George Quasha and I first met mid-1990s when I was a graduate student in Albany and our paths crossed at numerous arts events, including one held at his home. I completely appreciated his dedication to publishing important works of contemporary poetry via Station Hill Press (e.g., Mei-mei Berssenbrugge, Robert Duncan, Madeline Gins, Robert Kelly, Jackson Mac Low, Bernadette Mayer, Ed Sanders, Hannah Weiner, to name only a few), and have great memories of a performance he and Charles Stein did with artist Gary Hill in a field beneath a tent of the early Rhinebeck Center for Performing Arts near Bard College. Twenty years later, after my family relocated to the Hudson Valley, I began to see Quasha frequently, becoming more aware of his sophisticated artistry—he’s a painter, sculptor, video artist, percussionist, and writer—as well as his refined way of being. Eventually we began to discuss working on a recording project together (similar to those I produced with local authors Peter Lamborn Wilson and Charles Stein), and while I was on sabbatical from New Jersey Institute of Technology during Fall 2017, Quasha and I began to meet for recording sessions at his home in Barrytown, New York. Over the course of several weeks, we recorded three books and three chapbooks of his preverbs.

As he says in one of the preverbs included in *Glossodelia Attract*, “My work is not experimental, I am”. His active engagement with Eastern spirituality for nearly a half-century—including t’ai chi, meditation, and healing arts—sets Quasha apart from most everyone else I come into contact with, and certainly makes an impact on his poetics. During a conversation at one of our sessions, as I began to grasp some nuances within the preverbs, Quasha strikingly declared, “each line has its own poetics”. One of the amazing truths about his performance of these poems is that he treats every line as if seeing it for the first time. The language itself remains steady via the page, yet a line’s vocal rendering is spontaneous and variable, depending on how it is perceived in the moment of reading. At first I sensed Quasha, in cultivating this characteristic of the work, was making the process of reading more difficult than it needed to be—particularly as it leads to dozens of lines that require re-recording in a documentary setting. Before long, however, I began to see how much energy his approach adds to the output. Writing of his principles in a recent essay titled, “Healing Poetics”, Quasha comments, “Overall, I see lack of authoritative modeling as a positive fact in poetry, not only for the good of diversity, but for the trust it encourages in conscious poetic process itself. No doubt we would have to betray poetry to pin it down” (http://dispatchespoetrywars.com/commentary/2018/01/healing-poetics-george-quasha/).

Reciting his preverbs, Quasha isn’t simply going through the motions of reading a text he has previously read; his effort is to make each line a new experience for himself, through which a type of unique vibrancy is transmitted in each poem.