a 19-line nautilus is 13-13-13-12-12. The two sections have, respectively, 39 and 24 syllables, a ratio of 1:0.625.

17-line nautilus - With Fibonacci sestets (1-1-2-3-5-8 / 8-5-3-2-1-1). Syllable-count per line: 7-7-7-6-7. The two sections have, respectively, 21 and 13 syllables, a ratio of 1:0.615. This is the best form I have found for a 17-line nautilus. Another possible syllable-count for a 17-line nautilus is 8-8-8-7-8. The two sections have, respectively, 24 and 15 syllables, a ratio of 1:0.6.

15-line nautilus - With Fibonacci cinquains (1-1-2-3-5 / 5-3-2-1-1). Syllable-count per line: 5-5-6-5-5. The two sections have, respectively, 16 and 10 syllables, a ratio of 1:0.6. This is the best form I have found for a 15-line nautilus. Another possible syllable-count for a 15-line nautilus is 6-6-6-5-6. The two sections have, respectively, 18 and 11 syllables, a ratio of 1:0.63. Another possible syllable-count for a 15-line nautilus is 5-5-5-4-5. The two sections have, respectively, 15 and 9 syllables, a ratio of 1:0.666.

QUATRAIN D'OR The Quatrain d'Or (golden quatrain) has four lines with the proportion between the first two and last two lines being the Golden Mean. A more exact proportion than 1:0.6 is very difficult to attain. Proportions ranging from 1:0.6 to 1:0.67 are acceptable.

18-line nautilus - With Fibonacci septets (1-1-2-3-5-8-13 / 13-8-5-3-2-1-1). Syllable-count per line: 13-13-8-8. The two sections have, respectively, 26 and 16 syllables, a ratio of 1:0.625. This results in an 18-line nautilus.

16-line nautilus - With Fibonacci sestets (1-1-2-3-5-8 / 8-5-3-2-1-1). Syllable-count per line: 8-8-5-5. The two sections have, respectively, 16 and 10 syllables, a ratio of 1:0.6. This results in an 16-line nautilus.

14-line nautilus - With Fibonacci cinquains (1-1-2-3-5 / 5-3-2-1-1). Syllable-count per line: 5-5-3-3. The two sections have, respectively, 10 and 6 syllables, a ratio of 1:0.666. This results in an 14-line nautilus.

Fibonacci

Fibonacci poems are variations on the sequence: 1,1,2,3,5,8,13 with the numbers reflecting syllable counts in succeeding lines. Mirror Fibonacci poems have this syllable count: 1,1,2,3,5,8,13,8,5,3,2,1,1 or fewer lines, first omitting L7 (13 syllables), then L6 & L8 (8 syllables each), and so on.

The **fibonacci** is a variable length stanza in which the syllable-count of the lines is based on the mathematical Fibonacci sequence. It is named for the Italian mathematician, Leonardo Fibonacci (died ca. 1250). This is a sequence, occurring in nature, which is simply calculated by adding each number in the sequence to its following sum:

Syllables = Subtotals

0	=	0
1	=	1
1	=	2
2	=	4
3	=	7
5	=	12
8	=	20
13	=	33
21	=	54
34	=	88
55	=	143

So, the Fibonacci sequence, for poetic purposes, is 1-1-2-3-5-8-13-21-34-55, etc. In practice, the longest useful line would be 13 syllables.

Fibonacci cinquains, sestets, and septets may be used in nautilus. Note that the ratio of the number of syllables tends ever closer to 1:0.618, the Golden Mean. E.g., 55:34 = 1:0.617647. This is the most perfect natural proportion. The chambers of the cephalopod, nautilus, are sized in this proportion, which is the basis for naming the poetic form “nautilus,” comprised of two Fibonacci stanzas bracketing a cinquain d’or or a quatrain d’or.

Sample poems follow:

A 19-line nautilus, “Unvanquished.”

Two 14-line nautiluses, “Sky Piper” & “Atoll Nocturne.”

Two mirror Fibonacci, “Sunset Concert” (mirror-rhymed) & “Shy Muse.”

Unvanquished

Low
sun
finds a
tar paper
shack, by the train track,
slumped one day deeper in debris.
As day fades, slowly umber shadows swing and taper.

At last, the day star sends a shaft of light from bright decline,
through the shack's encrusted windows, in rainbow-tinted shine.
The sills are filled with bottle glass, crowded against the panes,
placed there by the resident—discards from passing trains.
No rose-windowed cathedral boasts colors half as fine.

Passengers, in passing, pity his decrepit home.
They can't see the place's glory,
nor his vital spark,
nor how he
beats back
the
dark.

Sky Piper

The
blown
sky glows
turquoise and
arches high in flight.

All around me, wind
sings as it passes,
flapping flags,
tossing trees.

I'm drawn to follow
anywhere
away
from
here.

Atoll Nocturne

Fruit
bats
swarm the
melon moon
above crashing waves.

The cold sea moans and
flying fish glitter
in moonlight
past the reef.

In salty shore-breeze,
banyan trees
still croon
their
hymn.

Sunset Concert

Long
chill
shadows
climb the wall
as the sun sinks to
rise in foreign lands far beyond
the jungle's edge, beyond the eagle's ken, past caring.
From an overhanging palm frond,
its tones ringing true,
comes the call:
gecko's
shrill
song.

Shy Muse

Words
chase
across
the blank page.
Pinning them down with
my pen doesn't work. Somehow they
manage to change when they are pinned. They just won't be penned.
So, I scribble pensively - scrawl
lines that fail to fly -
while I wait
for the
shy
muse.