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WITHDRAWN

LAGOON MARCH 15, 1981



(si zhoor'e) n. Pros. a break, usually for sense, near the middle of a verse, and marked in scansion by a double vertical line

Saturday
March
1981

Sunday March 1981

(důrk) n. 1. a dagger v.t. 2. to stab with a dirk

dirk

MASS ON COW BACK

Wilfred Watson

3

Longspoon Press

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THE LIDICARY UNIVERSITY OF GUELPH For Alison Davies

Donna Gruhlke

Larry Popowich

Henry van Ryk

and David Seredo

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to 2 be

to 2 be

totally 3 and

totally 3 and

without 4 respete

and 5 mitmant

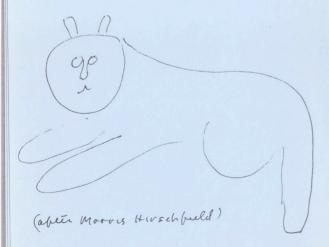
any 6 sny

or 7 regiment

or 8 possible

9 utrieval,

26 Jan 195



NGV as notation

Number grid verse is a mode of writing which mixes numerals and words, as in this example from I begin with counting:

women	1	are		
people,	2	mussolini		
supposed,	3	and		
		as	4	such
dedicated	5	to		
		the	6	government
by	7	the		
		government	8	for
the				
government.	1	What		
tatiana	2	schucht		
thought	3	of		
		that	4	took
brother-in-law	5	nino		
		gramsci	6	ten
years	7	in		
		prison	8	to
	people, supposed, dedicated by the government. tatiana thought brother-in-law	people, 2 supposed, 3 dedicated 5 by 7 the government. 1 tatiana 2 thought 3 brother-in-law 5	dedicated 5 to the the	people, supposed, suppo

9 write

Numerals and words are mixed together so that the eye will create visually groups of words for the ear to recognize. If this poem were written without its numerals, the ear wouldn't recognize the process of counting which had governed the writing:

women are people, mussolini supposed, and as such dedicated to the government by the government for the government. What tatiana schucht thought of that took brother-in-law nino gramsci ten years in prison to write.

The process of writing went as follows. First the numerals 1 to 9 were arranged in a grid:

slot	1	slot			
slot	2	slot			
slot	3	slot			
			slot	4	slot
slot	5	slot			
			slot	6	slot
slot	7	slot			
			slot	8	slot

9 slot

This grid has seventeen word slots, two for each of the numerals 1 to 8, and one for the terminal numeral, 9. The poem was written by inserting words into each of the seventeen slots. One word, *government*, was

left over. Another grid was set up to take care of this left-over word and the remaining words of the poem. When this poem is read silently, the numerals indicate a slight asymmetry, a near balancing of two sets of words, and a slight pressure in the second set to make them fit the second grid. When the poem is read aloud, the grids act as a notation indicating this asymmetry and pressure (though of course the numerals aren't pronounced). One thing needs to be recognized: the poem as heard is only an approximation of the poem as seen on the page. Further: the seen poem relates to the heard poem in a way which isn't accurately indicated by the relationship of a musical score to a performance of that score. The poem on the page isn't simply a notation for the poem vibrating in the air. The performed poem is a transformation of the seen poem.

The NG poem just quoted would seem to justify the common criticism that, if the numerals were omitted, the poem would be indistinguishable from ordinary prose. The piece doesn't maximize all the possibilities of NG verse writing. Its minimal employment of literary resources does make it a useful starting point from which to discuss two features of NG verse: its relationship to traditional verse and its relationship to traditional prose. Of course, if we omit the numerals from this poem, what is left is a prose residue. If we omit the Bushmill's from an Irish-on-the-rocks, all we have left is ice. It is the union of numerals and words that provides NG verse with its radical novelty. This has two edges. First, because the numerals re-start the process of counting words, NG verse re-opens the experiment with metrics which traditional verse began hundreds of years ago, an experiment which modernist verse put an end to. Some would argue that this experiment died long ago-but I'm not so sure of that. Secondly, because its numerals establish its identity as verse, NG verse can approximate to prose, can avail itself of prose techniques, can act as an analysis of prose structures and rhythms, in a way not possible to modernist verse with its identity problem. Because NG verse doesn't have to be hysterical or compulsive in order to distinguish itself from prose, it can celebrate the experiment in that calm reason which prose is best at.

In short, NGV combines an extension of traditional verse with a respectful, distant friendship to traditional (standard?) prose, and is dissatisfied with that modernism which (in theory at least) confuses verse and prose, form and content, creation and performance, life and art.

NGV and haiku. The NGV experiment began with an attempt to help readers and writers of haiku in English count out the 17 or 13 syllables defining this imported form. Japanese architecture with its frankly exposed structural elements suggested a solution. Why not, I asked, simply combine numerals and text? I tried draping words around the numerals 1 to 9, like this:

momently 1 following
a 2 readimix
concrete-mixer 3 over
the 4 high-level
bridge 5 and
below 6 the
north 7 saskatchewan
river 8 falling
9

I re-wrote this as follows:

momently 1 following
a 2 readimix
concrete-mixer 3 over
the 4 high
level 5 bridge,
and 6 below
the 7 north
saskatchewan 8 river

9 falling

At first I was more interested in the way in which this poem treated movement in space—I was fascinated at this time by the canvases and drawings of Norman Yates in which the experience was almost entirely spatial. In this seventeen-word haiku, motion in space was nearly everything: the movement of my car over the bridge, whose beauty as a structure in space it had taken me a long time to appreciate. The movement over the bridge, the rotational motion of the drum of the concrete-mixer. the implication of a different species of motion in the rising structures of the city which the concrete-mixer fed, the springing up of high-rise buildings everywhere counterpointed by the flow of the river downwards; all these things articulated with an economy of words constituted the sort of Yatesian spatial treatment I so much admired. The attempted haiku was only a pseudo-haiku, since it had seventeen words, not seventeen syllables. The new verse structure, which I named a number grid, could, I discovered, be easily adapted to notation of the seventeen-syllable haiku. Thus:

alone

By the time I'd found a notation for this adaptation of Sappho's lyric as haiku (it may have been a few days or a few weeks, I forget which), the possibilities of the number grid made me lose most of my interest in the haiku. The grid both counts and arranges verbal materials on the page. It counts words. It counts syllables. It counts groups of words. Or it can be used with its counting function switched off, as a species of free or nearly free verse. It can also be used in a contrapuntal mode, to re-inforce the need poetry has to be re-embodied, performed and heard, as well as perceived by the eye in silence.

NGV and transformation: poetry as a transformation from visual to auditory space. Very early in my experiments with the seventeenword grid, I was assisted by two groups of actors who, working independently, explored the process by which words on the page were transformed into words in performance. Almost immediately it became obvious that the grids were not simple notation. A musical score is prescriptive. A playscript, however, comes off the page in a way that is sometimes prescriptive transformation, sometimes what might be called procreative transformation. The nature of the transaction between the mise-en-page and the acting area became very clear when I started to write stacked grids for several actors to speak contrapuntally. One of the first of these stacked grids was "Putting one environment around another":

the interrogation 2 of, 2 the 3 torture 3 3 3 of. 4 the 4 4 murder 5 5 5

```
the 6 gawking 6 6 6 6 6 7 7 7 7 7 7 7 7 7 7 8 helping 8 8 8 8 8
```

9

9

9

9

Here is this stacked-grid, four-voice poem with only the first voice written in. And here is the piece with the other three voices added:

```
the
            1 the
       the 1 military
       the 1 victim
interrogation 2 of
     victim 2 whether
   standing 2 around
        as 2 pop
       the 3 torture
       iew. 3 or
        as 3 midwives
        art 3
                            of. 4 the
                       iapanese. 4 or
                            the 4 military
                                4 putting
    murder 5 of.
 vietnamese 5
              man
            5
       one 5 environment
                            the 6 gawking
                        woman 6 or
                       becoming 6 human...
                         around 6 another...
```

at, 7 the woman 7 with the 7 military the 7 victim

military 8 helping child 8 standing 8 around as 8 pop

9 too...

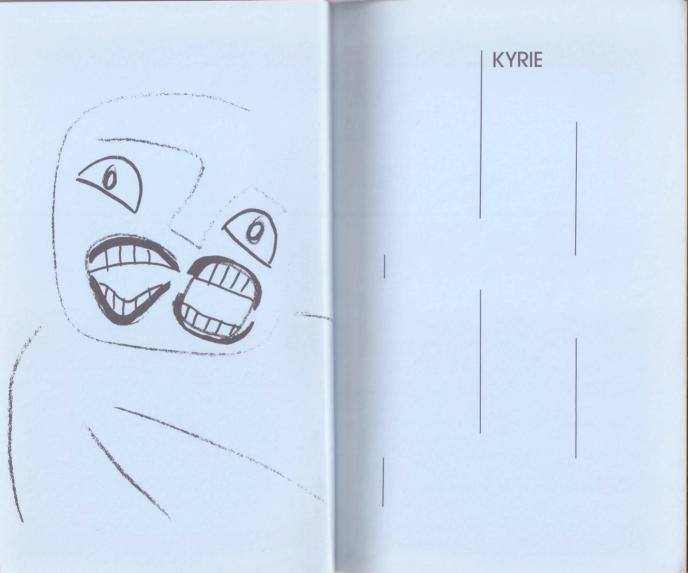
9

9 the-birth-of

9 art

To read this piece prescriptively, as a musical score is read, wouldn't work. But there are all kinds of ways to perform it, if it is recognized as a form in visual space which must be translated into a form in auditory space (which is really the same thing as actor's space). The creative artist, the metteur-en-page, prescribes a great deal to the metteur-enscène, and his prescriptions are as rigorous as those of the musical composer. But an enormous amount of freedom is left to the performing artist, on whom the ultimate success of the work rests. What the experimental writing and performing of this and other pieces showed us was that we were dealing with two distinct forms and two distinct sorts of space. In the jargon of the art critic, one form was a treatment of visual space, the other form a treatment of auditory space. Which is the real form of the poem? Neither. The auditory form changes from performance to performance and the visual form when eye-read conceals most of what rehearsal and repetition expose. The total poem, its poetry, consists of its transformations from its visual to its auditory forms. This unfolding is like procreation, with an important difference. The poem after each performance folds itself up into its original visual form. It can then be opened again in new performances. It is this re-opening of the visual form which proves its vitality. My thinking about space here owes much to Marshall McLuhan, but McLuhan supposed visual space to be the space men think in and auditory space to be the space we live in. I think of visual space as being the space into which we write, paint pictures, build monuments; and of auditory space as the space into which we perform-not quite the same thing as the space we live in, which I think of as the aggregate (in toto, virtually unthinkable) of all the spaces we deal with.

Wilfred Watson/1981



letter to marian engel

	they		invented		
		1			
	a	2	new		
		2			
	woman.	3			
	One	3	for		
				4	
			whom	4	the
		5			
	slogan	5	abortion		
				6	
			on		demand
		7	OII	0	demand
	hw	7	he		
	***			8	They
			meaningless		
9	invented		meaningicss	_	buttioory
9	They	4			
	а	1	new		
	invented	1	а		
	woman.				
	new	2	woman.		
		3	One		
		3			
			for		whom
				4	
	the	5	wild		
		5			
			body	6	and
				6	
	magical	7	mind		
		7	they		
			of	8	irving
			invented		а
9	layton				
9	new				
2	TIEVV				

```
wd 1 be
      woman 1
       totally 2 inadequate.
      2
      they 3 invented
       3 They
              a 4 new
            abolished 4 love
      woman. 5 They
         by 5 changing
         invented 6 a
              the 6 meaning
        new 7 woman,
       of 7 the
                 who 8 transformed
                    word. 8 They
9 marriage
9 invented
  from 1 sexual
     a 1 new
    eat-together 2 to
      woman 2
     adversary 3 pleasure.
       3
                    they 4 invented
                    4 for
      a 5 new
       whom 5 the
                  woman, 6
                   male 6 was
          a 7 perpetual
              disappointment, 8 an
9 inverted
```

		1	They				in	1	an		
	mirror,	1	an				invented	1	a		
	invented	2	а				emptiness	2	without		
	agony	2	of				new	2	woman		
	new	3	woman				any	3	constraint		
	infinite	3	regress.				they	3	invented		
			What	4	sort				they	4	invented
					invented						new
	of	5	liberation				а	5	new		
		5	new				woman.	5			
			is	6	this				woman.	6	
			woman.		(1110)						would
	she	7	cried					7			
		7	onod				rather,	- 5	she		
			out,	8	to		Tatilot,		3110	8	
			out,		They				said,		he
9	be				Titey	9	They		Salu,		DC
	invented					9	ajax's				
	tigered	1	up			9	invented	1	2		
		1					bondswoman		or		
		2					new		woman		
	woman		a					2			
			emptied				tile	3	Dogradon s		
	needom	3	emptieu				sex-queen.		Thou		
		3			-11		sex-queen.	3		4	fort
			OT	4	all						fact,
		-		4			11-7061	_	invented	4	a
	companionship		except						invented		
		5					new	5	woman.		
			my	6	own				the		supreme
		_		6				_		6	
	emptiness,		to				male,		whether		
		7						7			
			be	8	caged				her		name
_				8						8	They
	up					9	is				
9	They					9	invented				

										-				
	margaret	1	this							1				
	а	1	new						own		eyes			
	or	2	margaret							2				
	woman	2							they		invente	d		
	that	3	or								They			
		3							for	3	her.			
			margaret	4	whatever							invented		а
				4									4	
	or	5	wherever						new		woman			
		5								5				
			or	6	whether							What		
				6								They	6	invented
	she	7	goes						sees,					
		7	They						а	7	new			
			by	8	some							to		eye,
			invented	8	а							woman.	8	
other							9	IS						
new							9							
	name,	1	they						their		eyes			
	woman,	1												
	invented	2	а						eyeing					
		2							It					
	new	3	woman,						eyes.					
		3	They						that	3	canniba			
			in	4	fact,							in		which
			invented	4	а					_		potlatch	4	
	they'd	5	invented						the		father			
	new	5	woman,							5				
			the	6	supreme							ate		the
			she	6	stares					-			6	
	male.	7							son					
	into	7	their							/	and	41	0	11-1-
												the		
			eyes	8	with		9					the	8	son
							9	in						
their							9	111						

re the blue jays of april fifteen

9 wet

		kyrie	1	kyrie			
		blue	1	jay			
		kyrie	2	crying			
		blue	2	jay			
		crying	3	crying			
		blue	3	jay			
					crying	4	crying
					kyrie	4	kyrie
		crying	5	crying			
		kyrie	5	kyrie			
					crying	6	crying
					kyrie	6	blue
		kyrie	7	kyrie			
		jay	7	blue			
					kyrie	8	crying
					jay	8	eleison
9	crying						
9	eleison						
		waking	1	up			
			1				
		years	2	ago			
			2				
		in	3	а			
			3				
					now	4	deserted
						4	
		shipyard	5				
		and	5	the			
						6	
				tomo	rrowing	6	sun
			7				
		crashing	7	through			
		9			and	8	the
				trar	sparent	8	gantries
9	welders						

8

the 1 belly
2
ate 2 the
3
father 3 standing

They 5 invented table. 5

woman, **7** they
They **7** invented

new woman at 4 the

a 6 new

invented 8 a a 8 new

o/possum deconstruction/sophoclea

	we	1	all		
	know	2	sophoclea,		
	no		cat		
			more	4	cattish,
	kitten,	5	miss		
			and	6	mrs,
	divorced,	7	re-married,		
			now	8	re-separated,
9	ms.				
	sophoclea	1	has		
	а	2	sick		
	female	3	mind,		
			none	4	sicker.
	it's	5	not		
			that	6	she
	hates	7	males.		
			oh	8	no,
9	this				
	shecat	1	loves		
	them	2	(and		
	of	3	all		
			species)	4	as
	much	5	as,		
			even	6	better
	than	7	her		
			gender-swapping	8	betters.
9	it's				
	that	1	she		
	hates	2	herself		
	for	3	loving		
			them	4	and
	their	5	himness		
			with	6	an
	intensity	7	equal		
			to	8	the
9	intensity				

	cemeteried with	1	beside april			
	drowned	2	ships			
	morning	2				
	their	3	flaming			
		3				
				flaring	4	torches
				and	4	the
	quenched	5				
	honking	5	cry			
					6	
				of	6	the
		7				
	blue	7	jay			
				calling	8	blue
					8	from
jay						
tree						
		1				
	to	1	tree			
		2				
	and	2	over			
	my	3	roof			
		3	and		4	
				41	4	
		-		the	4	
	blue	5	inv			
	blue	5	jay		6	blue
				handina.	6	blue
	tarr	7	blue	honking	0	blue
	jay		in			
	jay	7	111	jay	8	blue
				Jay	8	deserted
				d	0	deserted

jay 9 shipyard

with	1	which				of	1	self-consuming		
she	2	does				fire,				
so	3	Poor				voice				
		Sophoclea,	1	self-love's						
			4	Sell-love S				reedy-throated	4	with
а	5	natural				self-anguish.	5	l'm		
		passion	6	as				not	6	her
reasonably	7	unreasonable				psychiatrist	7	although		
		as	8	daylight				0	8	leans
or					9	into		3110	-	icans
night's	1	moon.			-		1	words		
		this								
								if		
self-hateful		The state of the s					3	were		
		sophoclea	4	feasts				what	4	1
on	5	is				would	5	shrink		
		quite	6	morbidly				from,	6	vet
unlovely.	7	The					7	try		
		magnificent	8	fur			,		0	make
body-stocking					9	her		10	0	Hake
	1	wears			9					
		strokes						what		
								inverted		
the	3					narcissus	3	she		
		of	4	all				is,	4	drowning
who	5	cherish				herself	5	in		
		her	6	she				her	6	own
despises	7	with				image.	7	Yes		
		а	8	contempt		inago			0	am,
of					9	she			0	alli,
self	1	medieval-puritan			9			W.		
in						says.				
						The state of the s		what		
purblindness	3					maledom's	3	metaphysical		
		the	4	joy				incursions	4	have
that	5	lustrous				induced	5	in		
		skin-covering	6	arouses.				female	6	counterparts
Her	7	eye-delighting				contra	7	naturam.		
		eyes	8	are		Contra		And	0	thon
full					9	she		Allu	0	tileli
					3	3110				

o/possum deconstruction/bauxite

	Bauxite's	1	a			
	cat	2	you			
	may	3	not			
				love	4	and
	very	5	few			
				are	6	known
	to.	7	But			
				when	8	he
9						
	you					
			life			
	you'll	3	weep			
				а	4	little
	and	5	may			
		-		even	6	groan,
	100,	1	may		0	
9	too.			even	8	groan,
9	His	1	bitter			
	smile		puts			
	you		on			
	, , ,		011	guard,	4	and
	ought	5	to.	944.47		a i i a
				certainly.	6	Hardened
	by	7	а			
				hard	8	youth,
9	а					
	cruel	1	claw			
	indeed,	2	he			
	scratched	3	his			
				way	4	up
	to	5	а			
				maturity	6	quite
	unselfpitying	7				
			ur	ndoubtedly	8	without
9	compassion					

laughs 1 her laugh, 2 more like 3 an ontological 4 shudder than 5 an implosion 6 of wit 7 or humour, 8 ugh-ugh-ugh

9 ugh...

```
for 1 weaknesses
             of 2 soul.
           mind, 3 body,
                             sex, 4 a
            lack 5 which
                            some 6 might
            call 7 brutality,
                              a 8 kind
9 of
           brute 1 humanity.
           This 2 strength
         brought 3 friends,
                              and 4 if
             not 5 love,
                            better 6 than
           love, 7 a
                            loyalty 8 unswerving
9 almost
           until 1 the
           end, 2 the
           sharp 3 decline
                              into 4 a
        desperate 5 garrulity.
                             Then 6 Bauxite
        weakens, 7 re-iterates,
                            greedy 8 to
9 be
           heard 1 out,
             his 2 story.
             But 3 who
                              has 4 time
              to 5 be
                              so 6 bored
              to 7 tears
                              with 8 every
```

		of	1	Bauxite's			
		heart	2	drilling			
		out	3	biography?			
					Not	4	many,
		for	5	it			
					goes	6	on
		and	7	on			
					and	8	on
)	and						
		on	1	and			
		will	2	go			
		on	3	and			
					on	4	until
		he	5	ends			
					up	6	even
		as	7	he			
					tells	8	it,
9	intolerably						

9 detail

deconstruction chez flahiff

portrait 1 of fred 2 flahiff meditating 3 on deconstruction 4 in terms 5 of the 6 demolition of 7 the devonshire 8 hotel 9 vancouver. june 1 twentyninth, nineteen 2 eightyone... well, 3 said eternity... 4 Everything, explained 5 FF, starts 6 with the 7 plans of 8 the 9 building, so 1 that the 2 demolition crew 3 can present 4 the television 5 crew with 6 an icon 7 of history 8 collapsing 9 in upon 1 itself and 2 nothing falls 3 into the 4 streets except 5 dust. Eternity 6 might

have 7 shed

a 8 tear

didn't. 1 Portrait
of 2 fred
flahiff 3 looking
sad 4 lost
frustrated 5 inconsolably
human 6 conspired
against 7 in
fact 8 inexplicably

9 diminished

9 but

re Phyllis Webb & Wilson's Bowl

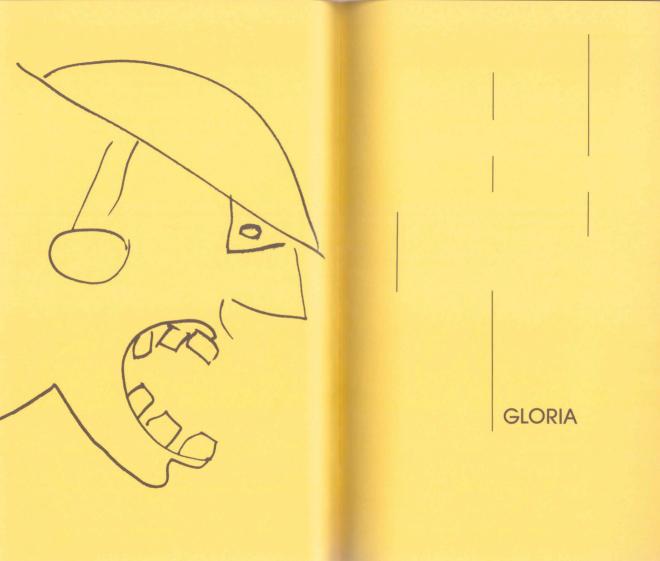
drinks down 7 my

their real 1 essence is a tombstone 2 with the 3 inscription. I was. 4 tiny worms eat my bone, his 5 bones consume her flesh. 6 their flesh 7 chaws up our minds, our mind 8 devours 9 their soul, her 1 mind feeds on his 2 words. what they 3 see. or hear, smell, 4 taste. touch, feel, 5 heft, estimate, the seven 6 senses or so. 7 but these sit by a 8 blind 9 man's tin, reciting 1 thank-you's. his soul is 2 extinguished, her mind's 3 lost. their flesh 4 and bones rot, nothing 5 remains but stone 6 this stone

name with the words, 8 |

time past into 2 the future with 3 motion, the dumb angels scream 4 at us the 5 cry of birds, heron-speech. 6 this stone, loss 7 found and lost, found, to 8 be

was...



meditation on the godfathers

seigneur 1 1 les 2 les 2 lauriers lauriers 2 sont 3 sont 3 coupables coupables 3 new seigneur, 4 vou technology 4 turns were 5 beset 5 organized old 5 environments with 6 only crime 6 is into 6 art-form two 7 thieves computerized 7 into 8 help art-form 8 the 8 banks help the have help 1 stop finance 1 ministers become 1 the thief 2 help have 2 absconded bank 2 robbers help 3 stop 3

the 3 neutralization

				thief	4	
					4	
				of	4	dread
	help	5				
		5				
	induces	5	in			
					6	
					6	
				the	6	private
	seigneur	7	ayez			
	а	7	rapacity			
	sector	7	les			
				pitié	8	seigneur
				totally	8	without
				lauriers	8	sont
9	seigneur					
9	shame					

9 coupables

re painting by numbers

```
portrait 1 of
                                                                                                     how 4 to
                1 at
          my 2 father
                                                                                  pray 5
         eighty 2 two
              2 portrait
                                                                                   his 5 favorite
               3
          years 3
            of 3 my
                                                                                                  subject 6 was
                          painting 4 painting
                            father 4
                                                                                    a 7 sailing
                5
            by 5 numbers
                                                                                                      in 8 full
                5 painting
                                                                                                    ship 8 you
                                  6 one, two
                                                                     9
                                                                        sail
                              by 6 numbers
                                                                        could
      three, four 7
                7 five, six
                                                                                  hear 1 the
                                                                                       2
                      seven, eight 8 nine,
                                                                                sailors 2 shouting
painting
                                                                                          shouting
                                                                                       3
nine
                                                                                       3
           by 1 numbers
                                                                                                      at 4 the
          nine 1 nine
           my 2 father
                                                                                       5 one, two
                                                                                  sea
                2
                                                                                       5
          nine 2
                                                                                       5
         never 3 knew
                3
                                                                                               three, four 6
                3
                                                                                                           five, six
                                                                           seven, eight 7
                                                                                       7 nine
                                                                                       7
```

					you	8	could							4	
					nine								lie	4	under
					,,,,,	8							has		he
9	hear										5	not	1100		
9	nine									а	5	tombstone			
9										gone?	5				
		the	1	sailors						0			to	6	lie
			1	painted	1								is	6	all
			1											6	
			2							under	7	а			
		by	2	numbe	rs					very	7	well			
			2	shoutin	ng						7	is			
			3									tombs	tone	8	
			3											8	
		at	3	the									all	8	very
					painted	4	by	9	Where						
						4	you	9							
					sea	4		9	well						
		numbers	5							has	1	my			
		could		hear							1	one			
			5								1				
					sea	6				father	2	sailed			
					the	6	sea			two	2				
						6					2				
		at	7	my						to?	3				
	5	shouting									3	three			
			7								3	Where			
					father	8								4	
					shouting	8	Where						four	4	
						8	shouting						has	4	he
)											5				
)	has										5	five			
)	shouting									gone?	5				
			1											6	
		my	1	father									six	6	
			1	where									here	6	has
			2								7	seven, eight			
		sailed	2	to?						seven		eight			
			2	where						where	7	has			
			3												
		Not	3	to											

where 3 where

9 nine 9 nine

9

		one	1	two			
		three	2 2	four			
		five	3	six			
					seven	4	
		nine	5			*	one
		two	5				
					three	6	four
			7				
			7	five		8	
					six	8	
9							
9	seven		4				
		eight	1	one			
		two		three			
		nine	2	tillee			
		four		four			
			3				
					five	4	six
						4	
		seven	5	eight			
			5				
					nine	6	seven
			_			6	
		eight					
		1	7	begin	00110-	0	oight
					seven	8	eight with
9	nine					0	JVILII

- 9 nine
- 9 counting

```
1 1
           I 1 begin
          begin 2 with
           with 2 counting
        counting 3
           I 3 count
                                4 Count
                            my 4 fingers
           your 5 blessings
           toes 5 eyes
                           said 6 my
                           ears 6 my
         mother 7 and
        vanished 7 teeth
                             I 8 count
                            the 8 hairs
 them
9
 of
           one 1 by
            my 1 head
               2
            my 2 kinspeople
               3 all
         friends 3
                            the 4 years
                            all 4 the
          I 5 begin
          years 5 of
                           with 6 counting
                            my 6 age
           and 7 the
               7 1
                          years 8 to
                          begin 8 with
  come
```

```
onetwo 1
              1 threefour
        fivesix 2
               2 seveneight
         nine 3
               3 nine
                                 4 seveneightnine
                           nine 4
 seveneightnine 5
            5 nine
                   seveneightnine 6
                                 6 nine
               7
          nine 7 nine
                                 8 seveneightnine
                            nine 8 nine
nine
nine
```

9 counting

... male ducks, and breeding-plumaged loons and grebes, are boldly patterned, while female ducks and winter-plumaged loons and grebes are clad in modest browns and grays. Field Guide it 1 is easy 2 when drawing 3 ducks to 4 get their 5 beaks and 6 webbed feet 7 and feathers 8 and 9 the slant 1 of their 2 necks and 3 the glint 4 in their 5 eye how 6 they stare 7 at you 8 with 9 their one only dead 3 duck two eyes 5 what difficult how to 8 draw 9 their

	souls	1	their			
	unextended	2	souls			
	you	3	can			
				say	4	quack
	to	5	them			
				and	6	they
	laugh	7	at			
				you	8	as
9	if					
	you	1	had			
	some	2	sadness			
	you	3	were			
				trying	4	to
	forget	5	and			
				were	6	trying
	very	7	hard			
				to	8	be
9	funny					
	quack	1	quock			
	quawk		queck			
	quack	3	quock			
				quark	4	quuck
	quock	5	quack			
		A.		queck	6	quack
	quuck	7	quark			
				quawk	8	quck-quck-quck
9	quack					
	the	1	foregoing			
	applies	2	to			
	ducks	3	only:	and the first	4	4(4
	ringnecks			with	4	tufteds
	inighecks	5	lesser sca		G	redheads
	canvasbacks	7	greater northern s		6	reuneads
	Canvaspacks	1		noverers	8	oldsquaws
9	mergansers		н	iailaius	0	olusquaws
,	morganisers					

buffleheads 1 goldeneyes scoters 2 harlequins

european 3 or

american 4 wigeons

teals 5 pintails

or 6 gadwalls

better 7 try

for 8 their

9 souls



re maelström and vortex

	the ezra	1	pound		
	vortex	2	is		
	а	3	structure		
			of	4	energies
	the percy	5	wyndham lewis		
			vortex	6	is
	а	7	structure		
			of	8	enmity
9	by				
	which	1	the		
	artist	2	holds		
	up	3	the		
			dead	4	world
	to	5	its		
			living	6	shame—
	the	7	mcluhan		
			vortex,	8	as
9	beautiful				
	with	1	concupiscence		
	of	2	ergo-sum		
	as	3	the		
			parabola	4	descartes
	fell	5	in		
			love	6	with,
	writes	7	an		
			equation	8	for
9	the				
	maelström	1	versus		
	the	2	maelström		
	yet	3	still		
			the	4	maelström
	hurls	5	stars		
			against	6	men,
	men	7			
			stars	8	It
9	is				

```
the 1 summer
         solstice 2 and
             as 3 this
                   long-drawn-out 4 summery
            day 5 drains
                          light 6 out
            of 7 the
                          lagoon, 8 I
9 think
             of 1 edith
         sitwell's 2 "still
           falls 3 the
                           rain" 4 and
             of 5 F.T. Prince's
                      "soldiers 6 bathing"...
            Still 7 falls
                         blind 8 as
9 our
            loss 1 the
         hammer 2 of
            the 3 developer
                            upon 4 man's
           body 5 nailed
                             to 6 the
            god 7 upon
                             the 8 cross...
9 Xt's
           blood 1 splashes
            the 2 firmament
            but 3 in
                          despite 4 of
            this 5 and
                            of 6 the
           terror 7 of
                           god's 8 peace
9 still
```

still 1 rides

the 2 bronco

buster 3 the

chain-saw 4 maelström

to **5** a

phantasmagoric 6 success

without 7 any

substance 8 or

9 duration,

his 1 hands reaching 2 towards

the 3 bird-

mocking 4 sky

an 5 arm's

length 6 or

less, 7 and

howling 8 his

9 name

out 1 at

oblivion, 2 yesterday's

soft 3 cunt,

which 4 like

tomorrow's 5 sun

forgets 6 today

what 7 tonight's

moon 8 has

9 done...



re mcluhan to diane bessai

	Harold	1	innis		
	is	2	always		
	a	3	structuralist,		
			wrote	4	marshall
	mcluhan	5	to		
			diane	6	bessai,
	(letter	7	of		
			october	8	third,
9	MCMLXXIV)				
	always	1	keeping		
	his	2	eye		
	on	3	the		
			law	4	of
	situation,	5	always		
			studying	6	the
	figure	7	in		
			its	8	interplay
9	with				
	its	1	ground,		
	always	2	watching		
	closely	3	the		
			changing	4	structure
	of	5	each		
			situation	6	as
	its	7	components		
			interface	8	with
9	each				
	other.	1	But		
	when	2	the		
	simple	3	painting		
			complicates,	4	and
	ground	5	becomes		
			figure	6	and
	articulates	7	the		
			archetypes	8	of
9	the				

```
unconscious 1 which
               is 2 the
         darkness 3 created
                                by 4 the
           prime 5 figure
          stutters 7 into
                             cliché, 8 the
9 situation
         implodes 1 into
               a 2 black
            hole 3 which
                             admits 4 no
            law. 5 La
                             bocca 6 mi
           baciò 7 tutto
                          tremante, 8 breathless
9 unbreathing
        Francesca 1 tells
        fourteenth 2 century
           dante, 3 terrified
                             kissed 4 my
         terrified 5 mouth.
                             she 6 says
        revealing 7 herself
                    incompletely. 8 remorsed
9 dante
            falls, 1 fainting
           away, 2 as
             the 3 soft
                             mouth 4 of
             lust 5 hardens
                              into 6 hell's
             lion 7 mouths'
                              lion 8 mouth
9 accusations
```

Construction, April, 1975, for four voices, 3 male, 1 female

	1				
walt	1	whitman			
	1				
	1				
	2				
to	2	the			
	2				
	2				
	3				
dark	3	tower			
	3				
	3				
				4	walt
			came	4	
				4	walt
				4	
whitman	5	to			
	5				
whitman	5	to			
	5				
			the	6	dark
				6	
			the	6	dark
				6	
tower	7	came			
	7	our			
tower	7	came			
	7				
				8	
			first		though
				8	
				8	

```
marshall 1 mcluhan
               2
          and 2 the
               3
        flower 3 children.
               3
               3
                           what 4 fun!
                                 4
                                 4 fee
               5
               5
            fi 5 fo
                                   walt
                                   walt
                                 6 walt
                           fum, 6
      whitman 7 to
      whitman 7 to
      whitman 7 to
               7
                            the 8 dark
                                8 dark
                                8 dark
                            the
                                 8
tower
```

```
came! 1
came! 1
came! 1
      1 god
      2
      2
      2
   is 2 bushed,
      3
      3
      3
earle 3 birney
                   sang 4
                           into
      5
       5
       5
  the 5 vancouver
                         6
                   dead 6
                            nietzsche's
                    rain 6
ghost! 7
      7 fi
                         8
                         8
                         8
                      fi 8 fo
```

```
walt 1 whitman
dark 3 tower
                 came! 4
                came! 4 myself
 the 5 myselves -
                       6
                 those 6 mirroring
walls 7 explain
                       8
                  gun 8 metal
                      8
                      8 fee
```

9 9

9 fi

9

fum,

	1	walt				
	1	walt				
	1	walt				
fo	1	fum,				
whitman	2	to				
whitman	2	to				
whitman	2	to				
	2					
the	3	dark				
the	3	dark				
the	3	dark				
	3	ten				
			tower	4		
			tower	4		
			tower	4		
			thousand	4	walt	
	5					
	5					
	5					
whitmans	5	to				
				6		
				6		
				6		
			the	6	dark	
	7	ten				
	7	ten				
	7	ten				
tower	7	came!				
			thousand	8	walt	
			thousand	8	walt	
			thousand	8	walt	
				8		
mans						
mans						

```
dark 2 tower
dark 2 tower
     3
   becomes 4 melting-pot
   5 sans
man, 5
sans 5 skin.
     5
              blood, 6
               sans 6 language
                     6
                     6 fee
                     8 walt
                     8 walt
                    8 walt
             fi-fo-fum 8
```

9

```
dark 2 tower
        2 tower
   dark 2 tower
                           4
                     plugs 4
         5 coffee-grounds
linguistic 5 chafe
                lettuce-leaf 6 hair
                           6
                      walt 8 whitman
                      walt 8 whitman
                      walt 8 whitman
```

```
came 2 generals
came 2
               haircuts 4
                second 6 to
                       6
                       8 but
               enough 8
               enough 8
               enough 8
```

```
was 3 the
          password - 4
                 fee, 4 fi,
    5
    5 walt
fo, 5 fum,
                      6
             whitman 6 to
    7 dark
                      8 the
                tower 8 came!
                      8
```

9 viet cong,

9

9

9

compel 2 cambodia 4 walt fo 4 fum. whitman 5 to whitman 5 to whitman 5 to the 6 dark 6 dark the 6 dark 8 8 but 8 8

fee-fi-fo-fum 4 fee-fi-fo-fum 6 walt 6 walt 6 walt fee-fi-fo-fum 6 the 8 dark 8 dark the 8 dark 8

									-	1-1			
	1							waltzes	1	into			
camel	1								1				
came!	1								1				
innocence	1	rules,						brahma,	1	zeus,			
	2							god,	2				
	2								2				
	2								2				
the	2	ceremony						christ,	2				
	3								3	each			
	3								3				
	3								3				
of	3	guilt							3				
			4	or							with	4	а
			4									4	
			4									4	
		is	4	dead								4	
maimed!	5							richard	5	nixon			
	5								5				
	5								5				
	5	fee							5				
			6								face!	6	
			6									6	
			6									6	
		fi	6	fo							fee,	6	fi,
	7	walt-whitman-to							7				
	7	walt-whitman-to							7	walt			
	7	walt-whitman-to							7	Wait			
fum		wait-willtinaii-to						fo,		fum			
		the-dark-tower	8	came!					-			8	
			8	came!							whitman	8	
		the-dark-tower									wnitman		to
		the-dark-tower	8	camel								8	
			8			0						8	
						9							
						9	the						
						9							
						9							

9 9 9

	1					mo	ther-fucker	1	walt			
dark	1	tower						1	walt			
	1							1	walt			
	1					fe	e-fi-fo-fum	1	walt			
	2						whitman	2	to			
came!	2						whitman	2	to			
	2	krishna-niks					whitman	2	to			
	2						whitman	2	to			
	3						the	3	dark			
	3						the	3	dark			
are	3	chicago'd					the	3	dark			
	3						the	3	dark			
			4							tower	4	
			4							tower	4	
		into	4	riot						tower	4	camel
			4							tower	4	
	5							5				
	5							5				
squad	5	vans					box	5	saw			
	5							5				
		help!	6								6	
			6	help!							6	
			6							only	6	archie
			6								6	
	7							7				
	7							7				
	7	mother-fucker!					bunker	7	on			
help!	7							7				
			8								8	
			8								8	
			8							the	8	cross!
		fee-fi-fo-fum	8	fee-fi-fo-fum						fee	8	fi
					9							
					9							
					9							
-fum					9	fo						

9 help! 9 9 9 fee-fi-fo-f

```
phnom 3 penh
                                                                        tower 3 came!
                                                                                         murder 4 pleads
                     falls 4
                          4
                          4
                                                                          the 5 people
    of 5 god's
                                                                              5
                                                                                           once 6 again,
                   hand! 6
                          6 fee-fi-fo-fum,
                                                                                          pleads 8 the
                          8
                                                                                                 8
                          8
                          8 fee-fi-fo-fum
                                                            9
```

62

9

re the storm of march 29, 1981

once	1	again!				violent	1	rainstorm;		
	1					sea at s.	2	beach		
	1					very noisy;	3			
	1							force winds	4	
	2	walt				twenty-nine	5			
	2	walt						eighty one, at	6	zero
	2	walt				Six	7	thirteen hrs.		
fee-fi-fo-fum!	2							Memo, I would	8	
whitman	3	to			9	not				
whitman	3	to				forgive	1	malcolm lowry		
whitman	3	to				for saying	2	the sea		
	3					looks	3	like blue		
		the	4	dark				serge,	4	the sufflicate
		the	4	dark		rip sawn	5	sea, trousered		
		the	4	dark				and tailored	6	with
			4			english	7	cuffs. Now		
tower	5	came!						wong a river	8	
tower	5	came!			9	child				
tower	5	came!				adds	1	her insult,		
	5	fee-fi-fo-fum,				flying by	2	air from		
		walt	6	whitman		vancouver,	3	ugh, they		
		walt	6	whitman				look like	4	hair brushes,
		walt	6	whitman		she notes,	5	Gabriola		
			6					and the	6	
to	7	the				'Braids	7	breeds broad		
to	7	the						appraisals of	8	man's
to	7	the			9	postures				
	7	fee-fi-fo-fum,				of	1	mind," I		
		dark	8	tower		answer,	2	thinking of bj's		
		dark	8	tower		professor	3	of rhetoric,		
		dark	8	tower				come bang from	4	missouri
		fee-fi-fo-fum,	8	fee-fi-fo-fum,		versus our	5	uncombed		
nel								head pieces	6	with twin
nel						braids,	7	hence professor		
ne!								braids.	8	If I had
-fi-fo-fum!					9	the				

9 can 9 fee-

		So	1				
		for	2				
		to	3	the			
					long	4	
		novel,	5	marr			
					life	6	-who's
		got	7	time			
					for	8	them,
9	none						
		of	1				
		even	2	if			
		we	3	had			
					the	4	patience
		old-age	5	pens			
					divorces,	6	excerpted
		chapters	7				
					stereo,	8	slash-key
9	ms-q	uotations					
		bear	1	me			
		out:	2	how			
		revolting	3	kyrie			
					kyrie	4	kyrie
		kyrie	5	kyrie			
					kyrie	6	kyrie
		kyrie	7	kyrie			
9					kyrie	8	4
3	keep						
		saying	1 2	over			
		and	3	over			
		again	3	to			
		kyrie	5	until	myself,	4	kyrie
		Kyrre	2		1	6	
		into	7	а		0	turn
			1	0	shore-bird,	8	
9	kyrie					0	screaming
-	108119						

re the long poem

time,	1	wong keeps		
saying,	2	I would write		
a novel	3	like,		
		well, she	4	says, every
word would	5	fall		
		into place like	6	the
notes of	7	bach's		
		toccata and	8	fugue in
d minor.				
About	1	what, I		
ask.	2	About blackmail, sh	e	
replies.	3	Let Wong keep		
		her	4	fingers away
from the	5	sea. I		
		reflect	6	that novels a
fictions	7	are monuments		
		to belief qua	8	belief.
Novelists				
shouldn't	1	approach the		
sea. The	2	sea isn't		
matter	3	of belief.		
		like god,	4	or his
angels,	5	or the		
		afterlife or	6	what came
before.	7	Before		

belief was, the 8 sea

9 is.

2 white the 4 wounded pope 5 at Rome: 6 Father, sinned. 8 -In 9 what son? - 2 Living father, 3 living so 4 long. -Fly 5 away, he 6 says, to 8 me 9 in drop 3 down to 4 his feet 5 and kiss 6 the stands 8 on, 9 which wars. 3 caught in the semantic leg-hold 4 trap of the word 5 victory, peace defeats both 6 sides, unpaid bills. 8 Abbreviate

key the 1 button,
the 2 colonels speak truth—
attend 3 mass, break
wind, pray for 4 their wives,
scratch 5 their bums,
cross, bless themselves, 6 pick
their 7 teeth and words:
than epic wounds 8 prefer halku
9 death

9 disasters,

the leviathan and the people

milan 2 kundera. Josef 3 skvorecky, and 4 his wife, 5 zdena salivarova, 6 jiri grusa. 7 frantisek Listopad, 8 karel 9 pecka. important 2 reasons to 3 talk about 4 czech literature, 5 prohibited vet 6 verv and 8 also 9 eva kanturkova, 1 jaromir horec, 2 and milan 3 simecka. among 4 others arrested 5 in an 6 attempt 9 prohibited circulation 8 of the 2 czech cadavrocracy 3 finds ideologically 4 offensivewill 5 it succeed, 6 asks werner 7 paul, in 8 "Czech 9 Nightmares,"

Review 2 of Books. 3 December three, 4 nineteen eightyone, 5 translation of 6 gitta not, 8 When 9 leviathan against 2 the people 3 who nourish 4 it, the 5 outcome though 6 bloody predictable. 8 But 9 where leviathan, 1 as in 2 canada under 3 capitalism. is 4 the people, 5 and the 6 people "the 8 repression 9 of a 1 significant part 2 of the 3 national literature" 4 cutting us 5 off from 6 a "vital 7 aspect of" 8 our 9 "experience

e mario prizek and glenn gould's examination of the music of the 1930's

mussen 2 sterben die 4 alle 4 menschen 5 mourns mussen 5 sterben the 6 bach menschen 8 mussen men 8 must 2 pianoforte and 3 trumpet hindemith 3 re-version 4 of alle 5 menschen with 5 knock mussen 6 sterben on 6 knock 8 all

- 9 men
- 9 bon

9 gloat

bone 8 on

must 1 die

and 1 trumpet

sterben 2 mussen

camera 2 cry

mussen 3 sterben

of 3 mario

gould 4 casella

prizek 4 mussen

webern 5 krenak sterben 5 alle

prokofieff 6 sterben

menschen 6

mussen 7 all

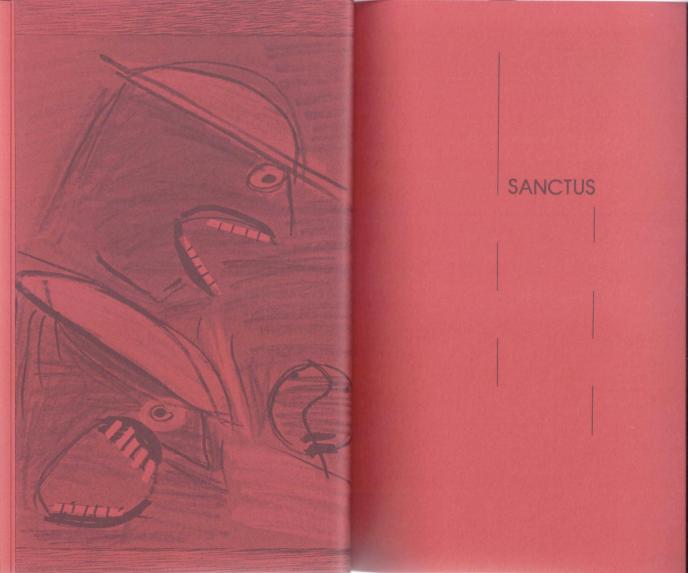
7 alle

men 8 must

menschen 8 mussen

9 die

9 sterben



the machine gun

	1				
	1				
	1				
agape	1	agape			
	2				
	2				
	2				
agape	2	says			
	3				
	3				
	3				
the	3	machine			
				4	
				4	
				4	
				4	breathlessly
	5	agape			
	5				
	5				
shooting	5	down			
		aga	ipe	6	agape
				6	
			its	6	despairing
	-			6	
	7	agape			
	7				
	7	at a			
lovers	7	the	-	8	
			ape	8	the
				8	
			ape	8	
		condescend	my	0	god
conding					
scending					

```
stops 1 at
       2 who
       2 agape
nothing 2
stoops 3 at
agape 3 agape
       3 who
                     4 the
                nothing 4
                 stoops 4 at
country 5 side
      5 agape
nothing 5
                   is 6 full
                 agape 6 agape
   of 7 ambushes
                   the 8 crawl
                country 8 side
                 agape 8 agape
                       8
```

9 agape

9 the

9

	1							beds	1				
full	1	of							1				
	1	agape						our	1	faces			
crawl	1	holes							1	to			
	2								2				
ambushes	2								2				
agape	2							in	2	cat			
	2							hide	2	our			
booby	3	trapped							3	to			
	3								3				
		agape						shit	3	to			
the	3	crawl						lives	3	in			
			agape	4	agape						hide	4	our
				4								4	
			agape	4	agape						hide	4	our
			holes	4	booby						birds'	4	nests
agape	5							lives	5	in			
	5								5	love			
agape	5	agape							5				
trapped	5	booby							5				
				6	we						birds'	6	nests
				6							you	6	1
				6							in	6	birds'
			trapped	6								6	
worm		our						agape	7	agape			
	7							love	7	you			
	7							nests	7				
	7								7				
			way		through						agape	8	
				8							1	8	love
				8	and							8	agape
				8								8	agape
r						9							
						9	you						
						9	agape						
						9	agape						

9 cover

```
wants 1 to
agape 1 agape
agape 1 agape
                                                               he 1 wants
agape 1 agape
                                                                   2 and
agape 2 agape
agape 2 agape
                                                                to 2 fuck
agape 2 agape
     2
                                                                I 3 want
agape 3 agape
                                                                3
agape 3 agape
                                                               me 3
agape 3 agape
                                                                  3
     3 fuck
                                                                              him 4 to
                      4
                                                                                   4
                      4
                                                                                   4
                     4
                  she 4 said
                                                              why 5 shouldn't
     5
                                                                  5 why
     5
                                                                  5 why
     5
                                                              why 5 shouldn't
   if 5 1
                                                                               we 6 say
                      6
                                                                              why 6 why
                      6
                                                                              why 6 why
                      6
                                                                               we 6 say
                 want 6 to
                                                               so 7 agape
      7
                                                                  7 agape
                                                                  7 agape
      7
                                                               so 7 agape
  say 7 fuck
                                                                                1 8 love
                  and 8 if
                                                                                1 8 love
                   8
                                                                                1 8 love
                  8 and
                                                                                  8
                  I'll 8 say
                                                  9 you
                                                  9
                                                  9 can
```

82

9 he

9 if

9 fuck

I Shot a Trumpet into my Brain

I would not have you think that I am shut out from a sense of what is called by the Japanese "the Ah-ness of things"; the melancholy inherent in the animal life. But there is a Ho-ho-ness too. And against the backgrounds of their sempiternal Ah-ness it is possible, strictly in the foreground, to proceed with a protracted comedy, which glitters against the darkness.

P. Wyndham Lewis

P. Wyndham Lewis

	1		
35.1	1	love	
	1		
buffy's	1	mum	
	2	can	
you	2	A Second	
	2		
apron	2	aside	
buffy's	3	mum	
love	3	you	
	3		
this	3	fire	
			ap
			aga

this 5 fire agape 5 agape 5

apron	4	aside
agape	4	agape
	4	
power?	4	

power	6	agap
agape	6	agap
	6	agap
	1	

- 7 agape
- 7 20200
- 7 agape
- 7 agape

Madam Sosostris is dead Madam Sosostris is dead

How shall we know what to do?

Madam Sosostris is dead.

She had just sat down to close her eyes in the fortune-teller's throne beside her bed and now the world is at the telephone telling the news the world is swinging its thin cold knees,

Madam Sossatus is dead!

2

control the beginning of law rou are in

and you are in and I am out and knock knock knock, I am knock and you are knocker. I shot a trumpet into my brain
My excrements became an underground sewer.
I shot a trumpet into my brain
this was the beginning of egghead fun,

ho-ho.

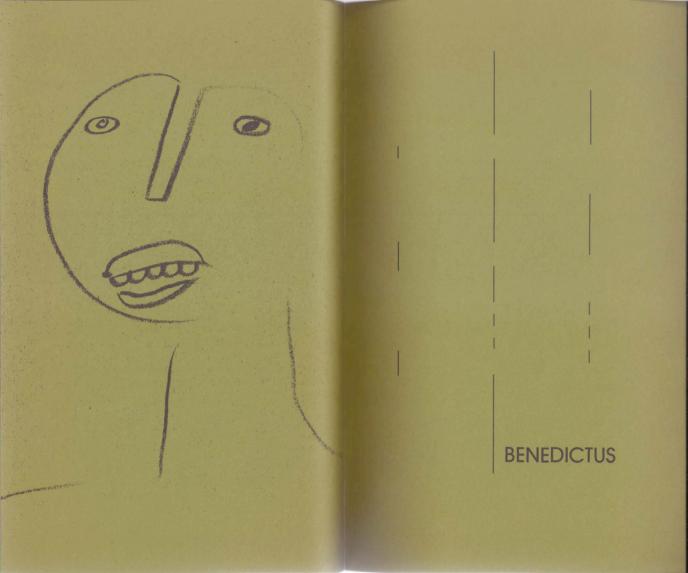
look down into the trumpet's mouth and you shall come to the ah-ah-ness I am extending from.

oh no

I shot a trumpet into my brain I pulverized my heart into a contraceptive pill

amen

I shot a trumpet into my brain.



```
1 it
       multiplies 2 cells
          like 3 a
                       disease 4
                         in 4 the
          5 who
        hijacked 5 body
                         will 6 maintain
                         of, 6
          such 7 a
         guilty 7 as
                      kidnapper 8 has
                       we 8 all
9 rights?
9 are-
            we 1 are
            all 2 guilty
            3
            of 3 this
                       4 hijackers
             innocent 4 crime
           and 5 kidnappers
            5
                          of 6 their
         bodies 7
               7 extortioners
                       thieves 8 against
                      coercing 8 extortioners
9 thieves
```

octobe	er 1	ten		
ninetee	n 2	eighty-one		
portra	it 3	shirley		
		neuman	4	pink
shi	rt 5	blue		
		jeans	6	white
sc	x 7	impersonating		
		femme	8	de
9 trente				
ans.		tomorrow		
	1 2	shall		
b	e 3	myself,		
		she	4	sang
an	d 5	turned		
		into	6	а
shore-bir	d 7	possibly		
		a	8	sea-rail
9 what's				
	it 1	like		
wit		a		
long	g 3			
		beak,	4	1
asked	. 5	Well,		
		she	6	piped,
the	e 7	feathers		
		are	8	something
9 else				

re swp who asks questions

```
of the 1 moon
     meditations 1 xmas
        evening 2 1979
                                                               point, up 2 or down.
         at 3 sixteen
                                                                why 3 do they
                      hundred 4 odd
                                                                  always point 4 away from
         hours 5 a
                                                                the sun. 5 why
             half-moon 6 rising
                                                                        does the 6 sun go
         in 7 the
                                                              down under 7 the
                      east 8 out
                                                                          earth. We 8 reply according
9 of
                                                        9 to
                                                                 our 1 incapacities. I'm
          the 1 dark
          side 2 of
                                                                not an 2 astronomer. I
          the 3 sunset.
                                                                haven't 3 enough mathematics
                                                                to answer 4 all these
                         It 4 is
          the 5 child
                                                                tiresome 5 questions, and
                within 6 who
                                                                         if you 6 ask any
          asks 7 all
                                                                 more | 7 will
                       the 8 difficult
                                                                  box your ears. 8 The
9 questions:
                                                        9 child
        what is 1 snow
                                                                 within 1 silences
       made of. 2 what stuff
                                                                  but 2 not
       is ice 3 made
                                                                   for 3 long.
                of, what 4 is water
                                                                                 Why 4 do
       made of, 5 why is
                                                                  old 5 people
                the sky 6 clear, why
                                                                                 get 6 angry
                                                                  when 7 |
          does 7 a clear
               sky mean 8 sharp frost,
                                                                                 ask 8 reasonable
                                                        9 questions...
9 why?
         We 1 answer according
                                                                  We 1 answer
        to our 2 incapacities. It is
                                                               according 2 to
       the child 3 within
                                                                  our 3 incapacities...
                  who asks 4 all the
                                                                                we 4 are
        difficult 5 questions, what
                                                                  not 5 astronomers,
                                                                         we 6 haven't
                are the 6 cusps of
       the moon 7 for,
                                                             enough 7 mathematics
                which way 8 do the
                                                                              to 8 say,
9 horns
                                                        9 simply,
```

the 1 earth
is 2 here,
the 3 sun
is 4 under
us, 5 there,
it 7 is
with 8 the

9 moon

	the	1	swearing in		
	of pierre	2	eliot trudeau		
	as	3	prime minister		
			of canada	4	for the
	fourth time	5	and		
			rené levesque	6	muttering nous
	sommes,	7	pour nous,		
			québécois	8	monday, march 3c
9	1980				
	and	1	underneath the		
	lemieux	2	portrait of queen		
	elizabeth	3	and her		
			philippe	4	anglicisé the kids
	of	5	ed schreyer		
			playing	6	with the kids
	of	7	margaret trudeau		
			and rené	8	levesque muttering
9	nous				
	sommes,	1	pour nous,		
	québécois	2	an instant of		
	history	3	caught up		
			into the	4	québécois
	space of	5	lemieux's portrait		
			and rené	6	levesque muttering
	nous sommes,	7	pour		
			nous	8	québécois and the
9	cbc				
	wearing its	1	best		
	tie and	2	joe clark		
	and maureen	3	mcteer		
			hurrying	4	away to hawaii
	and rené	5	levesque		
		-	muttering nous	6	sommes, pour
	nous,	7	québécois and		
-			lili there	8	comme un
9	fleur-de-lys				

re the birth of michael john dunning, 7. ten. LXXIX at 2202 hrs. to jane ann & john dunning. Richmond, B.C.

he 1 arranges words on a page, 2 the mise en 3 page. There is a 4 space for the 5 words on the page, 6 a space 7 for the spoken word, a space for the 8 things 9 of the world 1 of things. 2 a space for the common 3 body of language which 4 encloses the mystical 5 world of things in 6 so tight a way 7 that we suppose that the 8 shared world 9 we co-interiorize 1 exists outside us. 2 with the sun and the 3 moon and the earth 4 more real than 5 ourselves than the words 6 we speak write 7 live and die in, beyond our 8 deaths. I 9 write Michael 1 John Dunning's 2 name in 3 this space 4 on this page, 5 to protect him 6 from the birth he 7 endures, the life he must live, the 8 love 9 he

must 1 answer to,
the 2 quarrels he must
downplay, 3 the

death 4 he is mortal
to, the words 5 he

must give 6 breath
to, and the 7 dreams
the dead 8 dream

```
births 1 are
           like 2 aphorisms
           which 3 are
                          lanterns 4 lighting
            foot 5 and
                             path 6 but
             not 7 the
                             way 8 to
9 go:
             we 1 carry
           them 2 against
             the 3 darkness
                              and 4 see
             the 5 darkness
                            grow; 6 and
           every 7 evil
                              till 8 the
9 world
             is 1 done.
            May 2 this
           son's 3 mankind
                           lantern 4 us
              to 5 the
                            doom 6 of
           doom, 7 which
                              is 8 kingdom
9 come
           every 1 day
            now 2 from
             this 3 day,
                              his 4 day
             her 5 day
                              your 6 day,
           theirs 7 and
                              my 8 day,
9 on
```

```
1 the
                   1 the
              the 1 military
              the 1 victim
      interrogation 2 of.
            victim 2 whether
          standing 2 around
               as 2 pop
              the 3 torture
                  3 or
              as 3 midwives
             art... 3
                                of, 4 the
                           japanese, 4 or
                                the 4 military
                                    4 putting
           murder 5 of,
       vietnamese, 5 man
                  5
             one 5 environment
                               the 6 gawking
                             woman 6 or,
                          becoming 6 human.
                             around 6 another.
              at. 7 the
          woman 7 with
              the 7 military
              the 7 victim
                            military 8 helping
                              child 8
                           standing 8 around
                                as 8 pop
9 the-birth-of.
9 art
```

MACHINE

AGNUS DEI

advice to a student re the university of toronto's graduate anguish torture system; for Scotus

"We are in the society of the teacher-judge, the doctor-judge, the educator-judge, it is on them that the universal reign of the normative is based, and each individual, wherever he may find himself, subjects to his body, his gestures, his behaviour, his aptitudes, his achievements. The carceral network...with its systems of insertion, distribution, surveillance, observation, has been the greatest support, in modern society, of the normalizing power.... The carceral texture of society assures both the real capture of the body and its perpetual observation.... to give rise in part to the sciences of man.... Knowable man (soul, individuality, consciousness, conduct, whatever it is called) is the object-effect of this analytical investment, of this domination-observation." p. 305. Discipline and Punish, Michel Foucault, trans. by Alan Sheridan

"The stars are not in her counting.
To her they are but wandering holes."

Ezra Pound, Canto XLVII

```
because 1
1 because
2 because
allegiance 2
3 allegiance 3
is 4 elsewhere
4 because
5 allegiance 5 is
guiding 6 the
elsewhere 6
intransigent 7 stars
7
```

```
1 rose without
                              nine 4 hrs. The
           sea 5 is ten
                thousand chain saws 6 cutting
                7 the shore.
                         The white 8 ended eagle
        of wing 1 stumbles
        exigent 2 into the wind.
      Hipolitus 3 drowns, Night
                  holds hipolitus the 4 pure
       of stain: 5 diana
                            steads 6 him nothing, he
          must 7 stay, rain
                           chatters 8 at my
         Diana 1 dumb clucks
      it up and 2
       the spit. 3 crying
                           with the 4 mewing gulls
           and 5 saxophonist crows,
                 hipolitus, hipolitus, 6 hipolitus to
       the hard 7 hatted
                               sea, 8 lips pulled back
                1 teeth of
           ten 2
        back at 3
                       over-coated 4 shivering god
        woman 5 pure reason
                          who can't 6 make any
       sense of 7 this
                             at all, 8 why, why,
why
```

											0	
			wandering							ny	9	sort
				9	do	0					3	of
						0						
	not					0		1	-0			
	expect	1					Decause	1	allegiance			
		1	do						because			
		2					is	2	elsewhere			
	not		expect				allegiance	2	to			
		3	any				the		because			
		3					tne	4	right			
	statement		do				allegiance					
		4					allegiance	4	10		5	
				5								or left
			not	5	expect		to	6	the	ie	3	ieit
		6					10		makes			
	any	6	sort					0	cent	ro	7	
					whether							sense
			of	1	statement			8	because	.0	1	361136
	blurted		out				at		all			
		8							allegiano	00	9	ic
			protest		comment				allegialit		9	13
				9		0	elsewhere					
0	retort					0						
0							and	1				
	confession		vomit				the	1	earth			
		1	Mand				like	2	an			
	of		blood				follows	2				
		2	-						eye-socket			
	and/or	3	crushed				0,000		because			
							fumbling					
	flowers		desiderate				allegiance		is			
		4	deciduous	5	de-gulleted						5	its
			mouthfuls		de-ganetea				elsewhe	re		
	landa wa	6	mountinuis	3			incontinent	6				
	leafage	6	of						with			
		0		7	do						7	
			unincorporated		semi-justifications				unpockete	ed		hands
	not	0	expect		John Journations			8				
	Hot	8					through	8	wars			

			christ murders		christ every		comprehensive		flight because		
0	hell								plan	0	
0	sort								allegiance		is
	christ	1	to			0	because		anegiance	3	15
	of	1	atrocity			0					
	total	2					the	1	earth		
		2					1110	1	Carti		
	and		final				is	2	а		
		3						2			
	disaster	4	fucking				sodden		whore		
		4					because		allegiance		
			fucking	5	idiots			4	anoglarioo		
				5	because		is	4	elsewhere		
	bastards	6	buggers						because	5	the
	allegiance	6	is							5	
				7	dirty		left	6	goes		
			elsewhere	7				6			
	sons	8	of						this	7	way
		8	because							7	
			bitches	9	fucking		and	8	that		
			allegiance	9	is			8			
0	fucking								way	9	
0	elsewhere								because	9	the
	good	1	for			0					
		1				0	right				
	nothing		bitches				goes	1	left		
	because							1			
		3					right	2	left		
	allegiance		is					2	because		
	do						right	3	left		
	elsewhere	4					allegiance	3	is		
			not				left	4	left		
			do	5	not		elsewhere	4			
		6							right	5	left
	expect	6	any	N. C.					because	5	the
				7	any			6			
			ichnographic	7	utterance		stars	6	are		

	because	8	shameless allegiance	7 7	rotten		6	the royal palace,		with its
	cunts	8	is	9	elsewhere telescoping		8	and bankruptcies,	7	
)								industry	9	with its
,	natural law	1 1	into			0 furious struggles, 0			,	
	"the	2 2	improved plan			the press,	1	with its sophisms,		
		3		10		the gambling	2	dens, prostitution,		
	in	3	which all like thing	jo		the people	3	dying of hunger,		
	are gathered	4	together hospitals	5	for all	the heartless		rich" because		
	disease,	6	almshouses for all		pes				5	is
			of poverty,	7 7	madhouses,	do (not do		
	prisons,	8	penitentiaries for	me	n			not	7 7	l expect
			women	9	and children,		8	not		
0	barracks, courtroo	oms,	police stations,					expect	9	any
U	houses	1	for prison warders	S,		0 quarter 0				
	scaffolds,		houses			but	1	listen		
	for		the executioner a	nd	his	to	2	the		
	assistants	4	the chamber of d	ери	ties,	cry	3	of		
		4 th	e chamber of peers,	5			4	whistling		

At rideau hall: the dance of the white spiders

```
december 1 twenty six
          nineteen 2 eighty one at
              zero 3 six three
                       nine hrs the sea 4 the
            beach 5 humping sea
                    and a proustian smell 6 a
          nanaimo 7 pulp mill dirty feet
                        smell footing it 8 northwards
9 in
              the 1 foot prints
           of anti- 2 christ's christmas
           over the 3 big
                       bellied kwakiutl 4 water.
           A child 5 is
                        born, declares 6 Benjamin Brit.
             but 1 7 think
                      he lies, their soul 8 is in
9 their
         tormented 1 purse, but:
           the face 2 of the
           english 3 choir boy
                    a lost angel in 4 hell
         becoming 5 pauline boote's
                     voice mocking the 6 tax collector's
        telephonist 7 chez
                      queen's park, ont. 8 sniping at
9 farm
               tax 1 returns. The
              lion, 2 said eternity out
               of 3 the dead
                       mouth of trinity 4 college,
         university 5 of toronto,
                       the lion shall eat 6 straw
          with the 7 ox.
                    And how is maurice. 8 |
9 asked.
```

swans 5 of 5 whistling

6 swans 6 crying

out 7 to

8 whistling each 8 other

swans 9 crying

flying 9 over

0 out

0 desolate

1 over

2 whiteness whiteness 3 howling

howling 3 to

4 whiteness

whiteness 4

howling 5

5 howling

howling 6

6 howling

howling 7 7 howling

howling 8 howling

re wife battery

	Is he	1	sick?				evening	1	of		
	I don't	2	even know				april	2	twenty-third		
	where he	3	lives,				nineteen	3	eighty		
			said pauline. I	4	feel sorry				one	4	twenty
	for him,	5	1				two	5	hundred		
			said. Why, said	6	Pauline.				hours	6	CBC
	Because	7	he's lost				program	7	to		
			you, I said. But I'm	8	not				help	8	battered
9	lost,					9	wives				
	she	1	said.				panel	1	of		
	He threw	2	me away,				social	2	service		
	she said,	3	but				workers	3	with		
			I'm not lost. The	4	lion				faces	4	like
	shall	5	eat straw				god's	5	angels		
			with the ox, said	6	eternity				terribly	6	worried
	standing	7	in front				by	7	their		
			of the lemieux	8	portrait of				hopeless	8	task
9	her					9	re				
	majesty the	1	queen				wife	1	battery		
	and taking	2	pauline by the				But	2	what		
	hand. On	3	christmas				recourse	3	has		
			eve. At rideau hall.	4	They began				the	4	battered
	to dance	5	the				audience?	5	How		
	w	hite	spider's dance, as	6	if				can	6	we
	they were	7	evelyn				accuse	7	these		
			hart and her david	8	peregrine, the				misanthrope	8	angels
9	white					9	of				
	legs of,	1	the				battering	1	mankind?		
	white arms of,	2	caught in				the	2	breaks		
	the white	3	cobwebs				for	3	advertising		
			of, the coupling of	4	the				provide	4	some
	white spiders,	5	the				relief	5	we		
		W	hite orgasm of, the	6	exstasis,				avert	6	our
	the temporal	7	agony				eyes	7	turn		
			cember twenty four	8	midnight				down	8	the
9	MCMLXXXI					9	volume				

pas de trombones

n mal	4	tho							а	1	mouth			
										1				
									full	2	of			
INO.	3	money.	No	4	where					2				
	-	000000	140						tennis	3	balls			
to	2	escape	to	6	The					3	a			
	-	ah o	10.		1110								4	
bruises.	1	ine	chame	8	of							mouth	4	full
			Silallie	٠						5				
									of	5	tennis			
												when	6	he
												balls	6	
а	3	context		4	hattarad				met	7	iane			
			OI	-	Dattered									
angels,	5	in			trio el d								8	he
			а	0	World							found		a
of	7	broken		0	the		9	he						
			images,	0	the		9	woman						
deaf									he	1	found			
											100110			
									a		woman			
much,	3	only									Woman			
			the	4	blind				who		could			
are	5	safe,									oodid			
			only	6	the							nlav	Λ	his
mad	7	are										piay		who
			wise	8	0				game	5	ho			WHO
pauline														
only	1	the							could	-	play	found	6	
mad	2	are .												
wise	3	their							woman	7		IIIS	0	game
			screams	4	bird-wisdom									
breadknife		5 wings							a	1	woman	reds.	0	20.12
			slicing	6	at							wno		
the	9	7 sky					0	play					8	who
			for	8	crumbs									
of							3	could						
	battered No to to bruises. it and children? a angels, of deaf hear see much, are mad pauline only mad wise: breadknife	battered 2 No 3 to 5 bruises. 7 it and 1 children? 2 a 3 angels, 5 of 7 deaf hear 1 see 2 much, 3 are 5 mad 7 pauline only 1 mad 2 wise: 3 breadknife 5	battered 2 angel? No 3 money. to 5 escape bruises. 7 the it and 1 the children? 2 in a 3 context angels, 5 in of 7 broken deaf hear 1 and see 2 too much, 3 only are 5 safe. mad 7 are pauline only 1 the mad 2 are wise: 3 their breadknife 5 wings the 7 sky	battered 2 angel? No 3 money. No to 5 escape to. bruises. 7 the shame it and 1 the children? 2 in a 3 context	battered 2 angel? No 3 money. No 4 to 5 escape to 6 bruises. 7 the shame 8 it and 1 the children? 2 in a 3 context of 4 angels, 5 in a 6 of 7 broken images, 8 deaf	battered 2 angel? No 3 money. No 4 where	battered 2 angel? No 3 money.	battered 2 angel? No 3 money. No 4 where	battered 2 angel? No 3 money. No 4 where	Martin M	And battered 2 angel?	March Marc	Mathematical Control	March Marc

	play	1	who his				
	could	2	play				
	game	2					
	who	3	could				
		3					
				play	4		
					4	his	
		5	game!				
	game	5					
				When		they	
					6		
	stopped		playing				
		7					
				games,	8	when	
					8	no	9
9	they						9
9	no	4	playing				
	stopped		playing no				
	games,		when				
	yames, no		no				
	they	3					
	no	3	no				
				playing	4	games,	
					4		
	they	5	begot				
	no, no, no		yes,				
				а	6	son	
				no	6		
	no!	7	who				
		7					
				went		to	
					8		
9	Guatemala						9
9							9

```
and 1 became
     a 2 nun
     2 seigneur
3
    dieu, 3 roi
                   4
                  des 4 cieux,
     5 went
    dieu 5
                  to 6 Guatemala
                  père 6 tout-puissant,
   7
  seigneur, 7 fils
                 and 8 became
                unique 8 de
 a 1 nun
Jésus-Christ, 1 très-haut
   2 a
  seigneur 2 dieu,
   nun 3
  agneau 3 de
                    a 4 nun
                  dieu, 4 fils
   5 a
    du 5 père,
                  nun 6
                  vous 6 qui
    7
   effacez 7 les
                  8
                pêches 8 du
```

			1				
		ayez	1	pitié			
			2				
		de	2	nous			
			3				
		et	3	recevez			
						4	They
					notre	4	prière.
		burned	5	off			
			5				
					his	6	tits
						6	and
			7				
		peeled	7	off			
						8	they
					his	8	skin
9	broke						
9							
		his	1	knees			
			1				
		SO	2	he			
			2				
		couldn't	3	kneel			
			3				
					down	4	to
						4	
		pray	5				
		they	5	removed			
						6	
					his	6	sex
			7				
		so	7	he			
						8	they
					couldn't	8	sin
9	tore						
9							

```
off 1 his
fingernails 2 so
  he 3 couldn't
                wipe 4 his
   bum 5
   they 5 excised
               his 6 evelids
   so 7 he
              8 They
    couldn't 8 weep
   his 1 face
  down 2 into
  the 3 mud
                and 4 left
   him 5 to
   5
                die. 6
                6 Death
  came 7 to
                him 8 embarrassed
```

			1				
		shy.	1	Not			
			2				
		knowing	2	what			
			3				
		to	3	do			
						4	
					next	4	waiting
			5				
		drawing	5	back			
						6	But
					excusing	6	himself.
		before	7	he			
			7				
					turned		over
						8	
9	on						
9							
		his	1	back			
			1	and			
			2				
		raised	2	his			
			3				
		face	3	towards			
						4	Then
					the	4	sky
		the		clouds			
			5				
					parted		
					and	6	he
			7				
		saw	7	the			
						8	
					face	8	of
9							
9	the						

```
1 smiling 2
down 2 at 3
him 3 with 4
a 4 mouthful 5
of 5 tennis 6
balls 6 each 7
as 7 bright 8
as 8 the
```

Edvard Munch paints the High Level bridge

```
1 He
                 screaming
              3
         She 3
                      screaming 4
                             1 4 am
              5
              5
     screaming 5
                                6
                            art 6 screaming
         they 7 are
                      screaming 8
                                  screaming
why
    screaming?
         wind 3 is
               3
               3
```

```
screaming 4 in-the-willows
                                     4
            wind 5 screaming?
                  5 Why
                                     6
                                     6
                                  is 6 the
                   7 in-the-willows
            wind 7 screaming
                        at-the-foot-of 8 the-high-level
                                     8 Listen!
9
                     Everybody
           listen! 2
             The 3 mountains
                                are 4 screaming
           Listen! 5
                                     6
                                The 6 ice
              in 7 the
```

			valleys	8 8	of	is	3 3 3	everyone		
•								Why		
	dans.							screaming		for?
	death	1	Listen!			they	5	screaming?	4	
		1	Listen				5	Why		
	is	1	screaming.				5			
		2	They						6	
		2	They					art	6	
		2	They				N.		6	Why
		3	screaming				7			
	are are	3	screaming screaming,			screaming?		he		
	are	3	screaming,	4		la de la companya de			8	can't
				4					8	
			quietly	4	screaming!			screaming?	8	
		5				9 hear				
	Thou		art			9				
		5				9				
			He screaming.		is	myself	1	screaming		
			screaming.	6			1			
	screaming	7				can't		you		
	She		is				2			
		7					2			
				8		stop		that		
			screaming.	8			3	Why?		
			We	8	are		3		4	
								screaming? can't		she
	screaming							Carre	4	3116
	Listen.	1	We				5			
		1				do	5	something		
		1					5			
	are		screaming						6	
		2	What					about		that
		2							6	Can't

			7	Can't							2			
		baby	7	of							2			
		she	7	make						goody		good		
					she	8	make				3	good		
					yours	8				scream!	3			
					it		shut			scream!				
9	it									scream!	3			
9												The		TV
	up?												4	Turn
3	upi	shut	7	un?									4	
		Silut	1	upi						is		screaming.		
				Let's						down		the		
				Lets							5			
			2 2										6	
												volume	6	
		turn		on								The	6	TV
			3								7	No,		
			3								7			
		the	3	TV						is	7	screaming		
							Let's					don't	8	turn
						4	Let's						8	
					and	4	have						8	the
		turn		on				9	down					
		turn	5	on				9						
		, a	5	good				9	TV					
					the	6	TV			the	1	volume.		
					the	6	TV				1			
					scream!	6				is	1	screaming:		
		and	7	have							2	You		
		and	7	have							2	100		
		and	7	have						you		stink.		
					a	8	good			are	3	unsuccessful.		
					a	8	good			are	3	You		
					а	8	goody				3	100		
9	scream!										3		-	
9	scream!												4	all and
9	goody											have		elected
12.4	90007		1								1		4	
			1								5			
		goody		goody						the		wrong		
		goody	1	goody							5			

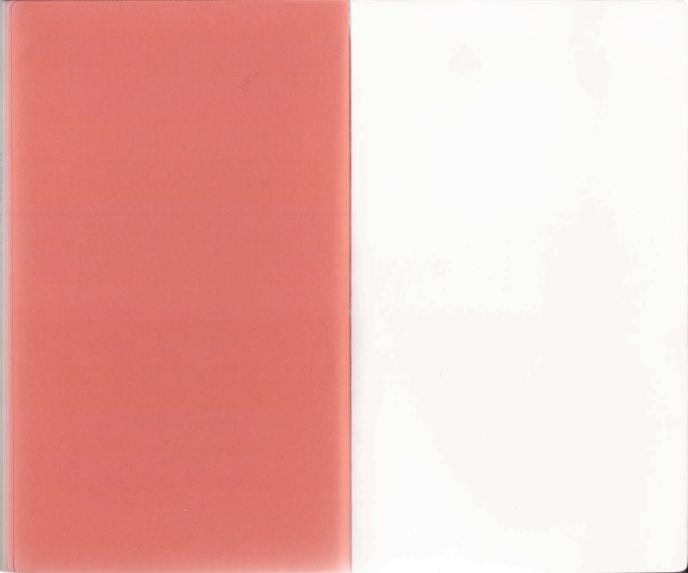
					6			1				
				party.	6		degree	1	from			
				Thou		usest	degree	1	Hom			
		-										
		7						2				
		7					the	2	wrong			
	the	7	wrong					2	you			
				Thou	8	art		3				
					8		faculty	3	of			
				mouth		wash	live	3	in			
				modell	-	wasii.	IIVE	,	"			
wearing											4	
You										the	4	wrong
											4	the
	the	1	wrong					5	you			
	have	1	bought				university	5				
		1					wrong	5	province			
	sanitary	2	napkins.							speak	6	the
	the	2	wrong							Sheak	6	
	tire											
		2	Thou								6	
		3					wrong		language			
	car.	3					you	7	refused			
	hast	3	purchased	1				7				
					4						8	
					4					to	8	support
				the		wrong					8	oupport
		5	You	die		William	9					
			100									
		5					9 abortion					
	Lotto	5	ticket.				9					
				have	6	acquired		1				
					6		on	1	demand			
					6			1				
	the	7	wrong				that's	2	why			
		7						2				
			ale a									
		7	the		CINE I			2	that's			
			educ	cational		background	we're	3	here			
					8	the		3				
				wrong	8	kindergarten,	why	3	we're			
											4	Listen!
wrong											4	
										here	Marie I	
										Here	Barrer .	

```
the 5 wind
                                  6
                               is 6 screaming
                                  6 in
            of 7 the
       screaming 7 screaming
            the 7 rafters
                             high 8 level
                               of 8 the
9
          scream 1
                 1 scream
                 2 scream
          softly 2 river
          scream 3 softly
                 3 scream
                            softly 4 river
                                  4
               5
           softly 5 river
                5 till
                                  6
                                  6
                                1 6 end
            my 7 song
                                8
                            softly 8 river
                                  8 bill
```

```
9 bissett
               1 ten
           is 1 screaming
         million 2 jews
         for 2 us
        russians 3 vietnamese
                              4 chinese
                       germans 4
                              4 peoples
               5 africans
         indians 5
                are 6 screaming screaming 6
                              6 dona
         for 7 us
      screaming 7 dona
         nobis 7 screaming
                         nobis 8 pacem
                         8 screaming
                        pacem 8 pacem
9 screaming
```

there is no penance due to innocence/deconstructed

```
1 bodies.
                1 village,
        blasted; 2
                2 tribal.
               3 after
            of; 3
                            the 4 bombfall;
                             4 the
             5
          global 5 village
                             6 Peace
                             of. 6
           on, 7 in,
        flowers, 7 flowers
                               8 the
                             be 8 unto
9 earth
9 you
        the rose 1 isn't.
               1 o rose
               2 love, kids, mankind,
         of 2 lima
      isn't, aren't 3
       o 3 rose
                           rose, 4 kids, love,
                            4 of
    mankind isn't, 5 aren't
     lima 5 pray
                        mankind, 6 love, kids,
                          for 6 us
           rose 7
                7 rose
                            pray 8 for
                            of 8 lima
9 us
```





Most of the poems in Mass on Cowback are to be found in a series of notebooks that Wilfred Watson has kept since June 1980, shortly after moving to Sandpiper Lagoon on Vancouver Island. The notebooks are of 9 X 12 inch sheets of construction paper, in fourteen colours, bound into green cardboard. The entries are usually headed by the time (often between 0530 and 0745 hrs) and the date; they frequently open by noting the tide, the weather, the birds, the seas. In a deliberately random manner, they record conversations with visitors, a continuing dialogue with the ideas of Marshall McLuhan, responses to reading and to CBC programs, dreams and analyses of them, daily walks around the spit. They include "fictions" of an allegorical and autobiographical tendency, ideas for and drafts of plays, excepts from letters (often unsent?) to friends, pages from a 1980 calendar giving, each day, the etymology and definitions of a different word. They also include successive drafts of number grid poems and felt-pen drawings, collages, and pastels, usually of recurring themes. The drawings and poems in Mass on Cowback are taken from the first 22 of these notebooks. Wilfred Watson writes about his number and poetry in this collection's "Afterword: NGV as notation"; of the drawings, he simply observes, in the notebooks themselves, that "The technique of these drawings (à la Matisse) is to keep at them until something happens."

