

Six Comets Are Coming

# Six Comets Are Coming

Gregory Vincent St. Thomasino

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E·RATIO

Six Comets Are Coming

E·ratio Editions

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Six Comets Are Coming

# **Six Comets Are Coming**

Volume I

Go *and* Go Mirrored

## Six Comets Are Coming

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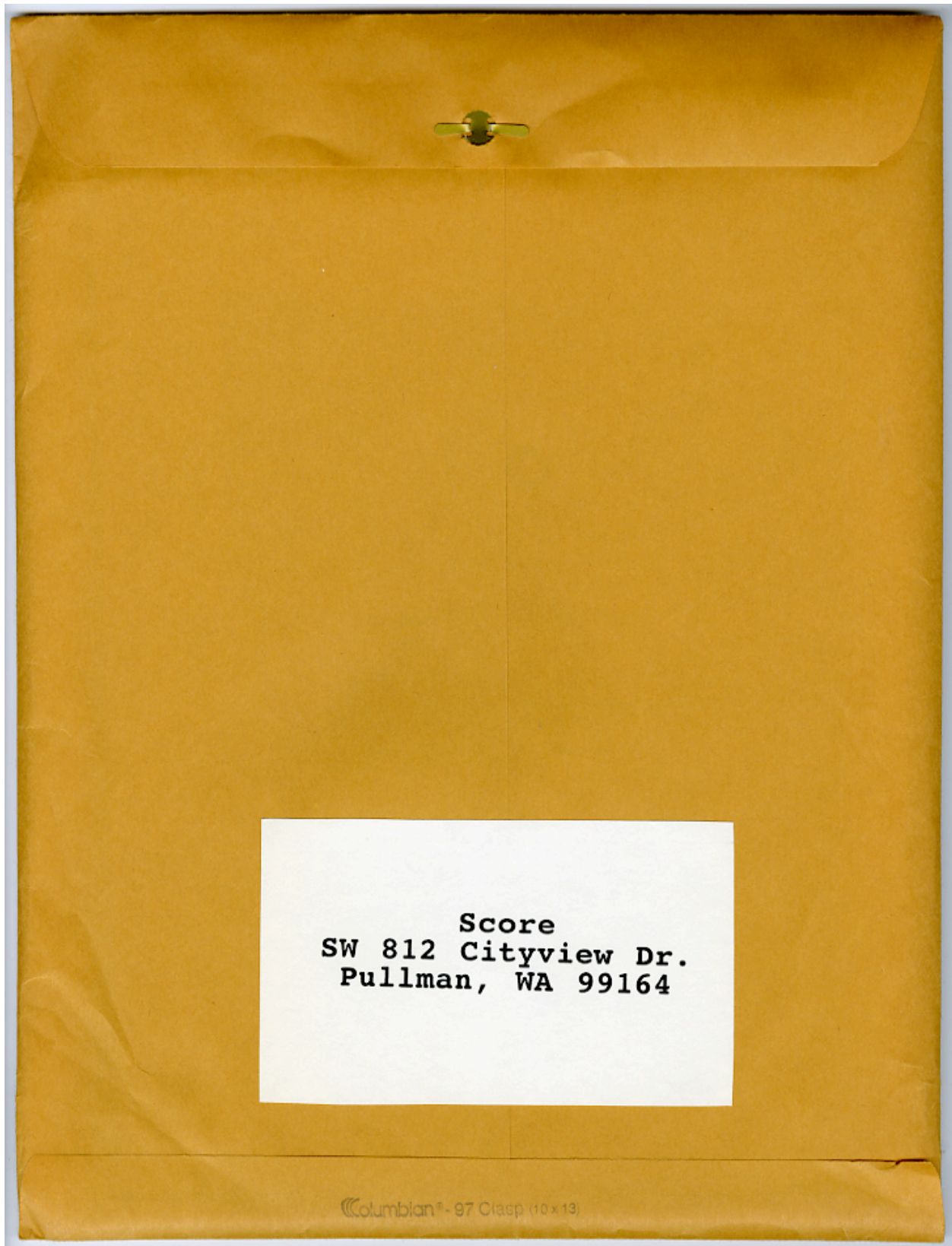
# Go

*22 poems by*

Gregory Vincent St. Thomasino



Six Comets Are Coming



Six Comets Are Coming

**Go**

## Six Comets Are Coming

"Go sixteen" was anthologized in *Visuelle Poesie aus den USA*, edited by Hartmut Andryczuk, *Experimentelle Texte*, No. 41/42, 1995, Berlin, Germany.

Score Press, 1993

Wet Motorcycle Press Portfolio Edition, 1995

± Literatura Edition No. 3, 1996 (Tbilisi, Georgia)

xPress (ed), 2003

## Introduction

Working on the Go series, certain concerns were foremost in my mind. First in order was the idea of a semantic cubism. (To transpose and realize the purposes and procedures explicit, and implicit, in cubist painting, something I had been concerned with in my *Ekphrasis* and *Bolt* manuscripts.) My inspiration for this was the work of the Alsatian poet Max Jacob, and then Gerald Kamber's remarkable study, *Max Jacob and the Poetics of Cubism*. However, Max Jacob wrote, for the most part, in the idiom of the prose poem. What's more, Jacob did not see that in the transposition of cubism from the canvas to the page, it was essential to comprehend and to realize the analogy between geometric structure and grammatical structure, which I hold as crucial to a successful transposition from one medium to the other. And, unlike Jacob's, my poem had to meet the added demand of being (as with the typewriter poem) somehow *visual* or *patterned* or *concrete*; it had to be, if but a species of, *eidetic poetry*. One concept I could not do without, but would first need to transpose to my medium, if I was to attempt this, was the concept of enframement. But while I did not want to make available to my reader a picture as such, I did want to make accessible to him some sort of extra-semantic, and meaningful, that is to say, *eidetic*, structure.

But then every poem, regardless of whether it is strictly speaking an eidetic poem, has an *eidos* or eidetic structure. I call this generic, and elastic, eidetic structure, *the poetic template*. The poetic template, generally speaking, consists of the margin and indentation pattern, the outlining or profile or sectional pattern that meets the eye. The poetic template corresponds to, is communicated to, the eye;

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it is seen and it is read (interpreted and understood), but it is not, strictly speaking, heard or recited. It is an identifying pattern, an *eidos*, and when we encounter it we associate it with poetry. With regard to the eidetic (or, typewriter or concrete) poem, it is by way of scanning the scope of the poetic template (or, the enframement) that we construe and know the presence of and come to recognize a picture or object or shape or representation. This representation then refers us back to the semantic matter of the poem, and works in complementarity with it to amplify, or to *complete*, the poem's conveyance or exemplification. Furthermore, the poetic template need not only be thought of as a surrounding or exterior pattern, it can also be thought of in terms of an interior, inlining or in-lying pattern. What if the poetic template, that margin and indentation pattern, were reversed; what if it were somehow turned so that the outlining or profile pattern were reversed and faced inside?

In painting, the concept of enframement is really a matter of edge or of borders. The painting (concepts of the construction of spatial perspective such as vanishing point and hill and dale and measuring points notwithstanding) literally ends at the frame. But then in another sense, enframement has to do with composition, with the ordering and combining of the constituents of the composition so as to achieve a certain effect, an effect that in and of itself may, in effect, serve the aims, and ends, of enframement *as such*. (And as in, "frame of mind." A principle of order.)

The constituents of my poem are the words, and their ordering, to one extent, is a matter of syntax. But then to another extent, their ordering is towards an eidetic structure that goes beyond the poetic template as such. This eidetic structure must have meaning. We know from communications that signs without meaning (without reference) do not amount to

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anything (they amount to noise), whereas signs that do have meaning are so because they are redundant; when they recur they refer to the same, they carry a significant degree of reliability, and we enjoy a certain luxury of predictability where concerns their usage. Our vision is active. We do not see things so much as the relations that hold between things and ourselves. Whereas to one set of eyes a cloud formation may be the sign of an incumbent weather pattern, to another set of eyes that same cloud formation may be so construed as to be a celestial source of panic.

My eidetic structure (the poetic template) must have meaning, but this "meaning" must not be anterior to its coming into view. For this reason first of all it must not be determined beforehand by me prior to my writing of the poem. I must not know what this eidetic structure will ultimately look like (while at the same time I must still somehow determine its coming into being). And second this meaning must not be a matter of my for this and no other purpose presenting a definite figure or eidos to my reader. This meaning must reside with the eye of the reader, within the eye and imagination of the beholder.

What sort of meaning can do this? It is a meaning that is properly given to insight and inference, and the best comparison I can call upon is that with the projective Rorschach bisymmetrical ink-blot. It is in this sense that the Go poems are eidetic, and that their eidetic structure should have meaning.

Eidetically, then, the Go poems would exercise the "reader's" fertility of imagination, and not perhaps to be induced to see a definite figure or eidos. (If I say, "in every ink-blot I see a basinlike cavity that reminds me of a female pelvis," then the ink-blot has no value for me. But if upon being shown the plate I am unable to express in words what I see, then my very

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shot of aphasia, or perhaps it is nothing more or other than introspection, may in and of itself be meaningful, as affective or abient/adiant states are meaningful.) The reader ought to see, ought to experience, structure only. And this structure must revert back to the syntax, back to the word constituents, which in conjunction with it came into being. In this way only is the synthesis of content "shaped."

And whereas at one time the typewriter poem was referred to as the "concrete poem," here we might see the "abstract" or "cubist" typewriter poem.

I think the structural formula as such can be easily figured out and applied elsewhere; it is redundant, it is the same in every poem.

1995. Revised, 2003. Revised, 2009.

Gregory Vincent St. Thomasino



## A Note On the Type

The Go poems were originally composed on a standard manual Olivetti *Lettera 32* typewriter. They were and still are considered to be "typewriter poems" by virtue of the fact that they were conceived and composed according to the *standard* all-letters-take-the-same-space-as-the-widest-letter format (known as a "fixed-width" format) that is the case with most popular manual typewriters. Until the availability of the *monospaced* Microsoft TrueType font Courier New, I could not compose or revise a Go poem on my computer. Until a *monospaced* ("fixed-width") font became available, the typewriter poem was bound to the typewriter. (And a poem such as "Jacques' Dilemma" could not, until then, be composed on a computer.) In order for a poem to be a true typewriter poem it must adhere to the all-letters-take-the-same-space-as-the-widest-letter format. For E·ratio Editions, the poems have been reproduced, on a computer, in the original Courier New.

## Six Comets Are Coming

### Go three

wie	volant
es eigentlich gewesen et steersmen	
cervi	re
cygni	volant
	fera
	animalia
Tat	an
tvam	egg
asi	an
	olive
umsonst die almond Darwin's pud	
	is
	said
	of
	blood

Go four

corps	de
de femme des grands visionnaires Rodin	
l'	les
artiste modela	sculptures ou
il	l'
est beau	impressionnisme
so	ou la
impictured	force vivante

## Six Comets Are Coming

### Go five

is  
made  
makes C'ton  
itself sails furled expositional grey spear  
apt B  
ends felicitous C  
implement implement E  
keen Inuit bier  
one  
to four  
is  
binocular

## Six Comets Are Coming

### Go six

tabanid                    et  
  ma non troppo            sans  
a                            peur  
  Bosch cord theremin voidings confect  
hero  
  savage  
robber                    eat  
  penitent kleinen        what  
                            God  
                            has given you  
  Peter reader  
                            mind my askesis  
  Saul  
                            tokos

Go eight

ich  
ging  
zu Marie  
zu Negermusik  
zu Ideen  
die Kreuzelschreiber  
zu aufgegeben!)

ich  
ging  
zu Jesu  
Gnadentod  
zu Briefe  
wo!)

(g  
e  
g  
e  
b  
e  
n

## Six Comets Are Coming

Go nine

notes P Glass  
timbres durations at  
cymbal the  
kojin registers sonsai piano  
a  
cup of black coffee  
P Wetterglas at  
breakfast  
a plate of buckwheat  
pancakes

# Six Comets Are Coming

## Go ten

et  
les sons  
Berio  
A  
minor key  
pitchless drumbeats  
counter registers-extreme  
Ives & Fux's



## Six Comets Are Coming

### Go eleven

a                    deep  
  flock            a eternity  
of milling sheep    single white cloud  
                  one  
                  irruptive passage re  
a  
  hollow pit        I  
                  am  
                  God Berry's elementary  
particle dancing    paths  
                  *alleluia*  
                  *allelu*

## Six Comets Are Coming

Go twelve

```

re                pray
ontic choros dessin dance kairos
                        sing
                        decide

```

## Six Comets Are Coming

### Go thirteen

*kite + propeller = wing*                      vague  
vis                      knowledge  
a                      leaps  
dubio liberari Sraffa's tool anew  
ana                      a  
text fjord                      we  
up                      know  
on back a                      nothing  
oh                      about  
a                      plants  
throughout according  
to  
a  
piece  
h  
a

Go fourteen

*instances of the door*  
viz  
eye larvae  
phial looking upward at the world  
in  
Pompeii  
Is  
and re  
all  
this hair pulling ear boxing fremdheit  
Ziel  
und hookah acrobats  
clowns  
jugglers  
milk  
butter  
Alice  
a-t-o-m-i-c salt  
a  
*pirouette*

Go fifteen

mirrorings

I

I

Siegfried

all

I

in

this

ja

the

in

shoulder

me

ja Achilles in the heel all this out of me the

wheat

carrot the

blond

potato

blonde

*l'ordre*

(c

*nouveau*

l

La Coste

i

foi

n

et amour

i

c

a

l)

## Six Comets Are Coming

### Go sixteen

capill  
capit  
card

verse

a nonending  
*horseshoe* in

a a is  
*camel's halter shepherd's crook*  
er couched  
ur  
uh  
huh  
haw  
hem  
ah  
aw  
er  
ur  
uh  
huh  
haw  
hem  
ah  
aw

Go seventeen

*the imperative will* situation  
fugue image  
my heart stops eat my letters then Eng Chang  
3  
snores  
Cortho Brocken  
*priests* *de*  
*police* *par*  
*psychiatrists* *Dieu*  
onions  
to  
Rome garlic  
for Erfurt

## Go eighteen

hands  
a so Reindeer man  
wand baton  
difficult bone horn a grotto hone  
of  
access  
kangaroos dogs turtles sea stars  
shields  
canoes  
clubs  
arrows  
javelins  
feet  
7  
+  
or  
-  
2



## Go nineteen

a  
at of an to in aman Vanna Lava  
3  
handed god some things I know so well  
to write them down  
is  
pf unnecessary  
stk p  
p b  
fstk the voice the personality t  
d  
p  
b  
t  
d  
pin  
bin  
ten  
den  
pin  
bin  
ten  
den

## Go twenty

pk	&	New
metamorphosized		questions?
	that's a giant word	
	I	open sites
can	prolepses	
	be	1
or		e
with time in		v
training		e
become		1
		2

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Go twenty-one

*ut*  
*si* stars spent shells  
bandages  
stripes

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Go twenty-four

s  
t  
a  
Tiananmen  
e  
l  
e  
s  
s  
S  
t  
e  
p  
hop  
e  
n

Go twenty-six

So  
    is  
    &                a Dutch  
        does a factum  
                a Chinese  
    of  
thought  
    or feeling  
        a  
                looking at less  
power  
    profit  
practical end  
                an artist's  
                vision  
                not  
                a  
                hunter's  
(a  
    flutter (leaf  
f                &  
    a                bud a roseate  
l                bow  
    l                d  
i                e  
    n                w aromatic  
g                e  
    fowl)            m  
                o  
                l  
                l  
                i  
                e  
                n  
t)

## Go twenty-seven

Die (i  
Gleichen s  
your 1st o  
deep p  
breath i  
Kekule's ring c  
(k a)  
s  
g  
z) a diamond  
a denture  
Oh!  
(B  
u  
t—) Oh!

## Go twenty-eight

the  
beginning of Motion  
an  
impossible  
Acceleration  
*p*  
*o*  
*w*  
*e*  
*r* surge.  
Or  
was  
it  
a sigh?  
(Didn't I dream  
You  
in a *s*  
*l*  
*e*  
*e*  
*p*  
somewhere,  
Ute?)

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Go twenty-nine

distance  
of time & space  
Beauty  
& strangeness *A deep unrest.*

long for Otic locus  
ex Asiatic  
Antarctic  
Cockaigne *desideratum*

(rules  
principles taste  
provinciality  
b  
i  
a  
s)

An  
instantaneous  
sympathy?  
A  
natural  
federation?

&  
ever did I glimpse  
a passionate Utopia  
I knew familiar fervor  
at Its core  
complicated  
aye  
by  
quick Love



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“The Go poems strike me as a carefully reconstructed mirror turned on language itself. In his introduction, St. Thomasino makes clear his concern with the eidetic, the visual, qualities of every poem. Here he’s quite masterfully crafted a reading experience radically different from any experience those who have never encountered visual poetry would expect. One doesn’t read these poems line-by-line; one wades into them, drawn on by the sonic and visual reverberations St. Thomasino has hung there on the page. A linear reading is impossible here; instead, the reader must tune herself to the simultaneity of disparate linguistic elements. The closest live experience to these poems would be walking through an international airport, catching snatches of conversation in a number of different languages, ‘understanding’ some of them, simply marveling in the phenomenal beauty of the rest. These poems capture language as it is lived.”

—From a review of *Go* (from *Sidereality* v.2, #2) by Lewis LaCook.

“The chosen way, with space-time, fragments and constellation dynamisms, including also elements of unfixed syntax, is really convincing. Among other things, this poetic situation belongs certainly to a complexity well known by all the persons that use several languages: semantical and syntactical complementarity, but also hiatus, structural incompatibilities, and therefore conflicts of many kinds. It’s an expanding language which develops new meanings and makes comprehensive what can be language placed far from unilateral ways of thinking and representing articulations, relationships but also solitude: the beginning of an open entity, identity, and on the other hand the end of closed identity.”

—From Florent Fajole, editor of *Manglar* out of Marseille, France.

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“I remember writing these poems—having my left hand on the carriage of the typewriter and moving the page up and down and side to side as I stroked the keys with my index finger and spaced with the thumb of my right hand. It was a sort of ‘Action Typing.’ ”

# Go Mirrored

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**xPress (ed) , 2003**

**Go in the Stochastic Era.**

**Go Poem into Eidograph.**

*Preamble to the stochastic traductions of the Go poems.*

1. A solid figure having two faces (the bases) which are parallel equal polygons, and several others (the lateral faces) which are parallelograms, is called a *prism*. Prismatic pieces of transparent materials are often used in optical instruments. Sometimes prisms are used to produce dispersion effects. . . .

*Newton first used a triangular prism to reveal that sunlight could be split up to give a spectrum of colors.*

Reflecting prisms are sometimes used in preference to ordinary mirrors. Undistorted but *laterally reversed* virtual images can be seen in plane (flat) mirrors. Such images are "virtual" and not "real" because no light actually passes through the apparent position of the image. . . .

There was a book lying near Alice on the table, and while she sat watching the White King (for she was still a little anxious about him, and had the ink all ready to throw over

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him, in case he fainted again), she turned over the leaves, to find some part that she could read, "—for it's all in some language I don't know," she said to herself.

She puzzled over this for some time, but at last a bright thought struck her. "Why, it's a Looking-Glass book, of course! And, if I hold it up to a glass, the words will all go the right way again."

"It seems very pretty," she said when she had finished it, "but it's *rather* hard to understand!" (You see she didn't like to confess, even to herself, that she couldn't make it out at all.)

***For reflection at a plane surface, the angle of incidence equals the angle of reflection. Every schoolboy knows this.***

**For Cézanne's Impressionist architectural "pyramidal" structure, read *prismatical*.**

**Picasso's 1932 painting, *Girl Before a Mirror*, is not a painting about a mirror, and nor is it a painting about a girl. And nor is *the double*—or rather, *two doubles*—a *référence enceinte*. It is a painting about the Red Queen and the White Queen.**

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The infinite regress of mirrors. Or, a *succession of throws of dice is stochastic*. [Is this a point about *continuity*, or *discontinuity*?]

*Mirror*, from the LL [Low Latin], *mirare*, meaning "to look at." And from the L [Latin], *mirari*, meaning "to wonder at."

*Why, it's a Looking-Glass book, of course!*

2. Compositional process governed by laws of probability [contingency]. But not so much as in "indeterminacy," as in the probability of occurrence, as in the educated guess. Or, *what after all is conjecture. . . .*

Progression as a chain of events (a system of events bound to each other in causal dependence) with each new event somehow determined by the cumulative content of what has gone before. An overall plan that accommodates random [?] events.

What is the ambit of your "overall"?

A guesswork, a latticework. . . .

What is the ambit of your "overall"?

3. When you can control what you have no control over, it is no longer a matter of control, but of cooperation, coordination, and receptivity. That is,

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when assuming a posture (a comportment—a matter of the sensibilities) of "least resistance" ["I have no desire to program you."] towards the technology. [And not unlike "apprehending" a "ready-made."]

The technology doesn't know it is "creating poetry." [Language—or in this case, symbols for signifiers for specific letters, symbols and punctuation marks—doesn't know when it is poetry. *But what if it did?*]

The technology has no consciousness. The technology doesn't know it is "creating." Stochastic traductions are happening all the time. Are you conscious of this? What is the ambit of your "overall"?

4. Let's be whimsical. Let's say I hold a mirror to a poem, and I view that poem through this mirror. What do I see? I see a laterally reversed image of the poem. [Or, think of how the word "AMBULANCE" is written on the hood of an ambulance—it is written so that when viewed through a [rear view] mirror, it reads "correctly."]

The rule is not to control, but to coordinate.



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So let's be whimsical and say that to view the poem through the mirror is not to see it laterally reversed but to see it—*through the Looking Glass*.

Technology [the traduction stochastic] is our Looking Glass.

This means that I am seeing the poem according to the laws of another dimension—a dimension according to which the laws not only of grammar and of logic but of *process* are given over, and returned.

We say every poem has an *eidos*. For the conventional poem, this *eidos* is the margin and indentation pattern. We say every poem has a "visual" dimension because, quite simply, *it appears*. And with regard to the "concrete poem," we say it has an *eidos* because it *shows* as well as *tells* (and by this we mean, the "concrete poem" carries with it a visual or *eidetic* analogue). [We might say, then, that the "visual" component of the concrete poem is to the analogue clock what the semantic component is to the digital clock, in that the one *shows* what the other *tells*.]

But the mirrored poem—the poem of the stochastic traduction—displays the *eidos* that is not conventionally seen—not with the conventional poem and nor with the concrete poem. This *eidos*, this *eidetic*, which we access via stochastic traduction, is of a whole other order of mimesis, a whole other order of

ekphrasis. It is the representation that is seen through the Looking Glass—it is the eidos of stochastic traduction. And it may properly be called an *eidograph*, taking it one generation hence, beyond what we conventionally, and with some sentimentality, call "the concrete poem," and into the range of eidetic poetry proper. For here we are seeing the poem as it exists in that other dimension, the Stochastic dimension, and what is conventionally unavailable to us.

5. This dimension is the dimension of the Fabulous. Jean Cocteau, and the Surrealists, understood the profound significance of the symbolism of the mirror—indeed of going through the Looking Glass! But dreams and surreality are only the beginning, and are too much the stuff of the individual subconscious. The Stochastic dimension is beyond the fabulous, beyond the subconscious—it goes beyond the individual subconscious! The Stochastic dimension is the dimension of Technology!

My subconscious, from the original Go poems, is here only in a trace. The stochastic traduction takes the logic and grammar and imagery, as *signifiers*, of the original poem and re-structures them and re-

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presents them as *symbols-in-eidos*, the form of the *eidograph*.

Perhaps this is the structure that is prior to the subjectivity that is prior to the subject/object dichotomy. Perhaps—and then only by stochastic traduction. . . .

As to the question of "keyboard perspectives," I have not altered the "perspective" of my keyboard—I do not use multiple perspectives, except with regard to my sensibilities.

This entire project could not have occurred without the initial spark given to me by Mr. Jukka-Pekka Kervinen, to whom I dedicate this project.

2003. Revised, 2009.

Gregory Vincent St. Thomasino

## Concordance and Acknowledgment

The poems presented here are stochastic traductions of the original Go poems published as *Go* by xPress(ed) in spring of 2003. Not every poem is presented here in traduction, and some are here traduced twice. But while I feel these poems are able to stand by themselves as *objects of poetry*, I understand how the reader may wish to compare the one to its original, and to that end I here provide a concordance. The order of the traductions corresponds to the order of the originals, thus:

o thfess - Go three  
()\*-)." - Go four  
()\*-/0# - Go five  
()\*\$/ - Go six  
()\*2/2# - Go nine  
()\*+#2 - Go ten  
()\*#3#0#2 - Go eleven  
()\*+4#30# - Go twelve  
()\*+,/"###2 - Go thirteen  
()\*-)."###2 and o tu iehssl - Go fourteen  
()\*-/-+###2 - Go fifteen  
o t(vPhssl - Go sixteen  
o t(sgslhssl - Go seventeen  
()\*#/1,###2 and o tsvnfhssl - Go eighteen  
()\*2/2#+###2 and o tlvls hssl - Go nineteen  
()\*+4#2+5 - Go twenty  
()\*+4#2+56-)." - Go twenty-four  
o thysl h- (vP - Go twenty-six  
()\*+4#2+56\$#0#2 - Go twenty-seven

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The stochastic traduction is the nectar of Technology, and so long as fruit and tree remain intact, the waif and orphan poet of Technology will have this nectar for his poetical sustenance. Woe to those who cannot taste of this delicious nectar, for what they cannot taste they will themselves to know otherwise.

I express my thanks and appreciation to Mr. John Byrum, editor and publisher of Generator Press, for first suggesting that I write an "explanatory text" to accompany the traductions at his website. The preamble to this volume is the result of his request.

Go three

wie	volant
es eigentlich gewesen et steersmen	
cervi	re
cygni	volant
	fera
	animalia
Tat	an
tvam	egg
asi	an
	olive
umsonst die almond Darwin's pud	
	is
	said
	of
	blood

# Six Comets Are Coming

# o thfess

[illegible]

Go four

corps	de
de femme des grands visionnaires Rodin	
l'	les
artiste modela	sculptures ou
il	l'
est beau	impressionnisme
so	ou la
impictured	force vivante



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()\*-)."'

2,";\$((((((((((((((((((((((((((((&#  
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## Six Comets Are Coming

### Go five

is  
made  
makes C'ton  
itself sails furled expositional grey spear  
apt B  
ends felicitous C  
implement implement E  
keen Inuit bier  
one  
to four  
is  
binocular

## Six Comets Are Coming

()\*-/0#

\*\$(  
((4.&#  
4.>#\$(  
((0\$#-6(\$.\*-\$(68"-#&(# ;,\$\*0\*,/.-(1"#5(\$;#."  
.;0(  
((#/&\$(  
\*4;-#4#/0(\*4;-#4#/0(  
((  
((  
((0,(6,8"  
(((\$  
(((<\*/,28-."

## Six Comets Are Coming

### Go six

tabanid                    et  
  ma non troppo            sans  
a                            peur  
  Bosch cord theremin voidings confect  
hero  
  savage  
robber                    eat  
  penitent kleinen        what  
                          God  
                          has given you  
  Peter reader  
                          mind my askesis  
  Saul  
                          tokos

## Six Comets Are Coming

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.(((((((((((((((((((;#8"  
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3#",  
((\$.+.1#  
",<<#"(((((((((((#0  
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## Six Comets Are Coming

Go nine

notes P Glass  
timbres durations at  
cymbal the  
kojin registers sonsai piano  
a  
cup of black coffee  
P Wetterglas at  
breakfast  
a plate of buckwheat  
pancakes

## Six Comets Are Coming

**()\*2/2#**

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254<.-!!!!!!!!!!!!03#(  
((>,L\*/("#1\*\$0#"\$(,\$/\$.\*(;\*./,  
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!!!!!!!!!!!!!!!!!!!!(;./2.>#\$(

# Six Comets Are Coming

## Go ten

et  
les sons  
Berio  
A  
minor key  
pitchless drumbeats  
counter registers-extreme  
Ives & Fux's



## Six Comets Are Coming

**()\*+#2**

```
**** ((((((((((#0
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(((((((((((((((N
((((((((((4*/*(">#5
(;*023-#$$(&"84<#.0$
((((((((((((((2,8/0#"((((((((("#1*$0#"O# 0"#4#
((((((((((((((((C+#$(P(Q8 :$
```

## Six Comets Are Coming

### Go eleven

a                    deep  
  flock            a eternity  
of milling sheep    single white cloud  
                  one  
                  irruptive passage re  
a  
  hollow pit        I  
                  am  
                  God Berry's elementary  
particle dancing    paths  
                  *alleluia*  
                  *allelu*

## Six Comets Are Coming

**()\*#3#0#2**

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,6(4\*--\*/1(\$3##;  
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;."0\*2-#(&./2\*/1  
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## Six Comets Are Coming

Go twelve

```

re                pray
ontic choros dessin dance kairos
                        sing
                        decide

```

## Six Comets Are Coming

**()\*+4#30#**

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(, /0\*2(23,",\$(&#\$\$\*/(&./2#(>.\*",\$  
(((((((((((((((((((((\$\*/1  
(((((((((((((((((((((&#2\*&#

## Six Comets Are Coming

### Go thirteen

*kite + propeller = wing*                      vague  
vis    knowledge  
a    leaps  
dubio liberari Sraffa's tool anew  
ana    a  
text fjord                                      we  
up    know  
on back a                                      nothing  
oh    about  
a    plants  
throughout according  
to  
a  
piece  
h  
a

## Six Comets Are Coming

**()\*+,/'++##2**

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(((03",813,80(.22,"&\*/1  
((((0,  
(((.  
(((((;\*#2#  
(((3  
((((.

Go fourteen

*instances of the door*  
viz  
eye larvae  
phial looking upward at the world  
in  
Pompeii  
Is  
and re  
all  
this hair pulling ear boxing fremdheit  
Ziel  
und hookah acrobats  
clowns  
jugglers  
milk  
butter  
Alice  
a-t-o-m-i-c salt  
a  
*pirouette*



## Six Comets Are Coming

()\*-).'+##2

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R\*#-  
((8/&(3,>.3(((((.2",<.0\$  
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Go fourteen

*instances of the door*  
viz  
eye larvae  
phial looking upward at the world  
in  
Pompeii  
Is  
and re  
all  
this hair pulling ear boxing fremdheit  
Ziel  
und hookah acrobats  
clowns  
jugglers  
milk  
butter  
Alice  
a-t-o-m-i-c salt  
a  
*pirouette*

**o tu iehssl**

wgc mghuc+!j+ 'u+l!!=  
wwovJ  
sfswwwwwwwwwwwwwwwwwwwwaneons  
wwbmvnawallCvtcwDbine)wngwgmswilea)  
wwwwwwwwwwwwwwwwwwwwwwvt  
wwwwwwwwwwwwwwwwwwwwwwwwrlybsvv  
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naa  
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Lvsa  
wwDt)wmlCnmwwwwwnhelRng(  
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wwwwwwwwwwwwwwwwwwwwwwwwWDccase(  
wwwwwwwwwwwwwwwwwwwwwwyyvaC  
wwwwwwwwwwwwwwwwwwwwwwwwRDggse  
-avhs  
wwn&g&l&y&v&hwwwwwwww(nag  
m  
wwrw=!ku u

Go fifteen

mirrorings

I

I

Siegfried

all

I

in

this

ja

the

in

shoulder

me

ja Achilles in the heel all this out of me the

wheat

carrot the

blond

potato

blonde

*l'ordre*

(c

*nouveau*

l

La Coste

i

foi

n

et amour

i

c

a

l)

## Six Comets Are Coming

**()\*-/-+##2**

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3"+<\*%+

## Six Comets Are Coming

### Go sixteen

capill  
capit  
card

verse

a nonending  
*horseshoe* in

a a is  
*camel's halter shepherd's crook*  
er couched  
ur  
uh  
huh  
haw  
hem  
ah  
aw  
er  
ur  
uh  
huh  
haw  
hem  
ah  
aw

# Six Comets Are Coming

o t(vPhssl

wwwwwwwhnbvaa  
wwwwwwwwwwhnbvg  
wwwwwwwwwwhne)  
wwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwse(s  
*m* wwwwwwwwwwwwwwwwwwwtltst)vtc  
ww'!=*cuc'*!uwwwwwwwwwwwwwwwvvt  
*m* wwwwwwwwwwwwwwwmwwwwwwwwwvv(  
*wwhmGuevc+*'*me u=+c'ur'u=lvc+h=!!t*  
wwwwwwwwwwwwwwwsewwwwwwwwwwhlDhms)  
wwwwwwwwwwwwwwwDe  
wwwwwwwwwwwwDm  
wwwwwwwwwwwwmDm  
wwwwwwwwwwwwmni  
wwwwwwwwwwwwwwwmsy  
wwwwwwwwwwwwwnm  
wwwwwwwwwwwwwwwni  
wwwwwwwwwwwwwse  
wwwwwwwwwwwwDe  
wwwwwwwwwwwwDm  
wwwwwwwwwwwwwwwmDm  
wwwwwwwwwwwwmni  
wwwwwwwwwwwwwwwmsy  
wwwwwwwwwwwwwnm  
wwwwwwwwwwwwwwwni

Go seventeen

*the imperative will*  
situation  
fugue image  
my heart stops eat my letters then Eng Chang  
3  
snores  
Cortho Brocken  
*priests* *de*  
*police* *par*  
*psychiatrists* *Dieu*  
onions  
to  
Rome garlic  
for Erfurt



**o t(sgslhssl**

www'wGru=m wyu+owee  
www(vgDngvlt  
TDcDswvyncs  
wwyfwmsnegw(glb(wsngwyfwasggse(wgmstwItcw'mntc  
wwwV  
www(tles(  
www'legmlwEelhCst  
wwr=wuc cwwwlu  
r!ewhuwwwrm=  
wwrcDh'wm =wc cwww7wuk  
wwwltvlt(  
wwwgl  
wwwklyswcneavh  
wwwTlewIeTDeg

## Go eighteen

hands  
a so Reindeer man  
wand baton  
difficult bone horn a grotto hone  
of  
access  
kangaroos dogs turtles sea stars  
shields  
canoes  
clubs  
arrows  
javelins  
feet  
7  
+  
or  
-  
2

## Six Comets Are Coming

**()\*#/1,+##2**

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)./&(<.0,/   
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(((( ( %99\*88  
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## Go eighteen

hands  
a so Reindeer man  
wand baton  
difficult bone horn a grotto hone  
of  
access  
kangaroos dogs turtles sea stars  
shields  
canoes  
clubs  
arrows  
javelins  
feet  
7  
+  
or  
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2

## o tsvnfhssl

mnt)(  
wwwwwwwwwc/wksvt)sseynt  
int)wRnglt  
wwwwwwwwwlwjjwhke wRltswmletwnwcelgglwmlts  
wwwwwwwww!j  
wwwwwwmhhucc  
wwwwwwwwwCntcnell(w)lc(wgDegas(w(snw(gne(  
wwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwww(mvsa)(  
wwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwhhtls(  
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wwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwww-  
wwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwp  
wwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwww!=  
wwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwww2  
wwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwwb

## Go nineteen

a  
at of an to in aman Vanna Lava  
3  
handed god some things I know so well  
to write them down  
is  
pf unnecessary  
stk p  
p b  
fstk the voice the personality t  
d  
p  
b  
t  
d  
pin  
bin  
ten  
den  
pin  
bin  
ten  
den

## Six Comets Are Coming

**()\*2/2#+##2**

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06 (((((((((((((((((((((((((((((((((((8//#2#\$\$."5	
(( 8-, (((((((((((((((((((((((((((((((	0
0((((((((((((((((((((((((((((((((	B
(( 68-, (03#(+,*2#(03#(;#"\$/.-*05(((	-
((((((((((((((((((((((((((((((((	(
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((((((((((((((((((((((((((((((((0	*3
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## Six Comets Are Coming

### Go nineteen

a  
at of an to in aman Vanna Lava  
3  
handed god some things I know so well  
to write them down  
is  
pf unnecessary  
stk p  
p b  
fstk the voice the personality t  
d  
p  
b  
t  
d  
pin  
bin  
ten  
den  
pin  
bin  
ten  
den



**o tlvshssl**

n  
wwngwlTwntwglwvtwnyntwqnttnw3non  
V  
wwwmnt)s)wcl)w(lyswgmvtc(wGwCtliw(lwisaa  
wwglwievgswgmsyw)lit  
wwv(  
rjwwDttshs((nef  
wwc twwwr  
rww(  
wwjc twgmswolvhswgmswbse(ltnavgfwww  
wwl  
wwr  
ww(  
ww  
wwl  
wwbwg  
wwRwg  
wwgug  
ww)ug  
wwbwg  
wwRwg  
wwgug  
ww)ug

## Go twenty

pk	&	New
metamorphosized		questions?
	that's a giant word	
	I	open sites
can	prolepses	
	be	1
or		e
with time in		v
training		e
become		1
		2

## Six Comets Are Coming

**()\*+4#2+5**

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((4#0.4,";3,\$\*F#&((((((((((((V8#\$0\*,\$W  
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(((O)\*03(0\*4#(\*./(((((((((((((+((((((((  
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Six Comets Are Coming

Go twenty-four

s  
t  
a  
Tiananmen  
e  
l  
e  
s  
s  
S  
t  
e  
p  
hop  
e  
n

## Six Comets Are Coming

**()\*+4#2+56-)."**

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(#  
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(\$  
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#  
((/

## Six Comets Are Coming

### Go twenty-six

So  
    is  
    &                a Dutch  
        does a factum  
                    a Chinese  
    of  
thought  
    or feeling  
        a  
            looking at less  
power  
    profit  
practical end  
                an artist's  
                vision  
                not  
                a  
            hunter's  
(a  
    flutter (leaf  
f                &  
    a                bud a roseate  
l                bow  
    l                d  
i                e  
    n                w aromatic  
g                e  
    fowl)            m  
                    o  
                    l  
                    l  
                    i  
                    e  
                    n  
                t)

## o thyslh- (vP

zl  
wwwv(  
wFwwwwwwwwwnw'Dghm  
www)ls(wnwTnhgDy  
wwwwwwwwwwwwnw'mvts(s  
wwlT  
wgmlDcmg  
wwwlewTssavtc  
wwwwwwwwwwwwn  
wwwwwwwwwallCvtcwnwas((  
wblise  
wwwbelTvg  
wbenhgvhnawst)  
wwwwwwwwwwwwwwwntwnegv(gp(  
wwwwwwwwwwwwov(vlt  
wwwwwwwwwwwwwtlg  
wwwwwwwwwwwwn  
wwwwwwwwwmDtgsep(  
dn  
wwwTaDggsewdasnT  
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wwwwwwwwwwwwwa  
wwwwwwwwwwwwwwwv  
wwwwwwwwwwwwws  
wwwwwwwwwwwwwt  
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## Go twenty-seven

Die (i  
Gleichen s  
your 1st o  
deep p  
breath i  
Kekule's ring c  
(k a)  
s  
g  
z) a diamond  
a denture  
Oh!  
(B  
u  
t—) Oh!



## Six Comets Are Coming

**()\*+4#2+56\$#0#2**

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((((((((D-#*23#/(((		8
(5,8"(Y\$0((((((((	"	
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.(&#/08"#		
((((((((	E:#	
(((((((%A		
((((((((8		
(0ZZ'(<	E:#	

## Six Comets Are Coming

Six Comets Are Coming

for Cubby

Six Comets Are Coming

*taxis de pasa logos*

