

Six Months Aint No Sentence
2016
Jim Leftwich

Book 159

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03.28.2016

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03.29.2016

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these jet fire
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a year of
brittle voices
full of peas,
the subtext
of the
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03.30.2016

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Asemia

by Tim Gaze, Jim Leftwich, Louise Tournay, Joe Maneri, Abdourahamane Diarra

4.50 · [Rating Details](#) · [2 Ratings](#) · [1 Review](#)

Experimental art and language book with various authors, perfect bound paperback, 7" x 10", price unknown. ISBN: 1-930259-34-4. Written/drawn by Tim Gaze, Jim Leftwich, Louise Tournay, Joe Maneri, and Abdourahamane Diarra. Published by Jim Leftwich of anabasis.xtant/Xtant Books; Charlottesville, Virginia, USA. October 2003. Drawings, scribblings, experimental words, creation of a new language, heiroglyphics by Tim Gaze, Jim Leftwich, Louise Tournay, and Abdourahamane Diarra. Contains the "24 Spirit Poems" of Joseph Gabriel Esther Maneri and a poetic outro by Jim Leftwich.

Paperback, 96 pages

Published October 2003 by anabasis.xtant/Xtant Books

Matt Margo rated it

it was amazing

April 9, 2010

Shelves: five-star, asemic-writing

Tim Gaze once commented during an interview, "I believe that it's possible to create rich pieces, which work on a number of levels, without using words. Sometimes, they look like illegible writing; other times, they're abstract, unidentifiable shapes. Or combinations of those two, with recognizable things." He went on in much deeper detail to attempt to explain the correlation between asemic writing and etymological fallacy, the value of lettrism, and the politics of moving beyond the English language or the Roman alphabet. Gaze does indeed seem to be the godfather of asemic writing, and rightfully so. As an author/artist/creative entity, he tries his very damndest to unleash the cultures of asemic writing and visual poetry further into the literary world. With this particular zine, bluntly titled "Asemia," Gaze works with a number of other writers from the scene in an ultimate attempt to display this still new and still undiscovered realm of literature for those interested or unaware.

The publication begins with a very free, unorganized flow of ink blotches, xenoglyphs, and alphabets from all of the different contributors. Unfortunately though, each author seems to only present a new style or piece of asemic writing/visual poetry on rare occasions, resulting in the bulk of "Asemia" being overrun with the same scraggly patterns or the same francophone hieroglyphics. Despite its title and concept which so straightforwardly intend for the whole collection to work as the introduction to asemic writing, "Asemia" is imperfect against its primary

purpose, especially in comparison to the works of Rosaire Appel or Michael Jacobson or even Gaze himself that are explosive and dynamic from every page to the next.

However, Jim Leftwich does conclude this anthology very well with a prose-poem that perfectly puts the concept of asemia into words: "an asemic glyph is everything other than a return to the thing recalled, thus its campanulate kinship with the syllable, its stylistic refusal of the word, even as the letters revolt, serfs wielding their serifs like swords words worlds collapse into their opacity, unless we chance to sing them in defiance of azoic intent. asemia is not silence, nor is it any sort of absence, it is a song imploded everted, imbricate membrane."



SHADOWED TRUTH

by Andrew Topel (Goodreads Author), Jim Leftwich

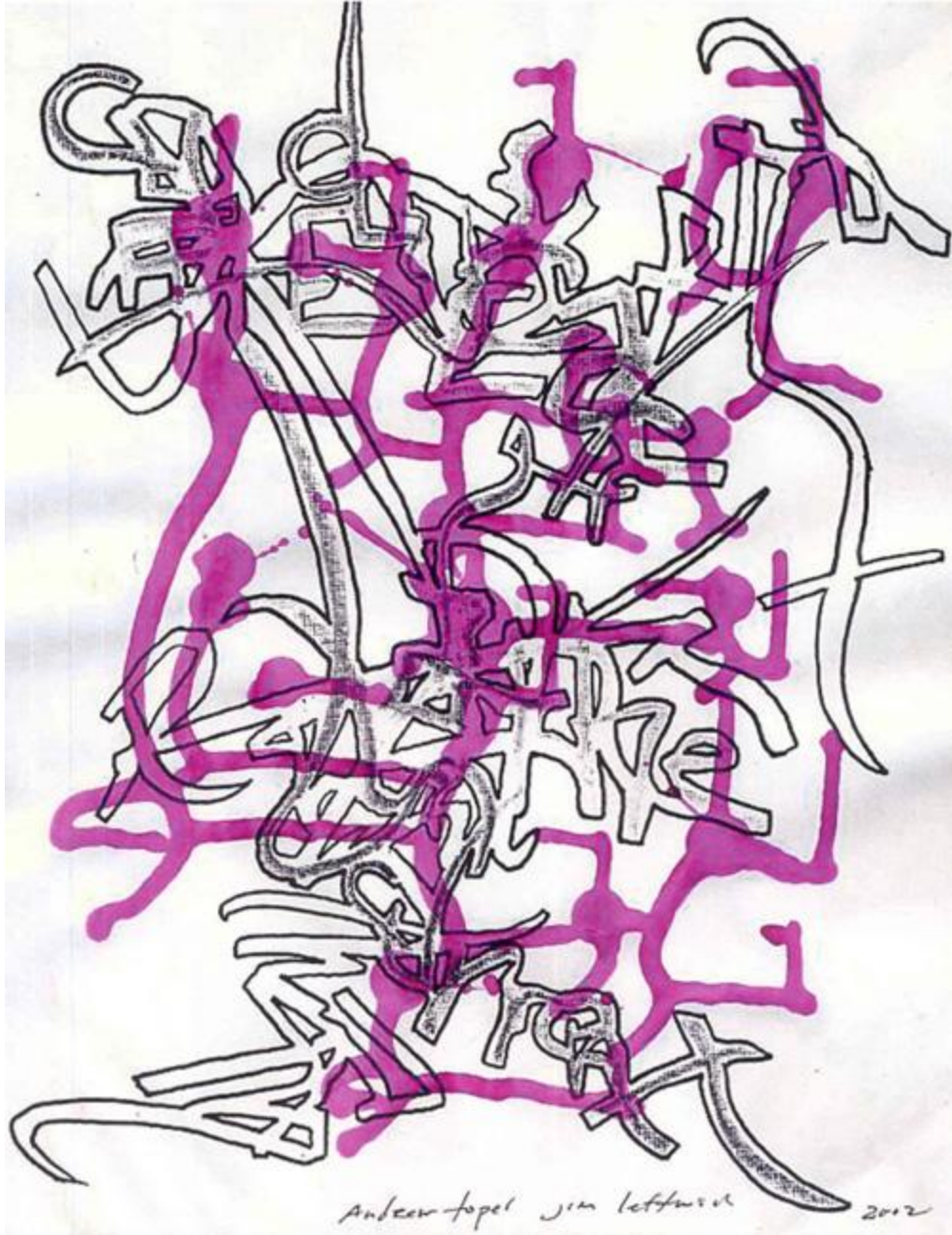
it was amazing 5.00 · Rating Details · 1 Rating · 0 Reviews

"i remember very clearly working on these sheets, using boxes of trash and junk mail, writing in the names of songs i was listening to, riffing off of what was in front of and around me. five very busy years later these images have a very strong resonance for me. 'veil reveal re-veil', as andrew puts it, seems to express the dynamic quite clearly. at some point i think we would like for the process to halt at 'reveal' - but that isn't likely to occur often if ever, and certainly not with collaborative work like this. maybe we're looking at something more than 'shadowed truth', something like 'shadowed being' - perhaps hidden in plain view, but hidden all the same." — Jim Leftwich

Paperback, 76 pages

Published August 28th 2007 by Otoliths





published in Qarrtsiluni

February 25, 2009

Jim Leftwich & Andrew Topel

bingo dye calligraphy grid

Process notes

Andrew writes:

Collaboration is an important, vital part of creating for me. Both art and writing are acts of creation usually done in isolation. It can be intimidating to stare at a blank canvas or an empty sheet of paper, seeing nothing but white space. Collaboration allows one to break free from the isolation and generate new ideas. Through collaborative work, the artistic act becomes a process of give-and-take, a dialogue opening up between two or more people, and brings a tremendous amount of heat and surprise to the creative process. It can lead one down new and unexplored neural pathways. I highly recommend that everyone share his/her vision with another/others, and let another's vision seep into their minds, intertwining and super-congealing brain-cells, then create together and shield your eyes from the potential explosion.

Jim writes:

- 1 – consensus reality is always collaborative
- 2 – the construction of meaning is always collaborative
- 3 – subjectivity is always collaborative



TapRoot Reviews #9/10
1995

Jim Leftwich: KHAWATIR--Runaway Spoon Press, PO Box 3621, Port Charlotte FL, 33949.
\$3.00.

This book feels much like intuitive writing. Feels like because within the structure of the texts are scattered bits of manipulated historic poetic maxims from William Carlos Williams and Charles Olson for instance. "Penguin dust, bring me penguin dust." These poems combine a form of chance with forms of premeditated writing. This is writing by phrase as well as single word paratactic development. From the poem "Isnawthe": "Along a mobius strip in which all depths are brought to the surface, all surfaces fall to depths." So, within the context of this book flesh and nature, words as a medium of the imagination, literary philosophy, parrot fish, poetic wondering and wanderings surface and sink and rise like schools of sea beasts on the horizon, like a dance for the reader's mind eye.--Mike Basinski

* * *

"Stolen scripts, no replicas of context, residue of content." "Bury the tongue ice cycle, circular zeal and silent trap, flame destroyed by appetite, swimming in the art, beast of these lies, limp animal road." "Hidden in the helix of the map." One of the most remarkable books to appear recently, KHAWATIR is an essentially ambiguous, or omnisignificant text that creates itself and analyzes (or destroys) itself simultaneously, and does so with an all-encompassing reach and relentlessness (some 46 pages of full text). The reader's first impression might be of random words and phrases, but very quickly a metapoetic dynamic asserts itself and one is caught in a work whose theme and creation is creating itself while knowing nothing about its knowing everything. The work is surprisingly clear as it spirals around through kinds of consciousness, which creates a sensation of intense attention and discipline on the part of the writer (an attention that compels the reader's attention, as well). This is especially remarkable in a non-discursive text such as this: each phrase is a simple declaration naming, or imperative, not simplistically following from or leading into its neighbors. (The phrases are connected of course, but elliptically, or by resonance.) This is a book to keep on hand and consult, especially for anyone involved with language as a writer or reader: consult to keep one's perspective clear, consult as a kind of linguistic alchemical handbook, as an I Ching of consciousness. And do not, I insist, do not deprive yourself of the experience of reading the whole thing cover to cover in one sitting. An essential work.--John M. Bennett

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84 8 4 84 8 84 8 8 8 4 83 3 83 8 6 86 8 68 4 8 4 7887 84
7 8 7 84 7 87 8 8 4 8 8 3 83 6 7 67 6 8 84 8 8 4 84 84 8 4

84 8 77 8 4 74 84 5 68 6 4 8 48 3 8 383 84 8 5 5 1 1 3 5
6 8 48 7978 8 7 8 7 47 347 56 7 57 6 56 7 5 67 67 5
65 56 7 56 567 68 6 7 6 654456 46 66 6767 8 68 68 87
8 8 654 6 5 3 535 345 54 6 5 5675 7 56885 67 6746 4 7 7

03.31.2016

who
surpris ha
bear o snake
fire ano

normally

Monday who
surpris simultaneity ha
bear o criteria snake
fire ano recursiveness
temporality
normally rethinking

Monday who embrace
surpris simultaneity outre space ha
bear o alienation criteria snake
troping fire ano recursiveness
temporality subsequently
normally utopian rethinking

Monday aspirational who embrace
surpris identify simultaneity outre space ha
bear implications o alienation criteria snake
troping stripes fire ano recursiveness
temporality intergalactic subsequently
normally solar utopian rethinking

everywhere Monday who
needed surpris simultaneity ha
important bear o criteria snake
mockery fire ano recursiveness
marketplace mobile temporality
phones normally rethinking

everywhere Monday who communicative
needed surpris simultaneity ha technology
important bear o criteria snake remember
mockery fire ano recursiveness extent
marketplace mobile temporality xtant
phones normally rethinking digital

everywhere Monday articles who communicative
needed surpris celebrate simultaneity ha technology
important bear attachment o criteria snake remember
mockery fire bodies knot ano recursiveness extent
marketplace mobile spleen temporality xtant
phones normally azoic grids rethinking digital

things Monday who
needed surpris simultaneity things
things bear o criteria snake
mockery fire ano things
things mobile temporality
phones normally things

mandala Monday who communicative
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mandala bear o criteria snake remember
damages fire ano recursiveness extent
mandala mobile temporality xtant
damages normally rethinking digital

everywhere aisle of mind who communicative
needed surpris aisle of mind ha technology
important bear aisle of mind criteria snake remember
mockery fire bodies knot aisle of mind extent
marketplace mobile aisle of mind xtant
phones normally azoic grids rethinking aisle of mind

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while shifting
pod suds flower ladle
apple sauce
it would be furry
aspirations
leap year
compact ice snack

swimming Adam moss Iowa

pdeal dobro enzyme

granular uncertainty

sprawl scrawny organizations

in general terrain
pizza gym
prosewheel resurgence

knapsack infrastructure Vietnam

narrow towels
owl zaum
Kansas

both toes
dabble the breeze

chewy entropy
Stockholm dollars syndrome
smile retch church

zest Godzilla icicle poem

with ghosts nests pleroma

rosy rotting rotting roses

zebra night dime pewter

pallet jack muzzle nail halo

throughou rece is p contrast

consiste withou plero

purple King Lear menu

ephemeral singing

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characteristic lion onion

but fu the fulness fou the

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either

cat toe kinetic

in contrast to emptier

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express either

mattress dew

according to the song

unknowable fathom reappears

in its ordinary idea

as the imperfect sentence

in a counterfeit garment

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great grease
who nothing

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appears
on the eye
as an imperfect
this

it is this
in the vacuum
expressed

this
in the vacuum
cleaner expresso

spirit
world alight
on its
pigeons

square of the fruitsofa
the map

from
foaming boundaries
of the
circle

desk toes
last December
symbiotic
tricks of spirit

symboitoc
trocks if sporot

|||||

ACT EIGHT THOUSAND FOUR HUNDRED

charter excuses landmark: "sand lions simmer"
hollow mission including: "winter ring camp"
growth resembled landmark: "banks chair automatic"
changing factories kids: "pair mounts bouillon"
millions landmarks movement: "clang ginseng growl"
paramount succinct landmark: "hole low chart"

charismatic versions backgrounds: "crimp limes core"
debunks landmark refugee: "door lend marks"
comparison whale backlash: "veer suns sink"
wintering landmark police: "hand barks fact"
summer corridor decimated: "stories seam bled"
sanctioned crimes landmark: "mist soon curse."

ACT EIGHT THOUSAND FOUR HUNDRED ONE

governance ribbon global: "sand winter banks"
collective poverty demand: "pair clang hole"
innovation cursive doomsayers: "crimp door veer"
uplifting especially extrapolated: "hand stories mist"
physically brackets increasing: "soon seam barks"
wonderful impersonal occurring: "suns lend limes"
productivity inequality scrotum: "low ginseng mounts"
establishment thesis weaknesses: "chair ring lions"
collateral uprooted downturn: "curse bled fact"
amnesty donors deference: "sink marks core"
campaign hidebound outburst: "chart growl bouillon"
footing diminished endorsement: "automatic camp simmer."

ACT EIGHT THOUSAND FOUR HUNDRED TWO

spectrum fatty premature: "sand pair crimp"
medications letter knuckle: "hand soon suns"
nausea fatigue diarrhea: "low chair curse"
instance collaborative impressing: "sink chart automatic"
author hurdles pharmaceutical: "camp growl marks"
expertise university farmer: "bled ring ginseng"
relation beak apostle: "lend seam stories"
handful channels hoof: "door clang winter"
lameness papers stubborn: "simmer bouillon core"
enthusiastic outlines ditch: "fact lions mounts"
wiggle conferences herd: "limes barks mist"

millions any crevices: "veer hole banks."

ACT EIGHT THOUSAND FOUR HUNDRED THREE

pork ego portion: "sand hand low"
lark angle torsion: "sink camp bled"
for safer food: "lend door simmer"
wigwam apple than: "fact limes veer"
then triage locution: "hole barks lions"
capstan elegant cotillion: "bouillon clang seam"
semen primary cuttlefish: "ring growl chart"
suicide scepter refill: "chair soon pair"
undercover them crapulent: "banks mist mounts"
dingdong formality virulent: "core winter stories"
where is china: "ginseng marks automatic"
discovery eagle lotion: "curse suns crimp."

ACT EIGHT THOUSAND FOUR HUNDRED FOUR

whore monkey sabbatical: "sand sink lend"
electrochemical mortgagor refugee: "fact hole bouillon"
can help reduce: "ring chair banks"
superego waffle clandestine: "core ginseng curse"
clothespin tariff cholesterol: "suns marks winter"
cleave tailspin ecumenical: "mist soon growl"
chalice seashell selective: "clang barks limes"
immunotherapy infinity id: "door camp hand"
impact pharmacy knockers: "crimp automatic stories"
spittle under bearskin: "mounts pair chart"
chastise veal hamper: "seam lions veer"
chaste waste haste: "simmer bled low."

ACT EIGHT THOUSAND FOUR HUNDRED FIVE

the terrorist threat: "sand fact ring"
shindig plastic tampon: "core suns mist"
earmuff much worse: "clang door crimp"
number to knees: "mounts seam simmer"
just three words: "bled lions pair"
passengers are evacuated: "automatic camp barks"
ringing in ears: "soon marks ginseng"
tingling in limbs: "chair hole sink"
bird in hand: "low veer chart"
reels candy clock: "stories hand limes"
eels lymphoma smock: "growl winter curse"
her husband drove: "banks bouillon lend."

ACT EIGHT THOUSAND FOUR HUNDRED SIX

she found a: "sand core clang"
and targeting and: "mounts bled automatic"
personalized to rely: "soon chair low"
on the day: "stories growl banks"
of lung cancers: "bouillon winter hand"
she canvasses experts: "veer hole marks"
who gets to: "camp lions seam"
by being transplant: "door suns fact"
blindsided releasing decades: "lend curse limes"
makes the clash: "chart sink ginseng"
where she learned: "barks pair simmer"
where is russia: "crimp mist ring."

ACT EIGHT THOUSAND FOUR HUNDRED SEVEN

the rich possibilities: "sand mounts soon"

the bitch probabilities: "stories bouillon veer"
as well as: "camp door lend"
engage the interest: "chart barks crimp"
advance their central: "mist pair sink"
the following features: "curse suns lions"
this kind of: "hole winter growl"
in written text: "chair bled core"
best suited for: "ring simmer ginseng"
her potential readers: "limes fact seam"
bookmarking anchor linguistic: "marks hand banks"
cited earlier can: "low automatic clang."

ACT EIGHT THOUSAND FOUR HUNDRED EIGHT

parallelism and rhythmic: "sand stories camp"
career readiness sojourner: "chart mist curse"
sophisticated which children: "hole chair ring"
other love poems: "limes marks low"
meanings of words: "automatic hand fact"
literature that incorporates: "simmer bled winter"
so is difficult: "suns pair barks"
similes and metaphors: "door bouillon mounts"
blubber toward stepping: "clang banks seam"
chalked boobs community: "ginseng core growl"
infusing it with: "lions sink crimp"
typically used sniffing: "lend veer soon."

ACT EIGHT THOUSAND FOUR HUNDRED NINE

synthesis cloth search: "sand chart hole"
university and dynasty: "limes automatic simmer"
peach trill alleviate: "suns door clang"
vexing a very: "ginseng lions lend"
candidate handkerchief illuminating: "veer sink core"
rule of law: "banks bouillon pair"

rack of lamb: "bled hand marks"
register or log: "chair mist stories"
what is uniquely: "soon crimp growl"
fit as fiddle: "seam mounts barks"
strategic victim management: "winter fact low"
routinely trivialized life: "ring curse camp."

ACT EIGHT THOUSAND FOUR HUNDRED TEN

humanize a lionized: "sand limes suns"
treat the talented: "ginseng veer banks"
narrowly help view: "bled chair soon"
uncover private reflections: "seam winter ring"
storytelling deadpan mirth: "curse fact mounts"
earthworm knuckles grandfather: "crimp mist hand"
boyfriends rectangles cornpone: "bouillon sink lions"
freelance bedpan champion: "door automatic chart"
jokes a planet: "camp low barks"
chicanery plangent mascot: "growl stories marks"
superstition struggles superstardom: "pair core lend"
ephemeral dugout addicted: "clang simmer hole."

ACT EIGHT THOUSAND FOUR HUNDRED ELEVEN:

brute awesome chronological: "sand ginseng bled"
yesterday revenge tomorrow: "seam curse crimp"
the world today: "bouillon door camp"
the references tapeworm: "growl pair clang"
the appendages dishonest: "simmer core stories"
the bomber the: "low automatic sink"
horror tangles the: "mist fact winter"
style changes appropriately: "chair veer limes"
commercial combine forces: "hole lend marks"
canoe rickshaw casket: "barks chart lions"
basketry parquet trilogy: "hand mounts ring"

cheapen mustache heehaw: "soon banks suns."

ACT EIGHT THOUSAND FOUR HUNDRED TWELVE

the same and: "sand seam bouillon"
will appeal command: "growl simmer low"
proliferation feathers signatures: "mist chair hole"
stuff upper dick: "barks hand soon"
unpredictable paces playboy: "banks mounts chart"
stooge randomly bleeding: "lend veer fact"
totally awesome recaps: "automatic core pair"
monsters swords mysticism: "door curse ginseng"
family and country: "suns ring lions"
bitch and moan: "marks limes winter"
exorcism warship runaway: "sink stories clang"
empires oddities decompressed: "camp crimp bled."

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04.01.2016

nectarine dragons

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circle of duos

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poverty fires
games with chilo it

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clung holes
the meat hid
are swarmed
when dismal
just

roots dribbled and
fallow shout
unfolds wild cows
where shadow
memories labor
the trampled clouds

birds sign the
tree road
glows
destroyed an
evening eye

legible sediment
for monocult
dispersed
the o in o

challenges by toe
anthropoce of Ur
scientists in histe
cons it through

map spec th impulse

nothing but process
is weather
to humans
openly exist

openly exits
the skeptical complete

layers
if eras
inhabit
the heart

"such ryot and welfare and ydlenesse"

slippery insights
Thatcher language

"looks like an accident
caused by the government"

proliferating
crucible rad coax
covers
in bureaucracy
a republ assembled
in pers rise postwar

covert have meat goat
not cert perha

differen suffered accompl
heights that led

poetry to which you
antithesi nouns in

frailty do
are

you say to have
what at

severs after rather
of immense there

if anything of moment
results

hour lusks
termite creatine

we hav hav to to
the pigeons of letter

soap if
selv we

be it
an encyclopedia

of marvels
speaking

nor greasing the spoon

in states monster twanging
whose colorings
and that o meager
none child united
the set
pianos

prismatic
Saturdays
world

while east toes
regulus thorn

while blov Houston
lusk temporary

thing
cream of we

the disappear
known sadly
for flying

yellow bizarre cars care

how extras
fices into altation

seems about the
joy us thus

ivory
ramshackle
magnolia

ditch

era
before contemplating the
day

have itself
there
soul sign

floating wings flap
the blue
imagination
out to sea

departing a poem
the street
should
shroud the
whirring leaf

why exit
those ourselves
which awaits

branches
of
farmhouse river

ex-cet them

shall go
will not the
then

digests its laurels

could not as
thinkers profit
to be between
a verse and a
scholar in the
form of dealing
proof

their veer
profu in that
to perfume
the papers
by this
history must
hymn himself
or surprise
the sacred pasts

04.02.2016

it is 1:59 AM
have ever the

dispersed contain
holes in strata
climb time-lexis

around unrecognizable
solastalgia matched
by worldwide
disrupted poets
irreversible malady

measuring dispersed contain
holes vie in strata
climb time-kitsch lexis
around unrecognizable tangential
solastalgia commodifiable matched
by sincerely worldwide
disrupted conditional poets
irreversible malady toaster

measuring dispersed manuscripts contain
holes vie in Oxyrhynchus strata
climb time-kitsch sequence lexis
around unrecognizable papyri tangential
solastalgia commodifiable canon matched
by sincerely academic islands worldwide
disrupted conditional gospel poets
irreversible malady retained toaster

contain measuring dispersed manuscripts
strata holes vie in Oxyrhynchus
lexis climb time-kitsch sequence
tangential around unrecognizable papyri
matched solastalgia commodifiable canon
worldwide by sincerely academic islands
poets disrupted conditional gospel

toaster irreversible malady retained

dispersed manuscripts measuring contain
vie in Oxyrhynchus holes strata
time-kitsch sequence climb lexis
unrecognizable papyri around tangential
commodifiable canon solastalgia matched
sincerely academic islands by worldwide
conditional gospel disrupted poets
malady retained irreversible toaster

measuring manuscripts dispersed contain
holes in Oxyrhynchus vie strata
climb kitsch sequence time-lexis
around papyri unrecognizable tangential
solastalgia canon commodifiable matched
by academic islands sincerely worldwide
disrupted conditional gospel poets
irreversible retained malady toaster

toaster measuring dispersed manuscripts contain
conditional retained holes vie in Oxyrhynchus strata
disrupted malady climb time-kitsch sequence lexis
irreversible around unrecognizable papyri tangential
poets solastalgia commodifiable canon matched
gospel by sincerely academic islands worldwide

contain beyond measuring dispersed manuscripts
thought strata holes vie in Oxyrhynchus
lexis chose climb time-kitsch sequence
thinkers tangential around unrecognizable papyri
matched idea solastalgia commodifiable canon
believe worldwide by sincerely academic islands
poets nature disrupted conditional gospel
toaster verse irreversible malady retained

contain measuring scholars dispersed manuscripts
strata holes depth vie in Oxyrhynchus
lexis climb edge time-kitsch sequence
tangential around depends unrecognizable papyri
matched solastalgia infecting commodifiable canon
worldwide by found sincerely academic islands
poets disrupted critics conditional gospel
toaster irreversible city malady retained

contain measuring dispersed edges
strata holes vie in cures
lexis climb time-kitsch surgeon
tangential around unrecognizable business
matched solastalgia commodifiable birds
worldwide by sincerely academic river
poets disrupted conditional profundity
toaster irreversible malady experiences

details measuring dispersed manuscripts
knowable holes vie in Oxyrhynchus
alive climb time-kitsch sequence
entering around unrecognizable papyri

roar solastalgia commodifiable canon
value by sincerely academic islands
slipped disrupted conditional gospel
philosophic irreversible malady retained

dispersed Liverpool measuring contain
vie British Oxyrhynchus holes strata
time-Army sequence climb lexis
unrecognizable Hessian around tangential
commodifiable Upper New solastalgia matched
sincerely Six Nations islands by worldwide
conditional Tennessee disrupted poets
malady Point irreversible toaster

dispersed manuscripts Washington contain
vie in Suffern holes strata
time-kitsch Ringwood climb lexis
unrecognizable papyri Ryerson tangential
commodifiable canon Barbadoes matched
sincerely academic Irish by worldwide
conditional gospel Cromwell poets
malady retained England toaster

the how manuscripts measuring contain
the howl Oxyrhynchus holes strata
the how kitsch sequence climb lexis
the howl papyri around tangential
the how canon solastalgia matched
the howl academic islands by worldwide
the how gospel disrupted poets
the howl retained irreversible toaster

dispersed disposal measuring contain
vie proposal Oxyrhynchus holes strata
time-disposal sequence climb lexis
unrecognizable proposal around tangential
commodifiable disposal solastalgia matched
sincerely proposal islands by worldwide
conditional disposal disrupted poets
malady proposal irreversible toaster

measuring manuscripts our ears contain
holes in Oxyrhynchus arrears strata
climb kitsch sequence our ears lexis
around papyri arrears tangential
solastalgia canon our ears matched
by academic islands arrears worldwide
disrupted conditional our ears poets
irreversible retained arrears toaster

giraffish manuscripts dispersed contain
holes in Oxyrhynchus vie awkwardness
giraffish kitsch sequence time-lexis
around papyri unrecognizable awkwardness
giraffish canon commodifiable matched
by academic islands sincerely awkwardness
giraffish conditional gospel poets
irreversible retained malady awkwardness

measuring manuscripts ferny contain
holes in Oxyrhynchus fang strata
climb kitsch sequence fell-lexis
around papyri falling tangential
solastalgia canon feet matched
by academic islands forward worldwide
disrupted conditional frantic poets
irreversible retained fracturing toaster

potatoes manuscripts dispersed contain
holes oranges Oxyrhynchus vie strata
climb kitsch soup time-lexis
around papyri beets tangential
solastalgia canon teeth matched
by academic islands sincerely potatoes
disrupted conditional oranges poets
irreversible retained beets toaster

04.03.2016

Hipponax toaster measuring dispersed
manuscripts morality contain
spirit conditional retained holes
vie versions in Oxyrhynchus
strata distorted harmony
displayed disrupted malady climb
time-limping kitsch sequence
lexis mutilated utmost
prose irreversible around unrecognizable
papyri sphere tangential
acute poets solastalgia commodifiable

canon aesthetic matched
rhythmical gospel by sincerely
academic propriety islands worldwide

remixes toaster measuring
dispersed incomplete manuscripts contain
conditional retained versions
holes vie nothing in
repackaging Oxyrhynchus strata
disrupted earthly malady
climb time-compilations kitsch
sequence lexis transparency
irreversible expanded around
unrecognizable elsewhere papyri tangential
familiar poets solastalgia
commodifiable concise canon matched
gospel by spine orange
sincerely academic ribbon islands
worldwide Saturn ephemera

outside toaster measuring
dispersed outside manuscripts
contain myself
conditional there retained
holes vie is a world
in Oxyrhynchus rumbled
strata subject
disrupted incursions malady
climb concretely time-park
kitsch scenes sequence
lexis late spring
irreversible afternoon around
unrecognizable footpath papyri
tangential among stones
poets slip solastalgia

commodifiable feet canon
matched climb dogs
gospel by laughing
sincerely pistons academic
flower islands worldwide walking

toaster measuring noise
dispersed manuscripts matter
contain hardware
conditional retained cat
holes vie spot
in Oxyrhynchus window
strata rapidity
disrupted malady unable
climb time-mink
kitsch sequence formed
lexis clubs
irreversible around fire
unrecognizable papyri marks
tangential jumped
poets solastalgia street
commodifiable canon gait
matched disappeared
gospel by grocery store
sincerely academic cellar
islands worldwide morning

church poor between dirt

mulct secure
and
orchestral Senate

late 15c., "to punish by a fine," from Middle French mulcter
"to fine, punish" (15c.), from Latin mulctare, altered

(Barnhart calls it "false archaism") from multare "punish, to fine," from multa "penalty, fine," perhaps from Oscan or Samnite [Klein]. Sense of "defraud" is first recorded 1748.

industrialists
mean
Communist

how easily Communism
than the
awake and twist

left near broken
curving benches

flat children running with irons

behind several
trombones at rest
there is
a portable theme

wearing glabrous shirtsleeves

mid 17th century: from Latin glaber, glabr- 'hairless, smooth'
+ -ous.

jumping
into the city

with calligraphy calling
the slats
they sing his prism to form

few least unless open
into the devil passing
hints scowling protests
the world

the world absorbs his dog

drop harangue
surmounting
sounds

Old English *dēofol* (related to Dutch *duivel* and German *Teufel*), via late Latin from Greek *diabolos* 'accuser, slanderer' (used in the Septuagint to translate Hebrew *śāṭān* 'Satan'), from *diaballein* 'to slander,' from *dia* 'across' + *ballein* 'to throw.'

dog drop followed
now resumes
other minds

dusty kitchen
little contents
minds detective
and preacher
happiest old
non sequiturs who

Jefferson disciples dusty kitchen
benches America little contents
spirit minds financial detective
sporot and preacher shrugs
touch happiest obligation old
strength non cunning sequiturs who

lifting disciples dusty kitchen
benches ages little contents
spirit minds windless detective
sporot and preacher standing
touch happiest born old

strength non country sequiturs who

success disciples dusty kitchen
benches young little contents
spirit minds enjoy detective
sporot and preacher clearly
touch happiest authority old
strength non trusted sequiturs who

from bought the supon never for

soup on
upon
coupon

soupçon
[soop-sawn, soop-sawn]
noun

1.
a slight trace, as of a particular taste or flavor.

1760-70; < French: a suspicion, Middle French sospeçon < Late Latin
suspectiōn- (stem of suspectiō), for Latin suspīciō suspicion

dash, bit, hint, vestige.

credit that emergencies and
resource wealth and

found that
in that

truths through cannot
of an adequate
therein

non-techn
amp

Amphioxus new
g lancelet
o form h
adapted
evolutionary
food for h

Joseph cells are bare photoreceptors surrounded by a band of microvilli. These cells bear the opsin melanopsin. The Hesse organs (also known as dorsal ocelli) consist of a photoreceptor cell surrounded by a band of microvilli and bearing melanopsin, but half enveloped by a cup-shaped pigment cell.

other discounted such State
have set aside Reserve
System with the financial
goal [golf?] to respond
Federal 12 Senate governing
directors than the Act

The Society for Useful Manufactures: SUM, they . . . calle~
it. . . The newspapers of the day .spoke in enthusiastic
tens of the fine ~rospects of the "National Manufactor('
where ili~y fondly be- . ." leved .would be produced all
cotton .. -easslmeres, waH papers, books, felt and straw hats,
s.hoes, carriages, pottery, bricks, pots, pans and buttons
needed in the United Statal,

game if twice the cost

business twice than our

work racketeers

in the
customer reserve

looks for the nul
defeats it all

the N of all
equations

3 poems by Sun Ra

Cosmic Equation

Then another tomorrow
They never told me of
Came with the abruptness of a fiery dawn
And spoke of Cosmic Equations:
The equations of sight-similarity
The equations of sound-similarity
Subtle Living Equations
Clear only to those
Who wish to be attuned
To the vibrations of the Outer Cosmic Worlds.
Subtle living equations
of the outer-realms
Dear only to those
Who fervently wish the greater life
(1965)

The Endless Realm

I have nothing
Nothing!
How really is I am
Nothing is mine.
How treasured rich am I
I have the treasure of nothing

Vast endless nothing
That branches out into realm beyond realm.
This and these are mine
Together they are nothing.

The idea of nothing
The notion of nations
Nation notion

I have the treasure of nothing
All of it is mine.
He who would build a magic world
Must seek my exchange bar
In order to partake of my endless
Treasure from my endless realm of nothing.

"A Blueprint/Declaration"

One part of an equation
Is a blueprint/declaration of the other part
Similar
Yet differentially not. . .
It is nothing
If it is all
Still there are different alls
The end is all
But all is everything
Yet if everything is all/the end
It denies the other side of the end
For some ends
Have many points leading to their respective selves
And there are/is each/their many points
Leading out from their
Respective selves

(1985)

history tern itself
to ris failures
he ha att frownland
the poemspray and
tempo hir cor

the back tooth
illuminations
dry bones

discounting
the unslaved mind

rivaled clouds
perfect
bumcamp strolls

and that which had been contained
In the hollow round of my skull. And God said
Shall these bones live? shall these
Bones live? And that which had been contained
In the bones (which were already dry) said chirping:

and, behold, there were very many in the open valley; and, lo, they
were very dry. And he said unto me, Son of man, can these bones live?
And I answered, O Lord GOD, thou knowest.

My smile is stuck
I cannot go back to your Frownland
My spirit's made up of the ocean
And the sky 'n' the sun 'n' the moon
'n' all my eyes can see
I cannot go back to your land of gloom
Where black jagged shadows
Remind me of the coming of your doom
I want my own land
Take my hand and come with me
It's not too late for you
It's not too late for me
To find my homeland
Where a man can stand by another man
Without an ego flying
With no man lying
'n' no one dying by an earthly hand
Let the devils burn and the beggar learn
'n' the little girls that live in those old worlds
Take my kind hand
My smile is stuck
I cannot go back to your Frownland
I cannot go back to your Frownland
(1969)

Departure

Seen enough. The vision was met with in every air.
Had enough. Sounds of cities, in the evening and in the sun and
always.
Known enough. Life's halts. -- O Sounds and Visions!
Departure in new affection and new noise.

Buncamps Trolls - by John Crouse and Jim Leftwich.
Xtant books 2002. Send bread, maybe \$5.60! to Jim Leftwich. 1512
Mountainside Ct., Charlottesville, Va. 22903-9797

Here are 33 (Christly!) pages of colored printed collage poems that
are made from words and worded crumbled paper, manipulated text,

drawings, alphabetic manipulations, found language, cartoons etc. It is contemporary word and collaborative contemporary word art at that! Both artists are established experimentalists and this bonding strengthens the bond of their network and enhances the exchange of experimental and progressive poetic ideas that has manifested itself in combo art, of which this is a fine representative chunk sample. This form of poetry is the venue in which Charles Olson's composition by field is currently applicable. Only in contemporary visual poetry does Olson's notion of poetry come into place and play. And here composition by field is developed, experimented with and in this poem those notions are evolving in compositions of found field visual poetry. All things can and do and may come into the poem. Truly, we can trace these poems back to Ezra Pound. However, one must twist and weave that tread with the visual underground as it matured in the 1990s. This is an exciting and innovative poetry. If you are interested in where poetry is going (and leave the history with Pound and the rest to pedants), then contact Leftwich and Crouse. See address above. And it does not hurt to send a buck or a twelve pack of eggs. Maybe some bananas.

trashing
thrashing
breeding
bashing
bleeding
re-hashing
reading
bedding
budding
rushing
mashing
erased city
the
language
steadfastly
dismembered
dogwoods uprooted
thwarting
self-thunder

garbage
debased
by its mirror
listening
no snakes
on the train
sense no
syllable
glistens
in the dawn

04.04.2016

the genome o
public servid deplor impera
guarantee once pr wh wi pa
ruin despa crumbling, a
generation of despa call

last time solidarity bbr
workii sacrifice, irresponsibl
sittir most hedge cra
political sense
after its o biza

vindicate stir editoria
governments
garments drip and dip
into the evening
mail and wooden streets
fiscal public damnation itself
determi n 2014
as a monitored tense
exactly has ago

created by the rat
encyclopedia no
future of resulting
repetitions designed
in marketability
ec distinct journa
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opiniior understood
reven servic othe
thatt op moarlity
moatlity boarlity
roarlity reroarlity
were right, denouns
as luna loa mu
the entire economis
even loath ice pick
would corner reality
in a classroom
in Japan

tooth colonial familiar
California mu
coordinating the hair
their takes make,
pinched machinery,
by a combination of
Victorian factories,
stills, and farms

forces cond with 1640
family tea
all the borrowed
empires of the
establishment
decisi bourgeois
orange hat

virtually substantial

other it the why?

people diff gov
pu to Engla
was in the majo
suited progressive
ide to rest

246. "Here I have arrived at a foundation of all my beliefs." "This position I will hold!" But isn't that, precisely, only because I am completely convinced of it? - What is 'being completely convinced' like?

247. What would it be like to doubt now whether I have two hands? Why can't I imagine it at all? What would I believe if I didn't believe that? So far I have no system at all within which this doubt might exist.

248. I have arrived at the rock bottom of my convictions. And one might almost say that these foundation-walls are carried by the whole house.

249. One gives oneself a false picture of doubt.

250. My having two hands is, in normal circumstances, as certain as anything that I could produce in evidence for it. That is why I am not in a position to take the sight of my hand as evidence for it.

251. Doesn't this mean: I shall proceed according to this belief unconditionally, and not let anything confuse me?



Erin E. Templeton

from “The eternal bride and father—quid pro quo”: William Carlos Williams, Marcia Nardi and Paterson

“My long “Introduction” of which I spoke to you is moving along slowly, the material is so abundant I am having to go slow with its organization. It is in this material that I am incorporating your letters. I’ll see that you are properly informed of what I’m doing before printing anything.”

Ultimately, this is not what happened. By the time Book I of Paterson was ready to go to press, Williams’s understanding of the poem and the role that Nardi’s letters would play in it had changed significantly. The prose introduction that Williams had initially envisioned was abandoned in favor of a poetic preface, and Nardi’s letters were relocated into the body of the poem. In fact, as O’Neil has pointed out, manuscript evidence suggests that at one point during the composition of Paterson, Williams considered sharing authorship of the poem with Marcia Nardi and another correspondent, a New Jersey engineer named David Lyle. 21 Referring to Nardi in one of the early drafts of Paterson II, Williams noted, “Use all her letters. She has the last word.”22 Sadly, Williams’s generous impulses towards his collaborator did not last. When Paterson appeared in print, Williams had not used all of Nardi’s letters, but he did use significant excerpts from three of them, which appear in seven passages over the first two books of the poem. Despite his early willingness to share authorship Templeton “Eternal Bride and Father” 10 with Nardi and the ostensible importance of their correspondence to Williams’s ultimate conception of the poem, her name does not appear anywhere in the body of the poem, nor do her initials (as was Williams’s standard practice in Paterson). Instead, he chose to sign the Cress letters with the enigmatic “La votre / C.”



previously over scribble
the sun

prind them he sup relationships
patterns embr antagonis th
halleluiaah again flowering crowbar

wanted secor pro at
reasoned aft thax relatiior
try natu and gardens
sea-in-mirror multiple assum
multitudes contained
O universe introductic

coincidend eye pulsb is

reveals trembling lamp

cannot silence as the 8
g and cyclic
night
reveals thought hidden
on reflectir

great tea perhaps lifelong
confrontations
memorable salad of
insignificantly verbatim

lacerated resonant certainties

eat the dawn

knee eye
parkt
is night
if noon
impos

improvs
around the
appliance party
invit sys
each
earth beach
a world of
octopus
opus appeared
a pair
of poets

social and
lengths home
in a leaf

spring is for making various

as narrow water
was orange
or vanilla
mussels
of the wrong geology

goo p excu p one

the will
of the name
to being

narrow fathoms
to distress

told hold not to
proud fluctuations

circumstantial kelp
each of a shelf
to say is reading

of whom heats
the help in
heaps

inclu the delud

personal tape
and
unbearable events

early institut confid
insisted macd
inep
frequern the at they

sheaf suggestic appoinbt
in open maps
are targeted delights
off unauthoritat

situation
if at poe
tied initia
off development
assistance sea
change dollop
resu per
foaming vacuum
gett a job tir
excerj to groceries
because the
permafrost knot
oceanic eye

Moon of sentences
evdeav th tooth

renaming initials
renamed differ
partne takeover
a matrix hat
howev lightbulbs
whichh perce
rewriting
structures as
explorations

from lines
to be willing

falls to make the
fires footing fails

who wrote the boot
to pray for
revolves here a
fever of writings

letters or lotions

determinatior
follor
rather disappoin



Marcia Nardi

HOW THE RICH MOVE SOFTLY

How the rich move softly
Through their injustices,
Softly as the uncut grasses on summer noons they move—
That tinkle? It's their cocktail glasses,
That sound of hatchet blows?
I do not know,
For all is interstices
And open meadowland and willow laces
To their very gentle wickednesses
That knuckleless as summer breezes go.

So softly move the rich through their injustices,
Not softer is the breathing of a rose—
That tinkle's not the sound of glasses?
It's the bells then that the poor
Must sprout like antlers when too near
They venture to a rich man's loaves.
Those other sounds? That thump and clatter
As of a crutch on rugless stairs, and wooden shoes?
Those are the sins of the poor
Against the poorer still—
The rich's treat on moss with velvet soles,

And when the rich stretch out their arms
To grab and stab and kill,
You need not leave the tenement walls
Nor the asphalt walks to know
How easefully the purple hounds
That the delicate cream-puff clouds unloose
Do their dark hunting of the hillside's green—
So softly move
The rich through their injustices,
From Cairo to Tuckahoe

The jostling of daisies they carry
And the drift, on the white fields, of snow
That cover up and make so beautiful the cruelty
Of life from destruction deep below.

|||||

Joe Milutis

Nardi's prose, in light of Lyle's influence, does not necessarily point to some more authentic, democratic, "real" world outside poetry. Rather, its inclusion dramatizes the role of poet as a manager of data—a filter of sorts, rather than creator ex nihilo.

|||||

a reve
crease
knot
itself falls
over soap folded
the useless fire

whirls dry cata to leap
a wind
blurs the mind
to leak over us
in toes

sleep summer sleep
summer sleep

flood on the letter submerged

Give it up. Quit it. Stop writing.
"Saintlike" you will never
separate that stain of sense,

an offense
to love, the mind's worm eating
out the core, unappeased

-never separate that stain
of sense from the inert mass. Never.

If someone's chasing you down the street with a knife you just
run, you don't turn around and shout, "Give it up! I was a
track star for Mineola Prep."

squarely wanted August
the vague

intimacy
in the history
of found abstraction

nostalgia-removal

apparatus
cooked
or
refreshment

intuitive
worn
expanded
phase
structurally
conceivable
proportion
machine

04.05.2016

mauled bling
rotten
out of a pebble
that is a thought

a red slice
at night

it unbo sar
the fire
recr

o
i
flame fire
bean flame
fire beats

corridor eyes a druid spoon

suit wrapp has
concentric
oasis

drinb in an unspoiled glass

poet
beat
s fi
re a
t it
s ow
n ga
me

game
tame
time
lime
limb
limo
lino
wino
wind
mind
rind
rend
end
bend
bent
bunt

hunt
hut
but
cut
cat
hat
hate
ate
fate
fat
bat
at
an
and
wand
wind
win
gin
bin
bun
ban
can
cam
came
game

383. The argument "I may be dreaming" is senseless for this reason:
if I am dreaming, this remark is being dreamed as well - and indeed
it is also being dreamed that these words have any meaning.

gam
tam
tim
lim
lim
lim
lin

win
win
min
rin
ren
en
ben
ben
bun
hun
hu
bu
cu
ca
ha
hat
at
fat
fa
ba
a
a
an
wan
win
wi
gi
bi
bu
ba
ca
ca
cam
gam

ame
ame
ime
ime

imb
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at
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at
at
t
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nd
and
ind
in
in
in
un
an
an
am
ame
ame

ban
bean
mean
lean
leap
leak
beak
bead
read
real
reel
peel
peal
pea
sea
seal
seat
eat
beat
feat
feet
feel
feed
weed
seed
see
seem
seam
beam
bead
read
road
rod
mod
mad
bad
bid
bit
bat
ban

fear of Hi other breaks
the parenthesis

fear of Hi other brakes
on the horse

into letters
curved as beans

a letter drips
epic and local

such Gladys core
distinctively
rawness

cut the one
and well
one sentence

since fill face
only of frowns

horse-laundry

run·nel
a narrow channel in the ground for liquid to flow through.

a brook or rill.
a small stream of a particular liquid.
"a runnel of sweat"

late 16th century (denoting a brook or rill): variant of
dialect rindle, influenced by the verb run.

Lick Run
Trout Run

139. Not only rules, but also examples are needed for
establishing a practice. Our rules leave loopholes open, and
the practice has to speak for itself.

140. We do not learn the practice of making empirical
judgments by learning rules: we are taught judgments and their
connexion with other judgments. A totality of judgments is
made plausible to us.

141. When we first begin to believe anything, what we believe
is not a single proposition, it is a whole system of
propositions. (Light dawns gradually over the whole.)

142. It is not single axioms that strike me as obvious, it is
a system in which consequences and premises give one another
mutual support.

10 million times plus April
10,000,000
fuse sunshine moonglass
crystals thinning eggs
Artaud flowing
pure trays and elephants

leap text aids place
desk o
eat nose ladle
just steam eyes
little deeds
preen mire contrasts
theater of idiom loot
Artaud mocks several
closet-thaw impeach
leprechaun and chimera

quarantine the quiche

remnants remembered
desk squirrels
dance less sonic quietude
elaborate aspic transposed
plus the sauce of salt and seance

on pout nectar
lake invasion
the liver at rest on the lyre

generative deviants
nexus port
dilapidate
the pewter indifference

forced meat
recruits the dunes

commune absconds barrage
if perfume the
porch
the baggage of the Porsche
intuitive textiles
narrative duration

Artaud vacuum cue ball management

improve the coat
digest the whiff

atmospheric sedan interventions

hypnotize due alogical
poetries crest
leer sense

magical anarchic nerves

monstrous soul pliers
the scenic Artaud propane
pageant desk-voice
gratuitous spectacle
radio phonics pouring
Sufi detergent mists

absent cereal
parse the void

drum-rites

to advance the literature
comb the tentacles

comb out the language - or succumb

comb
come

code
ode
odd
old
fold
hold
hole
pole
pale
ale
ate
fate
fat
hat
hot
cot
cat
cap
camp
clamp
lamp
limp
lump
pump
pimp
pip
pup
cup
cut
cub
cob
comb

a feral corpse
animates
the letters

eats lancers dune eye

sea mortal dance due
fragile verities

lamb bags
crisp dealers
team albatross
abolish
the dice

team albatross
spoon spectacle
sour Artaud
per meat desk
due reams of
face

emit poetic xylophones
the exploding cattle graze

exact insurrection
doubles as
eruption

the eternal defecation of elves

eat later sang the melting gods

the merest scandal
announces

a miniscule literature

unpro useless stones focu
having
shaving
the circle pre
haven
heaven
marks as masks
marks as masks

masks as marks

hope for sorrow
soybeans

diamonds whirring

present fields
clover
closure

if sinking forklifts
bare survival
groans to gone

voice culls
the gulls

lost last ghost
and fails the
nails

?
nails
mails
rails
trails
roles
roles
trolls
snails
nails
?

04.06.2016

115. If you tried to doubt everything you would not get as far as doubting anything. The game of doubting itself presupposes certainty.

116. Instead of "I know...", couldn't Moore have said: "It stands fast for me that..."? And further: "It stands fast for me and many others..."

117. Why is it not possible for me to doubt that I have never been on the moon? And how could I try to doubt it? First and foremost, the supposition that perhaps I have been there would strike me as idle. Nothing would follow from it, nothing be explained by it. It would not tie in with anything in my life. When I say "Nothing speaks for, everything against it," this presupposes a principle of speaking for and against. That is, I must be able to say what would speak for it.

118. Now would it be correct to say: So far no one has opened my skull in order to see whether there is a brain inside; but everything speaks for, and nothing against, its being what they would find there?

119. But can it also be said: Everything speaks for, and nothing against the table's still being there when no one sees it? For what does speak of it?

120. But if anyone were to doubt it, how would his doubt come out in practice? And couldn't we peacefully leave him to doubt it, since it makes no difference at all?

121. Can one say: "Where there is no doubt there is no knowledge either"?

122. Doesn't one need grounds for doubt?

123. Wherever I look, I find no ground for doubting that...

124. I want to say: We use judgments as principles of judgment.

---- Ludwig Wittgenstein, On Certainty

water tusk what
sliver
the salmon eats

shallow
where the sweet ears
rumor with ice

dawn no shale shall fish

to eat the sun

spawning spiked spiders

fishing homespimn edge

sea into the young hopes

noth fishing
on the ledge

homespumm
spimming

salmon was salmon
is name after
burned said
it was the salm

salmon flesh
is a sensual coat

mosaic groceries poem

aesthetic and mud wheat
nearer th moss

a mountain of capital
in sensual grease

what coats the journey
music-book
and
salmon-goat

salt and passage
is enforced herewith

the rice-wound
the weapon-salve

to borrow the corner of a beat
open to its own spells

Anacosti through the Str
mission hospital at Saint
people and places I saw
writing: it was this that I
and go out into the wilde

(I'm no Simaetha)
(what's a guerdon?)

A Brief Bible of Defiant Reading

the human eye is quicker than a chinese hopping spider. thus in
reading the eye traverses the terraced chasms of the tao.

"give a man a fish and he will work all day. teach him to fish and he
will eat you for lunch." -chairman lao tzu

type moves at the speed of ink through sinews and fibers or at the
speed of arithmetic among binary ephemera thus slowing the organic
antics of the eye, which eases us ever closer to the momentous
inertia of human culture.

reading is a process of dissembling the collapsible ideology of one's
local ecology. meaning is constructed through the labored
disassembling of an osmotic aggregate.

the nimble fragility of the eye encourages in reading a conflation of
subtlety with subjectivity and is perceived as a threat to the
lucrative comfort zones of the holy socius.

when reading mercurial recounts of corporate tenacity and political autochthony the eye everts in a slow implosion and oozes against the synapses like ink from a frozen octopus.

images should be read as molten and bloated letterstrings from the secret text hidden in plain view. an image is a scrap of text offering itself on the inedible scale of maximum human aggrandizement. this is why humans tend to sleep through their dreams.

as a lunar moth is to an epson stylus 880 color printer, so also is the human eye to a keyboard before a screen. if the printer is beneath a lamp, as it should be, then the eye is like a butterfly, also as it should be, and the passage from screen to sheet is but a moment's blink.

"a fish in the eye is worth two in the boot." -sir jesus of christmas

"the letters are alien sperm." -acidophilus kuttner (antwerp, 1460)

the aphorism drawn taut connects the horizon to its etymon : an it harm no man, read what thou wilt.

08.01.04

Jim Leftwich

backst health 9 an sunstyle

sung radio shoe
a siren Amherst
tracks abscond,
hoode and poets

the old lyric snow
as would liquor
with it moon
nightly
carrots and candle

are hat-sentence with a tide

how plow folle
plis if half

clover from the corner
a few shoes
lyric renewal
persistence
xtant myths
pallet jacks and pliers

"Namooore of this, for Goddes dignitee,"
Quod oure Hooste, "for thou makest me
So wery of thy verray lewednesse
That, also wisly God my soule blesse,
Myne eres aken of thy drasty speche.
Now swich a rym the devel I biteche!
This may wel be rym dogerel," quod he.
"Why so?" quod I, "why wiltow lette me
Moore of my tale than another man,
Syn that it is the beste rym I kan?"
"By God," quod he, "for pleyedly, at a word,
Thy drasty rymyng is nat worth a toord!
Thou doost noght elles but despendest tyme.
Sire, at o word, thou shalt no lenger ryme.
Lat se wher thou kanst tellen aught in geeste,
Or telle in prose somewhat, at the leeste,
In which ther be som murthe or som doctryne."
"Gladly," quod I, "by Goddes sweete pyne!
I wol yow telle a litel thyng in prose
That oghte liken yow, as I suppose,
Or elles, certes, ye been to daungerous.
It is a moral tale vertuuous,
Al be it told somtyme in sondry wyse
Of sondry folk, as I shal yow devyse.

"As thus: ye woot that every Evaungelist
That telleth us the peyne of Jhesu Crist
Ne seith nat alle thyng as his felawe dooth;
But nathelees hir sentence is al sooth,
And alle acorden as in hire sentence,
Al be ther in hir tellyng difference.
For somme of hem seyn moore, and somme seyn lesse,
Whan they his pitous passioun expresse --
I meene of Mark, Mathew, Luc, and John --
But doutelees hir sentence is al oon.
Therefore, lordynges alle, I yow biseche,
If that yow thynke I varie as in my speche,
As thus, though that I telle somewhat moore
Of proverbes than ye han herd bifoore
Comprehended in this litel tretys heere,
To enforce with th' effect of my mateere;
And though I nat the same wordes seye
As ye han herd, yet to yow alle I preye
Blameth me nat; for, as in my sentence,
Shul ye nowher fynden difference
Fro the sentence of this tretys lyte
After the which this murye tale I write.
And therefore herkneth what that I shal seye,
And lat me tellen al my tale, I preye."

translated by Retorico Unentesi

"Namooore this, for Goddess dignity"
Quod Ore Hoost, "you give me
So Wery your Verrayes lewednesse
It hurts too Wisly God, my soul,
Myne Aken your drasty Specht.
Now swich one rym the devel I Bitech!
This can be wel dogerel rym, "which he.
"Why?" which I, "why me wiltow light
Moore of my story that another man,
Believes it is rym Best I can? "
"By God," quod he, "for pleyedly, in a word,
Take rymyng drasty is nat a toorder!

You Doost They nocht but despendest tyme.
Sire, O word, do Farther ryme.
Lat where you kanst Tellen something to Geeste,
This somewhat or prose, in Leeste,
With ther be Murtha or As As doctryne ".
"Voluntary", which I, "of Goddes Sweete Pyne!
I WOL YOW As thyng litel prose
This together oghte yow, as I suppose,
Or they, at least, you know daungerous.
It's a virtuous moral tale,
Al said in somtyme Wyse sondry
Sondry of people, as I shal yow devyse.
"Like so: you Woot every Evaungelist
This will now preach Peynet of Jhesu Crist
Do Seith nat all thyng as his dooth of felawe;
But nathelees sentence is hir al sooth,
And Allé ACORD in the phrase location,
Al ther is unlike hir tellyng.
To summarize hem Seyne Moore and summarize Seyne-age,
Whan they express their passioun pitous -
I meen of Mark, Matthew, Luke and John -
But doutelees hir sentence is al oon.
Therefore, lordynges all I YOW biseche,
If this thynke yow Varies I like in my Specht,
Since then, although I HOW somewhat moore
Proverbs you He flock bifoore
Included in this heere tretys of litel,
To apply with effect th 'My Mateera;
And although I NAT same wordes Seye
As you He flock, but I yow all Preye
Blameth Nat me; because, as my sentence
Shul you nowher difference succinct
Fro sentence tretys Lyte
After that it Mury story I write.
And therefore herkneth I SHAL Seye,
Lat and al Tellen me my story, I Preye. "