

# The Form and Content of the Arcadian Poem

A Self Indulgent Guide to Writing an Arcadian Poem

by Arcade Link

## The Arcadian Poem

(Not to be confused with “arcadia,” which is a term that evokes utopia.)

This guide, & a blank poem structure can be found at: [www.ArcadeLinkAuthor.com/Arcadian](http://www.ArcadeLinkAuthor.com/Arcadian)

### Form:

- Each stanza opens with a couplet (AA).
- Followed by a single line that will be repeated in the next stanza (B1), [I’ll call these “B lines”].
- Followed by an “enclosed tercet” (CDC).
- Then a 2nd single line that will be repeated in the next stanza, which rhymes with the first (B2).
- Then another enclosed tercet, except the rhymes invert with the previous tercet (DCD).
- The second stanza is effectively the same structure, with lines B1 & B2 repeated from the first.
- If the poem is the short 3 stanza form, the third stanza will be B1 and B2. If not, then the next 2 stanzas are structurally the same as the previous two, however, the B lines are new, and repeated between stanzas 3 and 4. Then the 5th stanza is B1 B2 B3 B4. This ends the poem with one or more couplets. “Traditionally” this last stanza has the lines in chronological order, but need not be.

*(Note: The symbols \* ^ ` ‘ below represent rhymes within the repeated B lines.)*

Stanza 1: A A **B1\*** C D C **B2\*** D C D

3 stanza form

Stanza 2: E E **B1\*** C G C **B2\*** F C F

Stanza 3: **B1\*** **B2\***

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Stanza 1: A A **B1\*** C D C **B2\*** D C D 5 stanza form

Stanza 2: E E **B1\*** C G C **B2\*** F C F

Stanza 2: G G **B3^** H I H **B4^** I H I

Stanza 4: J J **B3^** H K H **B4^** K H K

Stanza 5: **B1\*** **B2\*** **B3^** **B4^**

*These poems can be as long as the writer would like, but the B lines repeat within each pair of stanzas, and the final stanza will always be all the B lines in order. Here is a 9 stanza example.*

Stanza 1: A A **B1\*** C D C **B2\*** D C D 9 stanza form

Stanza 2: E E **B1\*** C G C **B2\*** F C F *(Utilizes almost the whole alphabet for*

Stanza 2: G G **B3^** H I H **B4^** I H I *rhyme scheme!)*

Stanza 4: J J **B3^** H K H **B4^** K H K

Stanza 5: L L **B5`** M N M **B6`** N M N

Stanza 6: O O **B5`** P Q P **B6`** Q P Q

Stanza 7: R R **B7'** S T S **B8'** T S T

Stanza 8: U U **B7'** V W V **B8'** W V W

Stanza 9: **B1\*** **B2\*** **B3^** **B4^** **B5`** **B6`** **B7'** **B8'**

### *More Notes on Form:*

-B line pairs should rhyme, but outside of pairs they don't need to. For instance B1 and B2 should rhyme, but they don't need to rhyme with B3. But B3 should rhyme with B4 as a pair.

-The repeated lines do not need to be repeated verbatim, but they do need to rhyme and at least repeat ideas.

-No specific meter required.

## Alternate Forms:

*The Broken Arcadian* moves the first half of the final stanza to the beginning of the poem, and leaves the last half at the end. (An *Inverted Broken Arcadian* would move the last half of the final stanza to the beginning of the poem instead).

*The Collapsed Arcadian* is an Arcadian poem where the final stanza combines ideas from all of the B lines into fewer rhyming couplets (for further details see \* on next page), or rhyming couplets and one triplet (for further details see ^ on next page) to end the poem.

*The Crushed Arcadian* is any Arcadian that doesn't include the last 3 lines in the stanza form.

What normally would be:

A A **B1** C D C **B2** D C D becomes A A **B1** C D C **B2**

This can also sometimes add in a rhyme for D. Both of these are valid *Crushed Arcadians*.

A A **B1** C D C D **B2**

*The Doubled Arcadian*, (note that it is “doubled,” not “double”), places the final stanza both at the beginning and the end of the poem. Notably, this cannot be paired with the *Broken* or *Inverted Arcadian* forms.

*The Extended Arcadian* is any Arcadian poem with 7 or more stanzas.

*The Inverted Arcadian* moves what would be the final stanza to the beginning of the poem.

All of these forms can be combined. For instance a *Crushed Extended Arcadian*, would be 7 or more stanzas, where each stanza drops the last 3 lines. A *Crushed Extended Inverted Arcadian* would be the same but would also move the final stanza to the beginning of the poem. Each addition incorporates the rules of the form. The list of these forms is always alphabetical, and ends with “Arcadian.” Eg. *Broken Collapsed Crushed Doubled Extended Inverted Arcadian*.

\* If there are an even number of stanza pairs, there will only be couplets. For instance 4 stanza pairs, or 8 stanzas will, in the original form, result in a final 9th stanza of 4 couplets:

B1 B2 B3 B4 B5 B6 B7 B8

This is reduced down to 4 lines, when combining 2 ideas in each line, resulting in two couplets:

**Couplet 1:** *Line 1:* B1-2

*Line 2:* B3-4

**Couplet 2:** *Line 1:* B5-6

*Line 2:* B7-8

^ If there are an odd number of stanza pairs, this will result in an odd number of lines, which means there must be a triplet. In its original form 7 stanza pairs, or 14 stanzas will result in a final 15th stanza of 7 couplets:

B1 B2 B3 B4 B5 B6 B7 B8 B9 B10 B11 B12 B13 B14

But in this form it would look like:

**Couplet 1:** *Line 1:* B1-2

*Line 2:* B3-4

**Couplet 2:** *Line 1:* B5-6

*Line 2:* B7-8

**Triplet:** *Line 1:* B9-10

*Line 2:* B11-12

*Line 3:* B13-14

*Note: The triplet could be the first three lines of the stanza, or the middle three lines, or the last three lines. Anything goes!*

## Content:

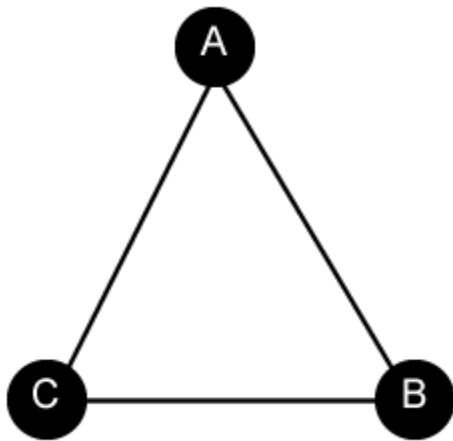
I'm no gatekeeper, and I think any form should be used how anybody would like to use it. However, this form was inspired by polyamory, and the original poem is about polyamory, as such non-monogamy is a relevant idea to include in the form.

The form opens in a couplet, representing **individual relationships**. Stick with me here.

Not to get preachy or anything, but ALL relationships are made up of individual relationships. A lot of people think about polyamory as 3 people in a relationship together... and that's a thing, for sure. We call that a triad and it's one fairly small part of what polyamory is. But it isn't just one relationship, it's made of 3 unique relationships. The same goes for 3 close friends!

*(To be clear, these are not the most common relationships in non-monogamy, and the frequent triad in media is a gross misrepresentation.)*

### TRIAD

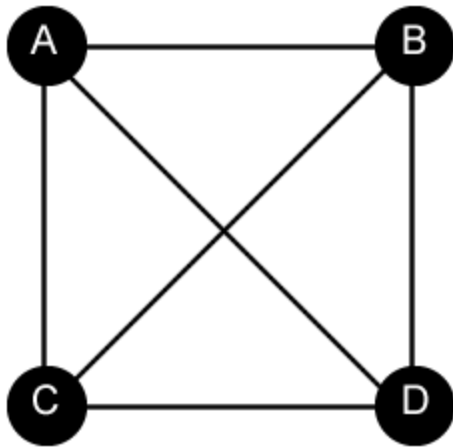


Relationship 1: Person A + Person B

Relationship 2: Person B + Person C

Relationship 3: The relationship of all three.

This gets more complicated when you add more people to a confined segment of a polycule. Next would be a Quad. But these are rare—not often naturally occurring in the wild. A Quad may be 4 people, but is 10 unique relationships



QUAD

- |   |                        |
|---|------------------------|
| 1: Person A + Person B                              | 4: Person B + Person C |
| 2: Person A + Person C                              | 5: Person B + Person D |
| 3: Person A + Person D                              | 6: Person C + Person D |
| 7: Person A + Person B + Person C                   |                        |
| 8: Person A + Person B + Person D                   |                        |
| 9: Person B + Person C + Person D                   |                        |
| 10: And then the relationship of all four together. |                        |

*The poem structure is intended to evoke a mixture of calm, chaos, & relationships in polyamory.*

-It opens with a couplet representing the individual relationship, or even the common pre-existing couple that decides to open up their relationship.

-The B lines sort of interrupt the flow of the poem, and are intended to represent emotional revelations, or even exciting new events and people that seem to come out of nowhere. Those things that interrupt your regular flow of life.

-The second B line in a stanza breaks six lines into two pairs of three. The lines would otherwise have a rhyme scheme of CDCDCD, a fairly common one. But this surprise B line changes things, and we find ourselves in a rhyme scheme of CDC B DCD. This is a somewhat clunky way of representing the drastic change from a single relationship (CD), to something that feels totally different, but in reality isn't all that different when you examine it closely.

-The poem ends with couplets, representing the fact that everything resolves into individual relationships. Those couplets made of all the new surprises, the B lines, throughout the poem.

*There is a comfort in simple rhymes and individual relationships, but it is exciting to meet new people and also mix things up creatively. This is why there are so many alternate forms!*

This is a poem that I wrote a few years back that inspired this original form. It wasn't always exactly this form, but I've since revised it to be an Arcadian Poem. On the next pages I mess with this poem a bit to show the alternate forms, but this page is the official final poem.

All the Pretty Ink

An Arcadian Poem by Arcade Link

All the pretty ink that's etched into your skin	A
Draped across your body, a robe that only you belong in	A
O the precious caverns, bloom your ancient bluffs	B1
Reveal your inner workings for all your loves to see	C
Appeal to my oft forgotten senses	D
Tear my feet out from under me	C
Yours—an indispensable existence for all of us	B2
Our own requires your presence	D
As there's no replacement for your individuality	C
And we've budgeted for emotional expenses	D
All the silly words that drip out of my mouth	E
Disgrace and embarrassment after years have caused me doubt	E
O the precious caverns, bloom your ancient bluffs	B1
Sing to me your soulsongs, righteous though they may be	F
I want to hear your melodies within	G
I want to know everything they mean	F
Yours is indispensable for all of us	B2
For the comfort that they always tend to bring	G
A kindness unrecognized, an indulgence unseen	F
If the tattoos on your body could perform aloud, O the songs that they would sing	G
O the precious caverns, bloom your ancient bluffs	B1
Yours—an indispensable existence for all of us	B2



All the Pretty Ink

An Arcadian Poem by Arcade Link

(Changed to be a *Broken Crushed Inverted Arcadian Poem*)

O the precious caverns, bloom your ancient bluffs	B1
Yours—an indispensable existence for all of us	B2
All the pretty ink that's etched into your skin	A
Draped across your body, a robe that only you belong in	A
O the precious caverns, bloom your ancient bluffs	B1
Reveal your inner workings for all your loves to see	C
Appeal to my oft forgotten senses	D
Tear my feet out from under me	C
Our own requires your presence	D
Yours—an indispensable existence for all of us	B2
All the silly words that drip out of my mouth	E
Disgrace and embarrassment after years have caused me doubt	E
O the precious caverns, bloom your ancient bluffs	B1
Sing to me your soulsongs, righteous though they may be	F
For the comfort that they always tend to bring	G
A kindness unrecognized, an indulgence unseen	F
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