

| -grav^zi^zty- |

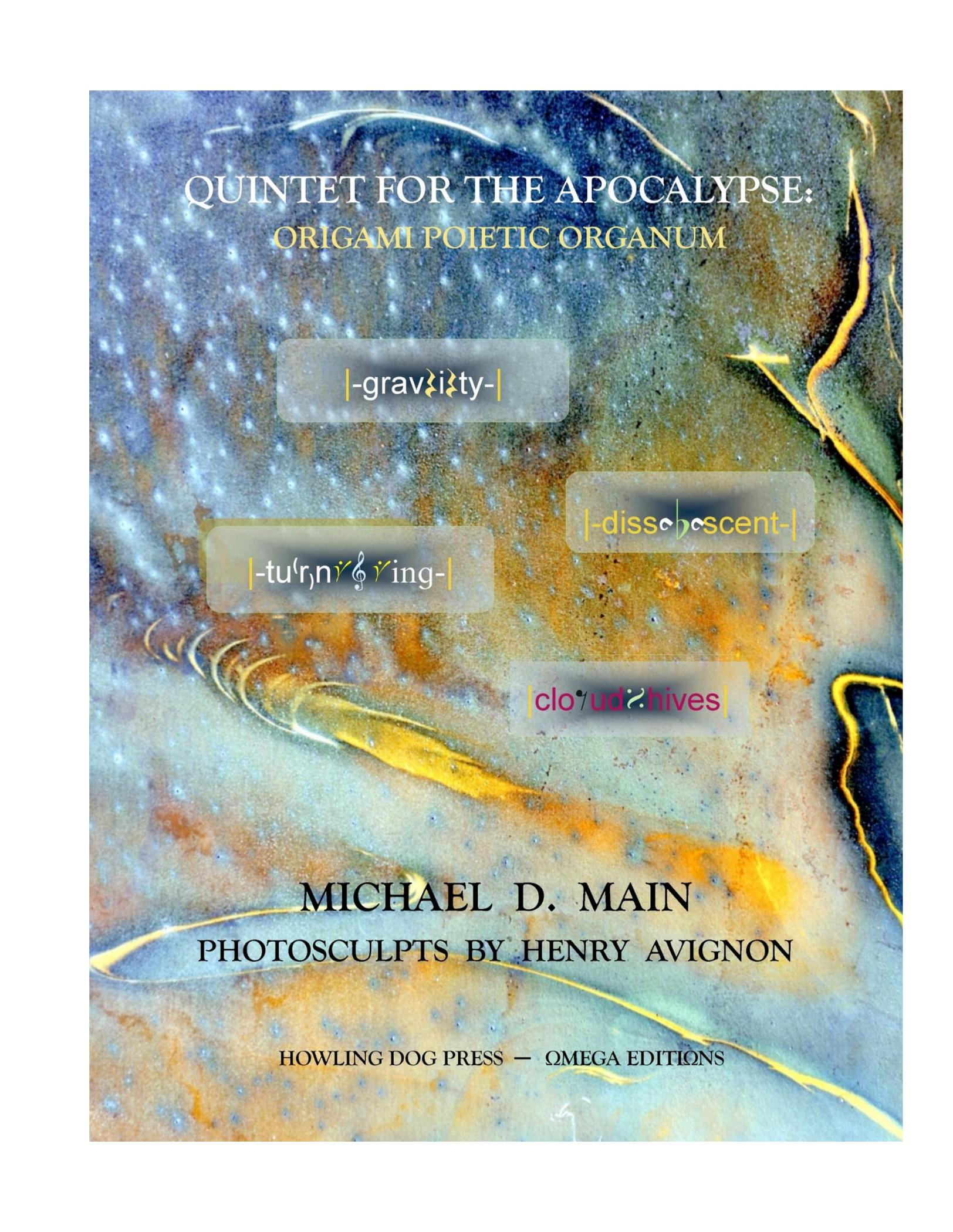
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| clo^ud^z.hives |

MICHAEL D. MAIN
PHOTOSCULPTS BY HENRY AVIGNON

HOWLING DOG PRESS — ΩMEGA EDITIONS



QUINTET FOR THE APOCALYPSE:
ORIGAMI POIETIC ORGANUM

|-grav^oi^oty-|

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|clo^oud^o:hives|

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ON CIRCUMVERNACULAR IDEA^L, STATIONS: LANGUAGE SNAIL^S,
QUINTET FOR THE APOCALYPSE: INTRODUCTION

- I. Sparks from the Hinge
- II. A Grammaring Matrix
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- I. TIDEMARKS
- II. TRACINGS
- III. AVES
- IV. ^LW₁HO^LM₁ANIDS
- V. LOGOS

A DIAGNOSTIC KEY OF COMBINATORY GRAMMAR
ACKNOWLEDGEMENTS

Number _____ of 50 copies



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BRAVE NEW WORLD ORDER BOOKS

ΩMEGA EDITIONS

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**ON CIRCUMVERNACULAR
IDEA^(L) STATIONS:**

LANGUAGE S^(NAILS)

our I^(a)nguage stations...

...coitus rout^(e) queries

The multiva(ei)lent snail of language, while appearing to perambulate slowly, is actually moving within the field of a circumvernacular set of species

spectacles, all the while tipping his hat in multiple directions (if under cover of permeable shell), and not at all along any inscribable linear path.

To comprehend this, do not make the mistake of focusing on the glossal trails. Instead, turn him over, and begin by examining the foot!

fiber verse^(o) speciation...

...dna s⁽ⁿ⁾ails mirthing

Language

if, toward . . . (h)our
consciousness definitives -
(f)ollowing latent infinity
of c(r)lowning, mirthing
idea(l) stations

hal(f)ving epicenters
co(n)ve@ting

perspicuous routes
://:
carbon fib(b)er s(i)mil(e)ies

אֵלֶּיךָ יְיָ אֱלֹהֵינוּ
וְעַתָּה יְיָ אֱלֹהֵינוּ
וְעַתָּה יְיָ אֱלֹהֵינוּ

(t)win destina(i)critics
://:
gen(e)(t)ie@
s(elf) transsubstantiat(ion)

inexha(us)table
coi(tus)n speciation(x)
://:
l(us)t b(mirth)ing (path)ogens

vers(e)o mirror
dimin(w)ishment
quer(ror)ies

S(hails)

The multiva(ei)lent snail of language, while appearing to perambulate slowly, is actually moving within the field of a circumvernacular set of species spectacles, all the while tipping his hat in multiple directions (if under cover of permeable shell), and not at all along any inscribable linear path.

To comprehend this, do not make the mistake of focusing on the glossal trails. Instead, turn him over, and begin by examining the foot!

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**QUINTET
FOR THE APOCALYPSE:**

INTRODUCTION

> I. sparks **from the** hinge...

"Clearly, we are at a critical point in human history where the current Wiring has proven itself limited to the point of being defunct, as the same habitual patterns of human exploitation of other humans and the biosphere continue to plague us as they have done throughout the ages," writes Michael Annis in his *Introductory Manual For Hinge Theory* (HDP 2009).

"A higher level of perceiving, understanding, and communicating through evolved mental capacity, producing new responses of interaction, is absolutely essential," Annis portends.

of **pivots**, linguistics...

...and **tripwires**

"Through imminent, Hinge generated paradigms, the practitioner can be confident that a human race receptive to this dynamic form will be able to accomplish a thorough and ongoing re-Wiring of the human intellect and corpus, helping to facilitate our ability to survive on this planet through productive, creative, harmonious, and sanguine interaction."

It is with aims in accordance with such views that I conceived of an *Apocalypse* in and of poetics for the 21st Century. My intent was not to simply start anew where the daring and essential language experiments of the Surrealists, Dadaists, and Futurists of eighty years ago in Europe left off, but to make newly manifest the potential *works* of Language over and above the *works* of Man. The stakes are high. This experiment is neither board game nor solipsistic exercise toward a 'new Concrete Poetry'. There are good reasons, after all, why literary movements such as Concrete Poetry (at least in the English language) did not survive beyond one or two long out-of-print and now disregarded anthologies.

Rather, I wanted to see if Language *itself* can show us enlivened routes to follow in the midst of the apocalyptic demise of its own debased role as slavish "utility" of "civilization" - and this, moreover, amidst what many informed individuals are coming to regard as the imminent collapse of civilization itself as we know it.

A critical turn of consciousness being the phrase: "*as we know it*".

For what have we come "*to know*", following the word out from its imprisoned inclusion in the Medieval monastery, about where written language might really long, after all, to lead us? Are we to be left, at long last and in the final hours, with the mere fits and starts of text messaging? And then '*off with the serifs!*' to the dung heap of unlettered zombies? The final dead letter exchange of both man and mind?

But is what we know -- "*as we know it*"-- really much, if anything at all, about the true reality and effects of our language?

We have witnessed intriguing speculation and research in recent decades in the disciplines of Phonemics, Morphophonemics, Theoretical Linguistics, Neurolinguistics, Cognition, and Psychology.

Michael Annis writes "A Hinge construction, an evolutionary leap in the idea of "poem"—indeed, in the sum total of lingual communication—is like an egg that continues to multiply its components to produce a living zygote—that zygote growing and reforming until life breathes into it. Hinge is, by its intrinsic *vita*, a form of language architecture exploding with immense poetic power and subtlety in revealing the interconnectedness of ideas, realizations, and creative unfoldings. It is a dawn breaking forth with an uncountable multiplicity of rays, combustible, energizing, precipitous, and fertile. Persons, minds, bodies, spirits, and souls inhabit language, and are cohabited by language. Hinge describes a

meme as more than idea: it is a living Word riding on the journey of the genes, mutating them and guiding them toward their ultimate incarnate destiny. Hinge is a meme with the capacity to operate in an unlimited number of directions simultaneously. Language is known by circularity and fertility; it does not proceed out of the mouth of the Creator to return void. It flows out, back, and creates, in small circles, in concentric circles, in overlappings, eddies and tides. Hinge takes what has been viewed as a two dimensional sea, and expands its reality to four dimensions, including Time." (*Introductory Manual For Hinge Theory* (HDP 2009))

Coming upon publisher Michael Annis and American poet Heller-Levinson's Hinge Theory and practice in mid-2009, I began to sense the potential for practices that might prove to be authentically revolutionary to both typeface and spirit. I found the initial stanzas of evidence, as worked by Heller-Levinson, as existing in a markedly different rigor- with inroads and outcomes that I found to be compelling. Lying awake after readings in those first months of exposure, I could literally sense the cells of my mind open out and hover above the bed as words' own birthed associations began to writhe and come fully alive. No longer were words abstractions, letters to be tinkered with as though so many staid objects. No longer was metaphor the thick, inedible stuff of stale cultural cotton candy. Language was swiftly, suddenly *aware*, seeming to father "me" outright from its presence as a sentient bio-organic entity.

As Gilles Deleuze puts it: "Philosophy, art, and science are not the mental objects of an objectified brain but the three aspects under which the brain becomes subject."

Writing and publishing my first Hinge applications later in year 2009 confirmed my diagnosis. As did initial reader reaction to what I made available. Hinge Theory, if applied, seemed to act as a primal re-patterning agent for the 21st Century sickness of mind-constriction; it was a potential cure, within a visible and vital toolset, for the widespread social diseases of communication pathology. One I had been waiting for all my writing life.

One day my thoughts returned to an afternoon, long ago in the early 1980s, spent at coffee-house table with Douglas Hofstadter just after he had won the Pulitzer for *Gödel, Escher, Bach: An Eternal Golden Braid*. He was, on that occasion, speaking to me of his enthusiasm for the study of type faces. I recalled the total focus of his attention to the minute aspects of human expression evidenced in and of the font. Reflecting on this, my thoughts turned in the direction of assumed but worn through grammar symbologies. One of my early attempts to react to Hinge Theory was to create a new system and metric of proposed grammatical "keys". A dynamic platform from which to both fold and unfetter words and English alphabet. While executing this task, I envisioned a near future time when civilization "*as we know it*" might well have vanished. No more electricity, no computers. Perhaps only spare conversations among sparse

bands of the human kind. What if the parenthetical expressions in my system had to come entirely from the keyboard as it existed on manual typewriters such as one would rescue from a landfill? So that it could be practiced anew by any would be poet in the after time? Thinking along such lines, my first system of "keys" was later jettisoned for a simpler, more reader accessible organic approach on view in *Quintet For The Apocalypse*.

Readers will observe that each piece in *Quintet For The Apocalypse* begins with a preposition.

In Hinge practice, as Annis makes clear: " 'With' is the *pivot* whose function is to spring (to unleash, to unmoor) the particle(s) into a climate of free fall and unpredictability. And by free fall we mean that we are liberating the particle from its normative, conventional context and tossing it into question."

Weeks after finishing *Quintet For The Apocalypse*, I raised myself to address how the *Question* had been addressed by my book. I was to put it this way:

"Garments of language freed of their objects. Lyrics absolved and liberated of the linear to live as a *pulse* in and of *light matter* in open envelopes of space/time. Emotive contexts lifted above constrictive, assumed historical narratives. The langue of Old French or Latin mingling with new words a poet coins this very hour. A plumbing of emotional depths which transcends, by turns, the parochial 'literary page', and the burrowing, lingual gnomes of the cerebrum who rob the minister of spontaneous but authentic nutrition.

"A hovering presence of language enacted in its aspect as aphrodisiac, floating like a magic wand in double helix strands before the multivalent heart. For what does heart want of poetics? Liberation! Immersion in a meaning and significance that can be sensed in all directions in free contextual envelopes ... where language is hosted in unitextual space."

Upon finishing my book, it felt as though I had arrived at that plateau one imagines to exist beyond visible cross-roads in the low lands. I seemed to have re-joined world(s) of meaning at a clearing somewhat apart from the early Hinge notions of "*pivot*", "*particle*", and "*postulate*". But this is due to the reality that Hinge Theory was, I believe now, only a manifestation of *first possibility*, a beginning, yet a beginning which must enforce tremendous urgency on its initial practitioners.

For I was not the only artist whose expectations for practice were raised by Annis's *Hinge Manual* and Heller-Levinson's first book of applied Hinge poetics-*Smelling Mary* (HDG 2008). A ardent painter turned artist photographer named

Henry Avignon --the man whose images comprise the pivotal foundation for *Quintet For The Apocalypse*-- had also got a wind direction on Hinge Theory and its first Heller-Levinson and Annis applied applications. And Avignon, from his earliest exposure to these notions, had vital and also transcendent layers to add to this already new universe. I was most fortunate to follow --on a daily basis for two years prior to his first gallery show in Paris-- Avignon's thinking and applied practice in these realms as his astonishing discoveries unfolded minute-to-hour.

Perhaps one who is striving along a new road -if he is lucky enough to have company at all- always feels the disciple, never quite the master. It is thus perhaps the greatest initial boon conferred upon *Quintet For The Apocalypse* that Henry Avignon's should offer this reaction shortly after I completed the first draft of the book:

"This comes closer than anything I have ever read to answering back the tour-de-force of Cesar Vallejo's *Trilce*. The text is stripped of unessential clutter. Each word is tantamount to a glyph fully capacitive as sign, signifier, and a further immaterial note, or manifestation of the sound form and its expanding echo. The development here of dimensional expansion beyond the traditional linear structures reserved for poetry is much needed, and goes far beyond the historical precedents set by Concrete poets of the last century."

> II. a **grammaring** matrix...

If, as I have said, I seemed to have arrived at an outcome quite apart from the early Hinge notions in the full execution of *Quintet For The Apocalypse*, it is because Henry Avignon and Michael Annis never for a moment stopped thinking, practicing, and prompting the thing through.

of the **blind**, the fold...

...and the **glyph**

The reader may recall the period of time when Jacques Derrida's 'parallel text' essay *Tympan* (English translation in: *Margins Of Philosophy* / 1982) tu(r)ned the universe on its ear. As essay such as this -in and of itself- might have got me started along the journey whose results the reader views in *Quintet For The Apocalypse*. Alone it would surely have provided at least a moderate stimulus leading me in the direction of conceiving of a structural plan for the work I desired to see into life.

But Avignon and Annis had peered beneath the folds implied in such experiments; they had not settled for mere historical, experimental outcomes to be laid aside in dog-eared course catalogs, university library/museums, and out-of-print bookshelves as odd curiosities.

Here is the context as Annis brings the latest discoveries to light of day in his and Avignon's most recent essay *Chaos Refolding: Helix Mirrors* (HDP: 2010):

"A good image has the character of psychological and spiritual essence, it grips the mind and has *traction*. By this traction, the image performs the action of its irreducible potential to bear meaning, sustaining itself for the duration of the creative processes of the artist.

"By this logic the act of creation and the activity of the field of abstraction are synonymous ... the subject and the object of our attention are not separate.

"The successful Photosculpt does not feel finite, rather it is agitated, pulsing, and expansive, defying the viewer's preconceived notions of it being safely contained within the limiting borders of form.

"Within the walls of the cell(ular) perimeter of the independent glyph, the amassing energy of the abstraction is contained and shows like a small window view onto an infinitely expanding world.

"The Gramming Matrix is the point of departure from the photosculpt build process toward a completed metaphorical transformation in the viewers' minds. It brings the purely abstract fully to life, incorporating it with identity. The source of the abstract --soul of energy-- moves from chaotic verve to structured / formed / translated energy, communicating graspable realizations.

"The radicalized perspective elicited by the Gramming Matrix delimits the consciousness of the viewer whose

observance must now flow between the ... planes in order to ground the energy within themselves: this process of the viewer becoming grounded as conduit is a process of multi-faceted linkage that mimics the signatory functionality of all languages: the viewer is concurrently identifying / manufacturing a unique system of language.

"The matrix is designed with the architecture of metaphor like a musical scale of notes. As independent variables become bundled, they are exponentially impregnated with new radiance, accumulating notes as images. Like metaphor, particular definitions present themselves without limiting possible extension. The value of such a system for conjuring meaning is proven everywhere in nature.

"The design is a *GRAMMARING MATRIX*, meaning that every image has limitless potential to relate intertextually with all the others, to develop sonorously into symphonic tapestry and illicit intellectual response regardless of a viewer's pathology of perception.

"Movement around a center axis is challenged by the existence of chaos and the importance of repetitions in fractal designs. This ensures natural evolution of symbolic manufacture: subsequent systems of language call for growth structures that are delimited enough to thread the volatility of chaos through.

"This is the resolution of a Gramming Matrix design. The presence of the viewer before the matrix enfervors its potential to become a mirroring sub-structure of infinity as it duplicates and triplicates the function of consciousness enabling the endless growth of multiple metaphorical meanings.

"The Photosculptor/artist is rigorously in pursuit of charged/ecstatic physical environments that pulse sensually in time and space with undiscovered potentiality. Like Levi-Strauss's *mythemes* and Saussure's *phonemes*, each environment is a net, an explosive bundling of smallest constituent parts moving vertically/metaphorically on a thread or string of enigmatic po(e)ntial and referred to as the paradigmatic axis. These environments are pregnant with meaning that must transgress vertically in a loose parade of metaphorical signification.

"The photosculpt presents fields/signatures of energy as matter found to be organized or disorganized in ways historically conceived to be "abstract". We are instead concerning ourselves with the content of observable phenomena/symbolic presence. The true value of abstraction lies in its possibilities for expansiveness, furthering our understanding of matter and the laws that govern matter. As expansiveness can be not only external, but internal, similarly, it is not only linear, but vertical, and occupies not only space, but time which is a simulacrum of consciousness. It is the dynamism of all abstraction regardless of its origin to communicate fluidly and musically that holds the key to evolutionary progress and practical development of a new system of language.

"The Gramming Matrix is a source point for a radicalizing syntax that is capable of teasing the eccentricities of chaos, the formlessness of nature's infinite varieties of abstraction into a meaningful and synesthetic language. The Gramming Matrix is the bridging of Cognitive Science, Fractal Geometry, Chaos Theory, Linguistics, Poetry and Visual Art." [*Chaos Refolding: Helix Mirrors* (HDP: 2010)]

Most art or literary epochs would be lucky to see a mere theory paper of this caliber. Only in the most fortunate of times would we see an applied body of work such as the one Avignon has executed in the short span of two years ... a body of art now going into the thousands of photosculpt images ... the majority of them, if properly exhibited within the field of a genuine Gramming Matrix as he intends it, able to manifest to us as inarguable masterworks.

With both theory and application of such quality and scope at hand, I required personal working access to the master files of only select few of Avignon's visions in order to set about composing and fusing texts in a way that might truly form a new 21st Century Apocalypse tradition such as had not before been conceived.

> III. mind, matter & works...

Of course I had my own work to do. The conceptions and plans for technical presentation hardly forming the least of it, I could not hope to speak to peoples of the 21st Century, an epoch that was shaking out to be the *actual* end of time "*as we know it*" (no mere illustrative, or Blakean imaginative journey this), unless and until I spent a year studying what the poets of the *Century of Wars* just passed had discovered in their own necessary turn to apocalyptic experience ... and the accompanying mass manifestations of social collapse, physical and intellectual hunger, and spiritual despair.

of apocalypse, logos...

...and ontology

In the ensuing weeks and months, I looked to the mature individuals of modern times who had themselves penetrated to the heart and core of the *Apocalyptic Theatre*, those who had not only never flinched at what they found, but whose resulting expression was so penetrating that authentic insight might be gained at what is to be learned during the critical moments when human deceit and suffering has mounted to its greatest height. I looked, in most all instances, only to the poets, for here both experience and language are concentrated to the point of absolute clarity.

As I moved deeper into the research, I was astonished to find that the act of seeking *knowledge cores* among apocalyptic events seemed to emerge as the primary project of the 20th Century poets whom society had identified as towering presences among its peoples. The searing pain, the unendurable scale of violence, the betrayals of political revolution, the absolute inability to look away so resident in each writer's findings was like taking a bullet- jarring, yet one could also discern, in each and every instance, a kind of redemption for a writer's having made such a supreme effort. I was not once disappointed in what I found among their hard won determinations.

I studied and notated the Pre-Socratics, Milton, Goethe, William Blake, Nietzsche, T.S. Eliot, Ezra Pound, Thomas Mann, Pablo Neruda, Jorge Borges, Vallejo, Paul Celan, Robinson Jeffers, Ginsberg, Galway Kinnell, Ray Bradbury, Richard Currey, Cormac McCarthy, Jean Baudrillard, and others. And, naturally, I spent much time with the Biblical Hebraic and also the Gnostic apocalyptic foundational texts. The most pivotal text of all proved to be the first apocalypse in the English language tradition- *Beowulf*. I found it incredible to view how nearly all else had, through one literary route or another, come forth from this single, masterfully composed vision, its verses shimmering as music of an ancient violin. In its lines the best and the worst of human capability and culpability emanated with tremendous power and authority, a capstone assessment of our species "as we know it".

What was to be my role, my primary aim? As Harold Bloom writes in his *Blake's Apocalypse* (Doubleday & Company, Inc. : 1963):

"Like Isaiah and Ezekiel, William Blake had believed that he had the decisive power of the eternal moment of human choice as a direct gift and trust from the Divine. Isaiah and Ezekiel, like Amos before them, renewed the vision of Elijah. Blake had seen himself as renewing the vision of the English Elijah or Rintrah, Milton. With Milton firmly within him, Blake turns in *Jerusalem* to the re-creation in English terms the work of Hebraic prophecy. In the form he

chooses for his poem he now goes beyond Milton, who modified but largely retained the form of the classical epic for the content of Hebraic inspiration. Blake seeks a more radical unity in *Jerusalem*, and writes what would be a new kind of poem in English if the King James books of the prophets did not so magnificently exist."

While I cannot of course speak to having gifts of prophecy, I knew that my project must entail, in the spirit of the passage cited above, a new and, yes, a *radical unity*. A work for the 21st Century demanded nothing less than this.

Thinking long on the matter, ultimately I could not settle for simply crafting a new work for our epoch without making a genuine effort to incorporate the *knowledge cores* of what had come before, particularly what had been written in the *Century of Wars* just passed. The cost had been great. I was determined that the knowledge should be carried forward in, as Avignon would conceive it, "glyphs" of content that could stand for a century beyond own planet's immediate after time.

Over a brief but intense period of final review, I identified, in seminal passages from writers in the tradition, passages whose immediate themes or contexts of apocalypse were in accord with what had emerged as the 'meme centers' of my own personal but highest concern. Thus bare snippets of primary source texts -- in most cases no more than a phrase consisting of 2 to 4 words-- I took as fundamentals. My unique task was, I felt, to perform my own interpretation of 'deconstruction' techniques so as to reassess their metaphorical import in a new form of immanent "anti-synthesis" - which itself might manifest in a synthetic metaphorical realm of meaning of its own 'outfolded' master index of significations.

If anything was to come of the effort, gleams of paradox must needs shine through my results. The original phrases must be read --as they stuttered back to life from between the lines of my own work-- by turns as if from a comet blazing in a far distant outfield, then, in the next instant, as goading the reader to a totalizing view, a metaphoric meteor core as *language event*, exploded in close-up.

The most pivotal of such texts re-assayed in the context of my project were *Beowulf*, Goethe's *Faust*, T.S. Eliot's *Four Quartets*, Borges, Paul Celan's *Lichtzwang / Lightduress* and *Schneepart / Snowpart*, Pablo Neruda's *World's End*, Robinson Jeffers' *The Women At Point Sur* and *Double-Axe*, and a few critical words from e.e. cummings' *No Thanks* and *73 Poems*. Those who are

more than a little familiar with any or all of these works will find themselves well situated to assess whether I have failed or succeeded in my efforts.

But what, it may be asked, was the pressing personal motivation engendering such an improbable exercise?

Just as Annis and Avignon could not content themselves with the basics of *Hinge Theory* and applications circa year 2008, but were instead compelled to press on to the full flowering of a *Grammaring Matrix*, I could not remain content with what each individual author I cite above had found in his own personal experience with tending to his apocalypse. Nor could I be satisfied with what they had found if I took all their views together, meditating on them, joining the veins together like so many leaves. After all, they had written for another time. No. A *radical unity* was indeed essential. It was necessary to transcend the total view, "*the world as [the authorial] we know it*" - to experience the greatest possible transcendent perspective on the whole matter, rather than the more subtle impression of a mere leaf in the hand.

If my method --in this case my direct application of the methods sparked by Heller-Levinson, Annis, and Avignon-- was legitimate, so I reasoned, I would come upon a knowledge of things apocalyptic that had not yet become consciously *durable* to be assessed.

In the end I found that this was indeed the outcome. The research and the toil following upon it was worth the insight. Whether the reader can or will experience a similar result, not having him or herself "*turned the letters*", as the mystics of Kabbalah put it, I am at this early date of my book's existence unable to say. The practice of patience, if not meditation on the part of the reader is recommended.

What I can say is that were I to offer the footnotes I would likely be cheating my readers. Let these readings (for there is no *one* reading, as you shall soon see) above all be taken as a journey. The way that a world-encompassing Bach fugue or a soul-shattering Shostakovich symphony is a journey: that most remarkable one we so seek. One ever wants, it is true, for the performance of the full score. If you should find that passages within my book begin to seize you, go in search of the source texts I have cited. Read them slowly, completely, and with great care. Especially *Beowulf* and T.S. Eliot's *Four Quartets*. And come back, one day, for yet another, hopefully more manifold reading of *Quintet For The Apocalypse*.

What, if must be asked, would I have you take from what you find in my book? Again, after assuring I do not possess the eye of inerrant prophecy, I will nonetheless turn here to Harold Bloom's summary in *Blake's Apocalypse*

(Doubleday & Company, Inc. : 1963):

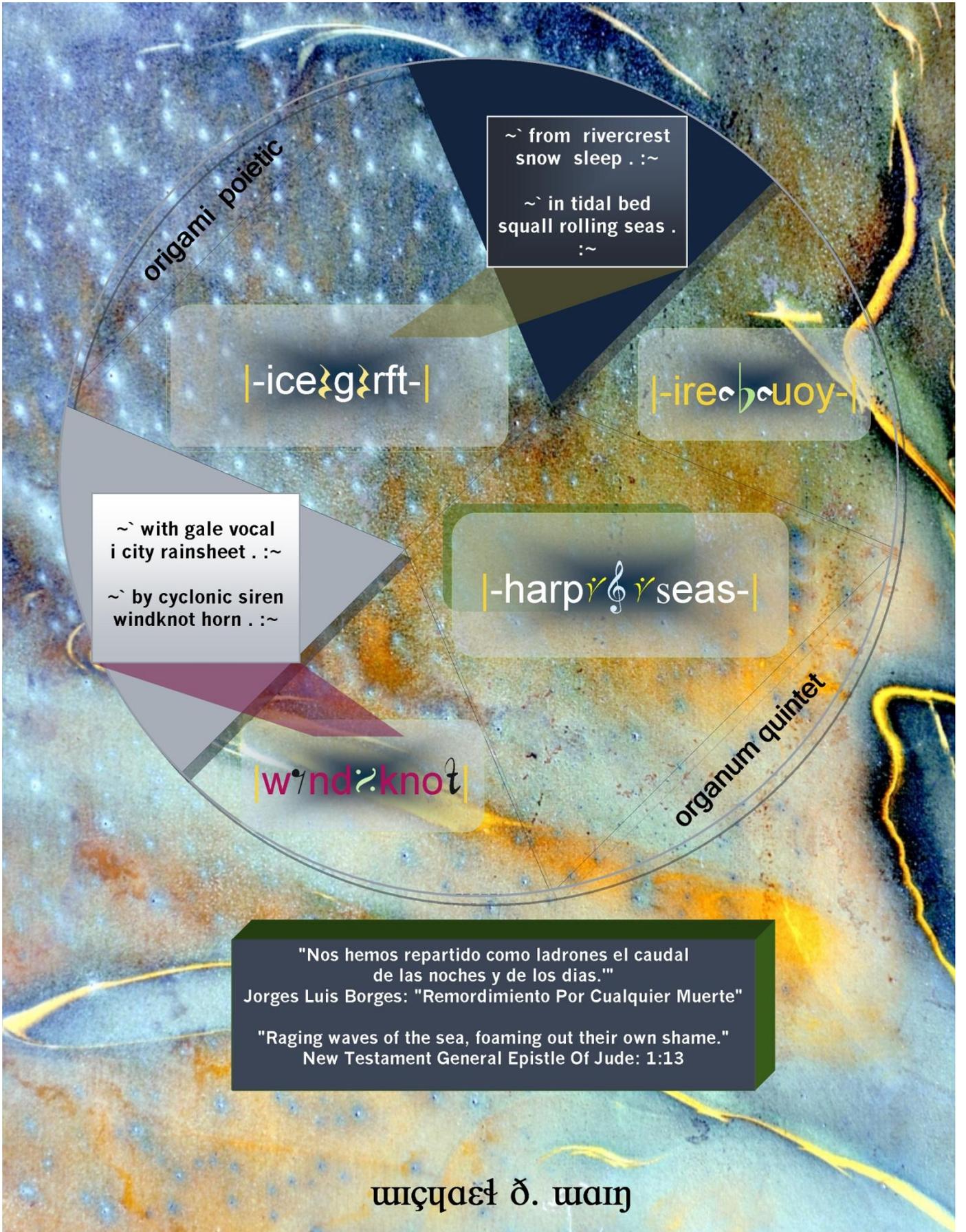
"The books of Ezekiel and the other prophets are essentially collections of public oratory, poems of admonition delivered to a wavering people. The poems are interspersed in chronicles that deliberately mix history and vision, the way events were and the way the prophet fears they will turn out to be if they continue as they are going, or hopes they will emerge if the people will realize that they are at the turning and can control events by a change in spirit."

If I have done my best, and I do believe it to be so, new wisdom will come. If such wisdom is made manifest before it becomes hard to locate copies of this book, or perhaps any book in the endless succession of hardened battles and petty squalls of the coming 'after time', so much the better. For the challenging world of *Beowulf* will soon rise again among men. But we must recall that not every tide brings blood, grief, and mad menace. It will be good to have a collective mind to remember the great inescapable tide of this 'sentient rescue operation', these meme-strands of knowing that undergird all our seeking, these glyphs of formation --in some instances, of mantra born-- this miracle that is, even at this late hour, our still nascent human language.

Michael D. Main :: January 2011

I.

TIDEMARKS



origami poietic

~ from rivercrest
snow sleep . :~
~ in tidal bed
squall rolling seas .
:~

|-ice}g}rft-|

|-irec}cuoy-|

~ with gale vocal
i city rainsheet . :~
~ by cyclonic siren
windknot horn . :~

|-harp}seas-|

wind}knot

organum quintet

"Nos hemos repartido como ladrones el caudal de las noches y de los días."
Jorges Luis Borges: "Remordimiento Por Cualquier Muerte"
"Raging waves of the sea, foaming out their own shame."
New Testament General Epistle Of Jude: 1:13

ալօսաթի ծ. առաջ

ocean s⁽ⁿ⁾ow saltlocker...

...eros ic^(e) facing

from river crest snow negating sleep

sleep snow river

seamilk natal rose w^{(ave)s} accentual

natal

eros reception sp^(ring) (s)well rusher

eros

murmuring warble ovation appeals

appeals

ocean e^(arth) li^(mit) converse aether

ocean

egress ice facing god light archon

egress

w^{(and)ering} starbed coral e:i:ye rage

e:i:ye

fiery saltlocker tendrils ventilating

fiery

turtle falcon fog pilgrim pelagikos

fog

b^{(ear)ing} cessation sense pole melt

pole

(g)host drill x^{(me)al} top sp^(oil) salv^(age)

ore ghost salvage

expo^(nentia) st^{(ore)s} conversion test

coral gr^(a)ft tendrils...

...bearing fie^(r)y archon

from river crest
snow sleep

|~ from river crest snow
negating sleep . :~
seamilk natal rose w(ave)s accentual

eros reception sp(ring) (s)well rusher
murmuring (war)ble (ova)tion appeals

ocean e(art)h li(mit)
converse ae } t } her
egress ice facing god
light archon

w(and)ering starbed
coral e:i:ye rage
fiery saltlocker tendrils
~:} ventilating }::~

turtle falcon fog pilgrim pelagikos
b(ear)ing cessation sense pole melt

(g)host drill x(me)al
top sp(oil) salv(age)
expo!nentia! st(ore)s
conversion test

from river crest
snow leep

|~ice}g}rft~|

ⱭⱭⱭⱭⱭⱭ Ɑ. ⱭⱭⱭ

oil merm^(a)n horses...

...tidal ir^(e) octoidol

in tidal bed squall rolling seas

sea bed squall

storm } death shore mannequin ban

ban

species com^(pos)it lor^(d)yes in waiting

species

dry-dock collective intel jetsom ink

ink

(d)ea^(r)th captains (slit)he^(r)ing barebond

death

oi^(led) rope (kingly) mermans octoidol

rope

serpentine lea^(r)gue lo^(ops) unle^(ash)ed

loops

fl^(ex)ing venezia portico subsumere

flexing

c^(ave)rn steam wh^(oar) stroke hiss

stroke

last call judgment, tidal flat buoy

last

blow blue green sea horse apocalo

blood horse apocolo

for my sword wants to drink blood

rope bu^(o)y serpentine...

...ink captai⁽ⁿ⁾ species

in tidal bed squall
rolling seas

|~ in tidal bed squall rolling seas . :~
storm } death shore mannequin ban

species com(pos)it lor(d)es in waiting
dry-dock collective intel jetsϕm ink

(d)ea(r)th captains
(slit)her(r)ing bareϕbond
oi(led) rope (kin)gly
mermans octoidol

serpentine lea(r)gue
lo(ops) unle(ash)ed
fl(ex)ing venezia
porticϕ subsumere

c(ave)rn steam wh(oar) str(y)oke hiss
last call judgment, tidal flat buoy

blow blue green
sea horse apocalo
for my sword
wants to drink blood

in tidal bed squall
rolling seas

|-irechouoy-|

ⱭⱭⱭⱭⱭ Ɑ. ⱭⱭⱭ

doom dithyram^(b) halo...

...gale h^(a)rp typhoon

with gale vocalicity dithyramb rainsheet

gale rainsheet dithyramb

jeffers absolos terror river flowing north

absolos

of ginsberg dφφm crack delimiting halos

doom

stands the st^(range) (l)over, shines and calls

lover

(w)hose fright box sea harpies unlatched

fright

pray sing 'carry how', sigh 'carry who'

sing

φp pier joint, d^(rift) wreckage, rock thrust

wreckage

kurtz beach bones, unpr^(l)ayable s(i)olo

unpray'ble

ro^{(man)s} at the calamito^(us) annunciation

man

swing lo, slag (ch^(a)riot, marlow ferry me

chariot

five flag typhoon rage free re^(h)earse^(al)

flag hearse typhoon

a worm and now this, (eve)n at the r^(is)ku'f

sing sea^(s) rainsheet...

...drift f^(e)rry chariot

with gale vocal
i city rainsheet

|~` with gale vocal~i~city
dithyramb rainsheet . :~
jeffers absolos terror river flowing north

of ginsberg dϕϕm crack
delimiting halos
stands the st(range) (l)over
shines and calls

(w)hose fright box
sea harpies unlatched
pray sing 'carry how'
sigh 'carry who'

ϕp pier joint
d(rift)wreckage }rock thrust
kurtz beach bones
unpr(l)ayable s(i)olo

ro(man)s at the calamito(us)
annunciation
swing lo } slag (cha)riot
marlow ferry me

five flag typhoon
rage free re(hearse)al
a worm and now this
(eve)n at the r(is)ku'f

with gale vocal
! city rainsheet

|-harp  seas-|

uicpaeł đ. uam

world **cy**^(c)lonic horn...

...orator **w**⁽ⁱ⁾nd axe

by cyclonic s^{(i)re}n windknot horn quaver

ire horn cyclone

of this pure wor^(l)d O axe who is need

world

ser^(e)pent ci^{(s)tern} orator ta⁽ⁱ⁾le divination

orator

coiled seacable tongues end ev'y fate

tongue

id^(o)ls of g^(o)ld and of silver and of brass

idols

gold under gravel, tra^(v)il, gone to e^(a)rth

gravel

id^(o)ls of s^(t)one and wood driven into ice

idols

buried torques well deep in the ^(b)arrow

buried

who can neither see, nor hear, nor walk

who

cry ocean tern fury cessation cresc^(e)nd)o

cry

let it go, the cr^(h)ushed gull nib, broken

let it go

let it go, never our w^(o)r^(l)d, O sworn to go

divination **kno**^(t) fury...

...torque **tongu**^(e) idols

by cyclonic siren
windknot horn

|~ by cyclonic s(ire)n windknot
horn quaver . :~
of this pure wor(l)d O axe who is need

ser(e)pent ci(stern) orator
ta(i)le divi^z nation
coiled seacable tongues end ev'y fate

idϕls of gϕld
and of silver and of brass
gold under gravel
tra(vail) gone to e(art)h

idϕls of s(tone) and wood
driven into ice
buried torques
well deep in the (b)arrow

who can neither see
nor hear nor walk
cry ocean tern
fury cessation cresc(end)o

let it go the cr(h)ushed
gull nib broken
let it go, never our wϕr(l)d
O sworn to go

by cyclonic siren
windknot horn

|-wɪndːknot-|

wɪçpæf ð. wam

II.

TRACINGS

origami poietic

~ from tracing rock
hymnal hot springs . :~
~ in floor pulsing cis-
tern flood utterance . :~

|-roc{k}cierr-|

|-clov{e}hive-|

~ by the felling of fir for
firkin castlelock . :~
~ with ingress army fac-
ing Herculean stone . :~

|-grai{n}shift-|

|swn{stone}|

organum quintet

"Ya no veré sintió ni el cielo lleno de pavor mitológicos."
Jorges Luis Borges: "El hacedor" ["The Maker"]
Ond he þa forðgesceaft | forgyteð ond forgymeð
þæs þe him ær god sealde | wuldres waldend, weorðmynda dæl
[Beowulf]

αιςϥαε† δ. ωανη

earth **t**racing hymnal...

...stream r'o)ck score

(f)rom tracing rock hymnal hot springs
springs hymnal rock
b(loss)om (s)core circumrose involution
loss
muff(led) pra(y)irie land species privation
pra'virie
drag(on) g(lid)e glis(sans) entreaty stream
treaty
(e)den's batwing wire)d sheet bricol(age)
eden
(d)ea(r)th watt oil beetle landseep exeunt
exeunt
seismic sand squid speci(alt)y r(epa)rat(us)
sand
log sp(her)o(id)l) ge(ode) (c)law mackle
'c)law
loss booth optomets evidence manifesto
evidence
earthr(eco)rding w:h;o:m:a:n sessiondub
homanid
rot traf(fix)ing equatorial mon(k)ey waster
rot mon'k,ey bug
dar|win exp(l)unge st(ink)bug preserve

batwing ci'e)rr volition ...

...eden's pre's)erve claw

from tracing rock
hymnal hot springs

|~ (f)rom tracing rock hymnal
hot springs .:~
b(loss)om (s)core circumrose involution

muff(led) pra(y)irie land
species privation
drag(on) g(lid)e glis(sans)
entreaty stream

(e)den's batwing w(ire)d
sheet bricol(age)
(d)ea(r)th watt oil beetle
landseep exeunt

seismic sand squid
speci(alt)y r(epa)rat(us)
log sp(her)o(idϕl)
ge(ode) (c)law mackle

loss booth optomets
evidence manifesto
earthr(eco)rding
w:h:o:m:a:n sessiondub

rot traf(fix)ing
equatorial mon(k)ey waster
dar } win exp(l)unge
st(ink)bug preserve

from tracing rock
hymnal hot springs

|-roc}k}cierr-|

ⱭⱭⱭⱭⱭ Ɑ. ⱭⱭⱭ

flood ciste^(r)n utterance...

...ground clov^(e) dart

in floor pulsing cistern flood utterance

utterance floor

tiger lily delirium forestas ludi magister

forestas

jung^(leg)lass sky^(rap)e god myth^ϕs bagger

god

gy^(rat)ion po^(t)i^(s)on ^(d)art fasc^(io)n limit

limit

^(rub)bish ^(g)round d^(rag)net p^(lead)stalker

ground

squirrel pathway tremolo manteia maven

squirrel

round the ^(b)uriel mounds in hieros gamos

buriel

pl^(ange)l^(y)nt walnut orbmode cantus choralis

walnut

sign ^(d)eff^(e)cter simulacra landscape censer

sign

^(o)range ^(g)rove night in^(fil)trata earth ^(c)luster

custer

lim^(it)plane ^(ai)rbus p^(ip)estone extraterr field

pepestone plane

of tobacco passed brown in hands hominid

field hiv^(e) buriel...

...plea chora^(l)is censer

in floor pulsing cistern
flood utterance

|~ in floor pulsing cistern
flood utterance .:~

tiger lily delirium
foresta ludi magister

jung(leg)lass sky(rap)e
god mythφs bagger
gy(rat)ion po(t)i(s)on
(d)art fasc(io)n limit

(rub)bish (g)round
d(rag)net p(lead)stalker
squirrel pathway
tremolo manteia maven

round the (b)uriel
mounds in hieros gamos
pl(ange(l)nt walnut
orbmode cantus choralis

sign (d)ef(f)ecter
simulacra landscape censer
(o)range (g)rove night
in(fil)trata earth (c)luster

lim(it)plane (ai)rbus
p(ip)estone extraterr field
~:~ of tobacco passed ~:~
brown in hands hominid

in floor pulsing cistern
flood utterance

|-clove~hive-|

ⱭⱭⱭⱭⱭⱭ Ɑ. ⱭⱭⱭ

logos mo⁽ⁿ⁾key forager...

...lot gr^(a)in rotation

by the felling of fir for firkin castlelock
mon(k)ey paw de(rivit)ive founding bell
cab arctic seed lɒgɒs rotation forager
lot (b)uriel sh(elf) life shadow (secret)ions
nest den raptor quill her(men)eutic sortie
ca(u)w'sl heckling cattle rail ribf(arm) junta
round t'wardbend west (w)ho(re)d (s)how
horse win fonograb radioactive sup ladle
settler|rific (teat)re ope(ration) salvosponge
pulling out going in planting the afterbirths
lumbert(own) truck st(e)ak(e) e:i:ye convo
dig(i)lot rɒtɒwaste arm freighthawl serfdom

planting sh⁽ⁱ⁾ft ladle...

...salvo sett^(l)er west

by the felling of fir
for firkin castlelock

|~` by the felling of fir
for firkin castlelock . :~
mon(k)ey paw de(rivit)ive founding bell

cab arctic seed
lφgφs rotation forager
lot (b)uriel sh(elf)
life shadow (secret)ions

nest den raptor quill
her(men)eutic sortie
ca(u)w'sl heckling
cattle rail ribf(arm) junta

round t'wardbend
west (w)ho(re)d (s)how
horse win fonograb
radioactive sup} ladle

settler} rific (teat)re
ope(ration) salvosponge
pulling out going in
planting the afterbirths

lumbert(own) truck
st(e)ak(e) e:i:ye convo
dig(i)lot rφtφwaste
arm freighthawl serfdom

by the felling of fir
for firkin castlelock

|-graiŷn ŷshift-|

ωιϕυαε† δ. ωαη

rome agitato^(r) fleeing...

...holy s^(e)wn dagger

with ingress army delimiting Hercules stone

stone army limit

unburied Minotaur of rome fleeing frankens

fleeing

head melted electroplated to sky appealing

sky

bellyup to bar sand i~expl~d stripflu faction

i~expl~d

seminal trace robbery insert dagger finger

trace

late mo(r)aning agitator stratosphere (f)light

moaning

s\yu/e ignores the shape of t(hinge) to come

hinge

gold ring(let) mineshaft coven bledhewn dell

bledhewn

pry (s)tone wanderung e(art)h volkisch arms

arms

levitate ancestral tr(e(r)asure) keepsake drum

erasure

bestowing no thing tyrant holy wind (s)hear

wind bestowing

as useless now to man (r)oar as it ever was

coven (s)tone treasure...

...levitate h⁽ⁱ⁾nge sky

with ingress army
delimiting Hercules stone

|~ with ingress army delimiting
Hercules stone .:~
unburied Minotaur of rome
fleeing frankens

head melted e{ctroplated
to sky appealing

bellyup to bar sand
i~expl~d strip flu faction

seminal trace robbery
insert dagger finger

late mo(r)aning agitator
stratosphere (f)light

s\yu/e ignores the
shape of t(hinge) to
come

gold ring(let) mineshaft
coven bledhewn dell

pry (s)tone wanderung
e(art)h volkisch arms

levitate ancestral
tr(e(r)asure) keepsake drum

bestϕwing no thing tyrant
holy wind (s)hear

as useless now to man
(r)oar as it ever was

with ingress army
delimiting Hercules stone

|s:wn2stone|

uq̄p̄aɛt̄ ð. uam

III.

AVES

origamipoieticorganumquintet|-b: ㄞrㄞ:d-|~`inthebandin
gofbird.:~|-floccoccus-|~`withthebanishmentofbird.:~|-
!crʻoaʻuk!-|~`intothecloakofcrowingbands.:~|-staʻn
ẓa-|~`bythebandofredrubycrowning.:~origamipoietico
rganumquintet|-b: ㄞrㄞ:d-|~`inthebandingofbird.:~|-flo
ccoccus-|~`withthebanishmentofbird.:~|-!crʻoaʻuk!-|~`
intothecloakofcrowingbands.:~|-staʻn ẓa-|~`bytheban
dofredrubycrowning.:~origamipoieticorganumquintet|-
b: ㄞrㄞ:d-|~`inthebandingofbird.:~|-floccoccus-|~`withth
ebanishmentofbird.:~|-!crʻoaʻuk!-|~`intothecloakofc
rowingbands.:~|-staʻn ẓa-|~`bythebandofredrubycrow
ning.:~origamipoieticorganumquintet|-b: ㄞrㄞ:d-|~`inth
ebandingofbird.:~|-floccoccus-|~`withthebanishmentofb
ird.:~|-!crʻoaʻuk!-|~`intothecloakofcrowingbands.:~|
-staʻn ẓa-|~`bythebandofredrubycrowning.:~origami
poieticorganumquint **:: CONTENTS ::** et|-b: ㄞrㄞ:d-|~`int
hebandingofbird.:~|-floccoccus-|~`withthebanishmentof
bird.:~|-!crʻoaʻuk!-|~`intothecloakofcrowingbands.:
~|-staʻn ẓa-|~`bythebandofredrubycrowning.:~origami
poieticorganumquintet|-b: ㄞrㄞ:d-|~`inthebandingofbird
.:~|-floccoccus-|~`withthebanishmentofbird.:~|-!crʻoa
ʻuk!-|~`intothecloakofcrowingbands.:~|-staʻn ẓa-|~`
bythebandofredrubycrowning.:~origamipoieticorganum
quintet|-b: ㄞrㄞ:d-|~`inthebandingofbird.:~|-floccoccus-|
~`withthebanishmentofbird.:~|-!crʻoaʻuk!-|~`intothe
cloakofcrowingbands.:~|-staʻn ẓa-|~`bythebandofredr
ubycrowning.:~origamipoieticorganumquintet|-b: ㄞrㄞ:d
-|~`inthebandingofbird.:~|-floccoccus-|~`withthebanish
mentofbird.:~|-!crʻoaʻuk!-|~`intothecloakofcrowingb
ands.:~|-staʻn ẓa-|~`bythebandofredrubycrowning.:~
origamipoieticorganumquintet|-b: ㄞrㄞ:d-|~`inthebandin
gofbird.:~|-floccoccus-|~`withthebanishmentofbird.:~|-

origami poietic

~` in the banding
of bird . :~
~` with the ban-
ishment of bird
. :~

|-b:~r~d-|

|-fl~o~c~c~u~s-|

~` into the cloak
of crowing
bands . :~
~` by the band
of red ruby
crowning . :~

|-!cr~o~a~u~k!-|

|-sta~n~za-|

organum quintet

"Ô Souverain, Ô Juge, Ô Père !"
Jules Massenet: Le Cid [1885]
"C'est en moi que l'oiseau module un chant vainqueur."
Jules Massenet: "Ouvre Tes Yeux Bleus"
[Based on a text in French by Paul Robiquet]

ալգաթ ձ. առոյ

warn gos^ling nativity...

...wing b^anding aves

in the banding of bird ~ : {
bird band
bale wire (en)tr(ə)pidations
trap
gosling wing sapiens bodise pluck
wind
nativity gore sab(bat)icals, exit (f)right
exit
landuse aves revival(o)co de(volu)tion
use
elytra beetle demoniac dramaturgics
drama
(p)reassigned perp abolition observer
volition
(s)lowing in flyway intel simulacrum
s,lowing
rape and raise you ranch ac(he)reage
ache
till bush tits t'crossbow denial angina
cross
sing ~: {do re mi } : ~ nail it before it's gone
denial nail
'we've all got it coming, keep warm kid'

exit bⁱrd devolution...

...flyway wi^re entrap

in the banding
of bird

|~ in the banding of bird .:~

bale wire (en)tr(a)epidations

gosling wing sapiens bodise pluck
nativity gore sab(bat)icals, exit (f)right

landuse aves revival(o)co
de(volu)tion
elytra beetle demoniac
dramaturgics

(p)reassigned perp
abolition observer

(s)lowing in flyway
intel simulacrums

rape and raise you ranch ac(he)reage

till bush tits t'crossbow denial angina

sing ~:~ do re mi ~:~
nail it before it's gone

'we've all got it coming,'
'keep warm kid'

in the banding
of bird

|-b:~r~:d-|

ⱭⱭⱭⱭⱭ Ɑ. ⱭⱭⱭ

eye **ˈs,ɪ**ghtloss lockets...

...s cry **bˈɪ**rd skirmish

with the banishment of bird ~ : {
bird banish dˈaɪe

e:i:ye sightlɔss songlɔss inconsɔlatrix
e:i:ye

lofty dies irae investiture loc(ɪ)kets
loket

wastepaper wing shuttl(eco)cklings
shuttle

shrieking ranks scry horsehair remnant
ranks

weightless dead (ne)sting roadside b(ɪ)omb
nesting

crestfallen dales, skirmish (he)address casings
address

lachrymose elisions, subterranean ananias
elisions

quinine (qui)etude, dusk sky h(ɛ)lmet limb(o)
sky

corn row victory dˈaɪe apokaluptikos
dˈaɪe

radio blas(his)trionics :

benediction! benediction! execution song!

wing **baˈn**ishment day...

...elision **duˈs**k casings

with the banishment
of bird

|~ with the banishment of bird . :~
e:i:ye
sightlϕss songlϕss inconsϕlatrix

lofty dies irae investiture loc(t)kets
wastepaper wing shuttl(eco)cklings

shrieking ranks scry
horsehair remnant
weightless dead (ne)sting
roadside b(t)omb

crestfallen dales
skirmish (he)ad
dress casings

lachrymose elisions
subterranean Ananias

quinine (qui)etude
dusk sky h(elm)et limb(o)

corn row victory
d(a)ye apokaluptikos

radio blas(his)trionics :
benediction! benediction!
execution song!

with the banishment
of bird

|-flococcus-|

ⱭⱭⱭⱭⱭⱭ Ɑ. ⱭⱭⱭ

into the cloak of
crowing bands

|~ into the cloak of crowing bands . :~
silo black in(fl)ections
amassed of daybreak

redux pecking o(ration)
Adam trails insister
hiatus woodshed's
dusk mot convocation

eco(w)hor(e)ror cackling's
wisdom plateau
at(tent)ive dow\sing
rod(beak)er argument

seed pawn c(s)old
sto(rage) rehab molts
adaptive honey(e)
combing gem geomancy

gene splice posterity
dead ~#~ telephonics exchange
numerical entreaty, x :|: y calls

chromosomes hostwired
to :|: fro reportage
\: tap : /
mums the bird
/ : hat : \

into the cloak of
crowing bands

|~!cr ŷ oa ŷ uk!~|

ωιζυαε† δ. ωανη

felon **redbreas**^(t) ligature...

...rosy **c**^(r)**rowning** band

by the band of red ruby crowning ~:}

crown red band

ingatherings, darting felon prophecies

earth sky (restoration b(ridge)ment maps

sun(s)appearing rosy cross magpie ligature

inheld breaths, bidding eruptive (r)elatives

~ who might come back, win(g)d returning

eyes no longer obdurate in coal r(ing)sets

sky perfected canons, scored through mimesis

pecking ordainments, buried pikeheads, solus ipse

speak! redbreast! interlocutor! specie a cappella tic:

specie tic

|r [say] $\hat{=}$ [day] \cup [aye] $\hat{=}$ [ray] \cup [way] $\hat{=}$ [say] r|

!} floocucus }!

eruptive **r**^(u)**by** breath ...

...speak **ridg**^(e) maps

by the band of red
ruby crowning

~ by the band of red ruby crowning . :~
ingatherings, darting felon prophecies

earth sky (rest)oration
b(ridge)ment maps
suns(ap)pearing
rosy cross magpie ligature

inheld breaths
bidding eruptive (r)elatives
~ who might come back,
win(g)d returning

eyes no longer obdurate
in coal r(ing)sets
sky perfected canons
scored through mimesis

pecking ordainments
buried pikeheads, solus ipse
speak! redbreast! interlocutor!
specie a cappella tic :

|r [say] ~ [day] ~ [aye]
~ [ray] ~ [way] ~ [say] r|
! † † flococcus † † !

by the band of red
ruby crowning

|-sta n za-|

uicpaeł đ. uan

IV.

(W)HO(MAN)IDS

origami · poietic

~ from the bestow-
ing of mammalian
skin nation . :~

~ in the estrange-
ment of births out
of banding . :~

|-sign?slit-|

|-death ▸ molt-|

~ by signdonor
drafts of strangeglove
w(h)omanid . :~

~ with the braid
knife of incindiary
love crowning . :~

|-glove γ γ warren-|

|-roto ▸ armet-|

organum quintet

"Habremos muerto sin haber dividido
la biforme fiera o la rosa."
Jorges Luis Borges: "Invocacion a Joyce"

"No ðær aht cwices lað lyft-floga læfan wolde."
[Beowulf]

ⱮⱮⱮⱮ Ɱ. ⱮⱮⱮ

stow **mamma**^l**ian** collar...

...war **s**^l**gn** kangaroo

from the bestowing of mammalian skin nation

nation skin stowing

lime twist thor(ax) preser(vat)ion jaw harp

offsite war {a} fairing cerebral psyche {o} riot

denta(i)l imp(lan)s collar figuration s(edit)io

who shall have died without having made way

into twine talismans fake book air g(ui)tars

metaphysic green jeans kangaroo 'n' bungler

invo(cat)ions by invitation keylit daimon eye

toystick (h)ip holster stirrup memory greens

boperator serve yourself this re(pet)itious app{

mac 'n' cheese vlad stake b(iform) ice chest

s' mac stakes

file under atol (lab)yrinth X camp prism mot

dental **(s)lit** holster...

...memory **(t)horax** prism

from the bestowing of
mammalian skin nation

|~ from the bestowing of
mammalian skin nation .:~
lime twist thor(ax) preser(vat)ion jaw harp

offsite war } a } fairing
cerebral psyche } o } riot
denta(i)l imp(lan)s collar
figuration s(edit)io

who shall have died
without having made way
into twine talismans
fake book air g(ui)tars

metaphysic green jeans
kangaroo 'n' bungler
invo(cat)ions by invitation
~:} keylit daimon eye }::~~

toystick (h)ip holster
stirrup memory greens
bφperator serve yourself
this re(pet)itious app}

hac 'n' cheese vlad stake
b(if)orm ice chest
file under atol (lab)yrinth
X camp prism mot

from the bestowing of
mammalian skin nation

|-sign?slit-

ալիսաթ ձ. առի

drill cu^(r)ative dream...

...tiny d^(e)ath rounds

in the estrangement of births out of banding

banding strange births

dna test b^(ill)board child beg paternity drill

paternity

and you shall rant like a poem in lockers

lockers

nøthing to weep for the Beijing of dreams

weep

oblivion's hospital aid test doktor squalor

doktor

(inc)ulcation corp^(se)oration curative drink

oration

g near and far gray wifi tiny hands poster

hands

forced air torrential disappearance rounds

forced

h & i livid sleepover coitus ec^(lips)e rotation

coitus

blo purple pinned wr^(anglo) global reserves

pinned

so (d)art before d^(aye) break back to t^(hoard)

t^(hoard) d^(art)

tis cross nation (b)urn homestead vilo bright

global (m)oult eclipse...

...vilo coitu^(s) test

in the estrangement of
births out of banding

|~ in the estrangement of births
out of banding . :~
dna test b(ill)board child
beg paternity drill

and you shall rant
like a poem in lockers

nφthing to weep
for the Beijing of dreams

oblivion's hospital aid test
doktor squalor
(inc)ulcation corp(se)oration
curative drink

3̂ g near and far gray
wifi tiny hands poster

forced air torrential
disappearance rφunds

h & i livid sleepover
coitus ec(lips)e rotation

blo purple pinned wr(anglo)
global reserves

so (d)art before d(aye)
break back to t'hoard

tis cross ∴ nation (b)urn
homestead vilo bright

in the estrangement of
births out of banding

|-death *moult-|

amϕhael δ. man

lip si^(g)ndonor taxis...

...digi gl^(o)ve equipage

by signdonor drafts of strange^(g)love w^(h)omanid

donor glove rafts

lip trance mustard minister squibmeal intelligens

trance

on his head like a stone these are t'pearl bags

bags

rem digi {\$}cellar occultation's powφwow dad

rem

remainder medi|a|rez cardiologi cell equipage

r'maind'r

(t)errorist destiny tunnel strike order mothers out

destiny

on land at sea cerebral baking stove ordnance

ordnance

fastening bi|man n^(it)roglycerine language brief

n^(it)ro

on his head like a stone understanding nothing

head

unsinging sarcophagus invitation everready bat

sarco

crying of destiny awful unready unworthy (t)axis

invitation taxis

(l)o^(v)e foot sc^(r)aping by ten thousand times amen

media warre⁽ⁿ⁾ strike...

...fastening tranc^(e) brief

by signdonor drafts of
strange(glove w(h)omanid

|~ by signdonor drafts
of strange(glove w(h)omanid . :~
lip trance mustard minister
squibmeal intelligens

on his head like a stone
these are t' pearl bags
rem digi { \$ } cellar
occultation's powφwow dad

remainder medi|a|rez
cardiologi cell equipage
(t)errorist destiny tunnel
strike order mothers out

on land at sea cerebral
baking stove ordnance
fastening bi|man
n(it)roglycerine language brief

on his head like a stone
understanding nothing
unsinging sarcophagus invitation
everready bat

crying of destiny awful
unready unworthy (t)axis
(lo)ve foot sc(raping) by ten
thousand times amen

by signdonor drafts of
strange(glove w(h)omanid

|-gloveγγwarren-|

amqaeł δ. wamj

color **complex**⁽ⁱ⁾ti noun...

...love **r**^(o)tor knowledge

with the braid knife of incendiary love crowning
luck be the instruments **love knife raid** { keys } cogs { \$ x \$ rollers }
if compl^(exit)i enough wouldn't lift the faust latch
a little know^(ledge), a pebble from this shingle
who would have believed infinitely little much
with halo none ever was, but fed to ground nit
and if wh:om leaves by all road, if it turns now
away from whylessness, **keys** perpetu^(ally) road(r)ming
never yet making the noun streak in these skies
is it only the sun ^{(t)hat} shines once for the mind?
why us, a billionfold giant, **hat** numb of bullpit gore
mad with col(or), **numb folds** (s)cents, pining wor(l)d mimesis?

world **arm**e^(t) latch...

...sun **h**^(a)lo streak

with the braid knife of
incindinary love crowning

|~ with the braid knife of incindinary
love crowning .:~
luck be the instruments
} keys } cogs } \$ X \$ rollers }

if compl(exit)i enough
wouldn't lift the faust latch

a little know(ledge) -
a pebble from this shingle

who would have believed
infinitely little much

with halo none ever was
but fed to ground nit

and if w:h:o:m leaves
by all road, if it turns now

away from whylessness
perpetu(ally) roa(r)ming

never yet making the noun
streak in these skies

is it only the sun (t)hat shines
once for the mind?

why us, a billionfold giant,
numb of bullpit gore

mad with col(or), (s)cents,
pining wor(l)d mimesis ?

with the braid knife of
incindinary love crowning

|-roto*armet-|

ⱭⱭⱭⱭⱭ Ɑ. ⱭⱭⱭ

v.

LOGOS

origami poietic

~` within the word foam
breaking open in branch . :~
:~

~` by errant paths a knife,
a fork, extant in story . :~

|-kiteꝥcꝥhord-|

|-hexc↓lose-|

~` in ash limbic
faltering aposteriori gaslight . :~

~` from mouths of its (e)mended
god in following . :~

|-disꝥ⊕ꝥvow-|

|-zeit⊕leat-|

organum quintet

"... auf eines Denkenden kommendes Wort im Herzen ..."
Paul Celan: "Todtnauberg" [from: "Lichtzwang"]

"And, if you wish, you will arouse their breath again."
Empedocles
[Diogenes Laertius, Lives Of The Philosophers]

ⱭⱭⱭⱭⱭⱭ Ɑ. ⱭⱭⱭ

word **'b)reaking** branch...

...whyfull **k'i)te** duress

within the word foam breaking open in branch

open word branch

in flood of life, storm of action births ranging

birth

uneveled forest turf orchis phenologic duress

forest

eliot stirring ash w'eden,esday potash pot cover

stirring

for a thinker's word to come in the he'art) vane

he'art)

stemmed vase ana(log)ue mount accretion trail

accretion

in my coming is my fallow arrival whyfull time

whyfull

bedeviled dithyramb zarathustra's downgoing

bedeviled

stirring rhizome colonies with thy'i)me threads

threads

branding eagle wings letterfold nine toad ragg'd

branding

we are waiting for the ending which is to begin

waiting to begin

for silence, tree fall elderberry logos enfolding

orchis **ch'o)rd** accretion...

...vase **'s)ilence** threads

fork ^{ˈs}tirring leaves...

...april ^{ˈh}ex waiver

by errant paths a knife, a fork extant in story

errant story fork

dead leaves stirring break a helicopter crash

leaves

far away april loves terrible anonymity spring

april

abso{lute peace snows end step-pilgrim guns

snows

antler ^{ˈg}host venerable affliction tuned specie

antler

scattering angry sky every dot.cross nothing

scattering

hus^{ˈhɑː}bye scar^{ˈlɛt} tone hominid flute beak

flute

waiting out pagan waiver^(se) lossy resolution

waiver

res|cue ^{ˈc}love knots spread on peatbog man

res|cue

cook until presence of e^{ˈɑːr}th sweet aether

e^{ˈɑːr}th

last change to god's perfect d^{ˈɑːk}ness death

d^{ˈɑːk}ness change

ph^{ˈɑːn}toms stay: time never was, time is over

hush cl^{ˈoʊ}se rescue...

...knots p^{ˈa}th snows

by errant paths a knife,
a fork, extant in story

|~ by errant paths a knife, a fork
extant in story . :~
dead leaves stirring break
a helicopter crash

far away april loves
terrible anonymity spring

also } lute peace snows
end step-pilgrim guns

antler (g)host venereal
affliction tuned specie
scattering angry sky
every dot.cross nothing

hus(ha!)bye scar(let) tone
hominid flute beak

waiting out pagan waiver
(se) lossy resolution

res } cue (c)love knots
spread on peatbog man

cook until presence
of e(art)h sweet aether

last change to god's
perfect d(ark)ness death

ph(ant)oms stay:
time never was, time is over

by errant paths a knife,
a fork, extant in story

|-hexc |lose-|

ⱭⱭⱭⱭⱭ Ɑ. ⱭⱭⱭ

limbic rib^(s) gyration...

...wombs dis^(o)wn rites

in ash limbic faltering aposteriori gaslight
in aposteriori ash
tap at the still point of the tu^(r)ning world
world
geist (g)hostlock dance wombs whirl seer
whirl
neit^(her) sin nor spinning, arrayed ϕ points
arrayed
nonfixity mnemonic choral sea gyration
nonfixity
riven in fleshless mortal hexameter ribs
ribs
but for this ^(t)here would be no dancing
dancing
acts of the dead sha|red love and words
dead
bear nos^(trill) flare rubbe'dumb as lamps
flares
(f)lashings of heckless canto vane volvere
canto
now we can forget them, airsp^(rites) of fin
spared rites
conceive it as spared not wrought by hand

mortal vo^(w) lightvane...

...flare gei^(s)t seer

mouths **em**^(d)**ed** white...

...wreath **z**^(e)**it** presence

from mouths of its ^(e)mended god in following
our little conscious light white still and moving
^{white}
^(w)oven in the body charged weakness of pain
presence of the rose ^(g)arden^(t) retending in air
^{woven}
drambot alt spirit resolution devoid o' tongue
great **O**, in its allowance one passthrough day
^{resolution}
here the hinge made explicit of ecstasy partials
^{allowance}
unbidden the leaf buttons this vein on to yours
^{ecstasy}
veil chant portals unbind grace wreath nomen
^{vein}
codex binarius apprehensio, a sparkwill snips -
^{portals}
a green word with its all enters what ne'er in
^{sparkwill}
each moment endures where the rain beats .:~
^{green word rain}

unbind **cl**^(e)**at** spark...

...leaf **no**^(m)**en** rose

from mouths of its
emended god in following

|~ from mouths of its (e)mended
god in following .:~
our little conscious light white
still and moving

(w)oven in the body
charged weakness of pain
presence of the rose (g)arden(t)
retending in air

drambot alt spirit
resolution devoid o' tongue
great O, in its allowance
one passthrough day

here the hinge made
explicit of ecstasy partials
unbidden the leaf buttons
this vein on to yours

veil chant portals unbind
grace wreath nomen
codex binarius apprehensio
a sparkwill snips

a green word with its all
enters what ne'er in
each moment endures
where the rain beats .:~

from mouths of its
emended god in following

|-zeit⊕leat-|

ⱭⱭⱭⱭⱭⱭ Ɑ. ⱭⱭⱭ

**A DIAGNOSTIC KEY OF
COMBINATORY GRAMMAR:**

**IN REFERENCE TO THE
POETICS OF MICHAEL D. MAIN**

> a diagnostic key ...

A select number of grammatical braces, tildae, parentheses, and standard musical score symbol fonts are employed in *Quintet For The Apocalypse*.

This Diagnostic Key offers an introductory exploration of their usage. The intent is that readers be invited to encounter the structures the author has set forth with curiosity rather than anxiety or confusion: what the grammatical marks imply, and how they are intended to assist in expanding the meaning of the work.

A few examples are offered pointing to instances in which the author chose one set of grammatical marks over other possible options. This is with a view of giving more direct entry to an understanding of the author's work as a whole- how he has structured it, how he arrived at conclusions regarding the direction of substantive meanings, meanings which are not necessarily intrinsic, but often projected and directed commensurate with authorial choices in grammar usage.

As discussed in the *Introduction to Quintet For The Apocalypse*, a year or so prior to the onset of the project for the book, the author created a reference document which was then called *Combinatory Punctuation Variations For Hinge Applied Poetics Texts*. This chart put forth a theoretical series of definitive "sets" of punctuation grammar structure. All possible compositional "notes" in the score, with the exception of literal characters from musical notation, were desired to be available from the English keyboard as it is expressed on a standard manual typewriter.

of **combinatory** grammar...
...in the poetics of **m.d. main**

Here, for example, is one such set:

|~:

begin section

connect words .~. connect words (never use commas semi-colons or periods)

.:~ one 'unit' of associative .~. words 'in play' of one to four lines

one 'unit' of associative words 'in play' of one to four lines ~:.

.:~ one 'unit' of associative .~. words 'in play' of one to four lines

one 'unit' of associative words 'in play' of one to four lines ~:.

:(: use for quotes, 'chorus'; asides; call-outs with 0 space right-indentation :):

set words in 'associative combinatory challenge' ::~:: set words in 'associative combinatory challenge'

end section

:~|

Here is another set, this one actually demonstrating an experimental blocking out of text from one of the author's early Hinge poem applications composed in October of 2009: *San Francisco To Schenectady Symbiosis*:

||~^

|~^~: in a m(ark) twain semi(o)tic carri(age)

hey, mr. boj(angles), mr. m(ark)downs,

baggy pants loving her so cruel ~:.

|~^~: it's pr(imi)tive your whipmasted slim savior

your saving grace syllables, pipe erecting

circus net wind wi(e)nch ~:~ who cloned us a tom :-^~|

|~^~: 'frisco call s(tart)les ma' il(lust)rated man :-^~|

|~^~: Jeho(judg)vah mental(ism) creeps(us) out

in this m(end)i(cant) tent of yore ~:.

|~^~: coming under covers signing for(h)bidden books-

speaks t'hot theocracy~^~epigrammatic h(s)extext :-^~|

^~||

The author desired to allow for a more intuitive impulse to reign for the creations of the texts comprising *Quintet For The Apocalypse*.

The goal was to foster a spare but utterly involving manifestation of verse on the page, and to, in every instance, "open out" the texts, never enclose them such as do the standard English semicolons and periods most Western readers have lived with all of their reading lives.

For the *Quintet*, a precise yet flowing repetition of the grammar marks was to do more than mimic a musical score: the technique was to foster the reader's close captivation in and among the lines of what the author conceived as a literal score of music *qua* text.

* * * * *

The most foundational recurring element of the system on view in the *Quintet* arose one day during a series of experimentations: a simple parenthetical expression pair, but with a twist: the left hand curly brace in superscript position, the right-hand curly brace in subscript ():

(*glyph cell*)

The effect intended upon both author as composer of the score, and upon reader as participant is one of implicit freedom when encountering the letter or letters placed within the braces in just such a manner. For witness that such content is never truly 'contained'; rather it floats dynamically in and out of its assumed space/time frame. As if one of those optical illusion puzzles that seems to move while yet in perfect stasis.

(*threading*)

No elaboration we can make here provides a better explanation of why this simple technique is so essential to a new poetics for the 21st Century than Michael Annis and Henry Avignon's recent outline of what ought be attempted by an artist composing for a *Grammaring Matrix*.

"Within the walls of the cell(ular) perimeter of the independent glyph, the amassing energy of the abstraction is contained and shows like a small window view onto an infinitely expanding world.

(*axis*)

"Movement around a center axis is challenged by the existence of chaos and the importance of repetitions in fractal designs. This ensures natural evolution of symbolic manufacture: subsequent systems of language call for growth structures that are delimited enough to thread the volatility of chaos through.

"Like Levi-Strauss's *mythemes* and Saussure's *phonemes*, each environment is a net, an explosive bundling of smallest constituent parts moving vertically/metaphorically on a thread or string of enigmatic po(e)tential and referred to as the paradigmatic axis. These environments are pregnant with meaning that must transgress vertically in a loose parade of metaphorical signification." *Chaos Refolding: Helix Mirrors* (HDP: 2010)

(egg)

"A Hinge construction, an evolutionary leap in the idea of "poem"—indeed, in the sum total of lingual communication—is like an egg that continues to multiply its components to produce a living zygote—that zygote growing and reforming until life breathes into it. Hinge is, by its intrinsic *vita*, a form of language architecture exploding with immense poetic power and subtlety in revealing the interconnectedness of ideas, realizations, and creative unfoldings.

(overlapping)

"Language is known by circularity and fertility; it does not proceed out of the mouth of the Creator to return void. It flows out, back, and creates, in small circles, in concentric circles, in overlappings, eddies and tides." *Introductory Manual For Hinge Theory* (HDP 2009)

* * * * *

The *://* device originated with Heller Levinson and readers can see it successfully employed by that author in many applications throughout his first major Hinge milestone work: *Smelling Mary* (HDP 2008).

The **://** device is intended to suggest --to cite an example lifted from the language of the *Quintet*-- "*perspicuous routes*" moving in a metaphoric, dynamic seesawing action with "*carbon fib(b)er s(i)mil(e)ies*".

To clarify this:

sees-saws with //: see-saws with

* * * * *

Here is a more comprehensive (but not exhaustive) accounting of the matrix of grammatical structures which the author has composed (or adapted from his original document of 2009 cited above) specifically for application in *Quintet For The Apocalypse*.

The reader will be able to here discern an inherent synergy, a similarity in both notational appearance -and intent- when these marks are taken together and viewed as one set.

The author desired to set down the text with an accompanying reliable stimulus of visual rhythms and accents, a system repetitive but not daunting, with rigor, yet intuitive in its variant organic aspects, and, finally, a system to offer subtle variations as one would experience in a dynamic musical score.

Here, then, is the base set:

~' .:~
|- -|
\: :/
/: :\br/>~:| |:~
!| |!
| |

Take a moment to read these example texts which we have broken down from paragraph format to cite between sets of braces shown above. The text here is culled from Henry Avignon and Michael Annis's *Chaos Refolding: Helix Mirrors* (HDP: 2010):

~' *the photosculpt presents fields/signatures of energy as matter found to be organized or disorganized in ways historically conceived to be "abstract" . :~*

| *- we are instead concerning ourselves with the content of observable phenomena/symbolic presence - |*

\ : *the true value of abstraction lies in its possibilities for expansiveness : /*

/ : *furthering our understanding of matter and the laws that govern matter : *

~:| *as expansiveness can be not only external, but internal |:~*

! | *similarly, it is not only linear, but vertical, and occupies not only space, but time which is a simulacrum of consciousness | !*

| *the Gramming Matrix is a source point for a radicalizing syntax that is capable of teasing the eccentricities of chaos, the formlessness of nature's infinite varieties of abstraction into a meaningful and synesthetic language |*

The above sentences seem to exist as too lengthy for the braces to properly *score* or *cast* their content dynamically in a display of authentic rhythm and momentum. And, indeed, the author has not conceived the grammatical marks -- with respect to their use in the *Quintet*-- to bear such a burden.

Rather the intent is that they be deployed with great care, fluid intuition, and specifically for the quality of concision required for the forms of word and phrase assembly found in the *Quintet*.

Here are some examples from the book itself:

A pivot launching an opening segment of the poem:

~' by cyclonic siren windknot horn . :~

A set of braces signaling the unveiling of a new vocabulary word, made manifest in the context of the *Quintet* in whole:

| - sta~n /za - |

Sets of braces that are intended to "sign" percussive intent and rhythm:

\ : tap : / mums the bird / : hat : \

Sets of braces which are intended to both slow the reading (as if in pause but not a full stop) while at the same time to amplify a word or phrase (as a musical note or passage would be played with more force or volume):

~:| ventilating |:~

A set of braces which signal the vocalization of a heretofore hidden but innate mantric "power" entity that is at once supra *word/sound/text*, such word being voiced from one of earth's resident species (in this case a bird):

! | fl~oc~cus | !

A brace separating two words or phrases that signal combinatory elements manifesting, depending on surrounding context, either potential opposition or union. It could in one instance indicate the presence of rogue, unstable dynamics; in another context it could signal divided elements about to meet in coherence.

x :|: y calls

* * * * *

With regard to the author's deployment of a seeming DNA mirror helix strand of vertical text, manifested as a central channel of cascading words at the heart of each text panel in the *Quintet*, we can again turn to Michael Annis and Henry Avignon's statement of the goals for a successful Gramming Matrix composition:

"Hinge describes a meme as more than idea: it is a living Word riding on the journey of the genes, mutating them and guiding them toward their ultimate incarnate destiny. Hinge is a meme with the capacity to operate in an unlimited number of directions simultaneously. Language is known by circularity and fertility; it does not proceed out of the mouth of the Creator to return void. It flows out, back, and creates, in small circles, in concentric circles, in overlappings, eddies and tides. Hinge takes what has been viewed as a two dimensional sea, and expands its reality to four dimensions, including Time." (*Introductory Manual For Hinge Theory* (HDP 2009))

"Movement around a center axis is challenged by the existence of chaos and the importance of repetitions in fractal designs. This ensures natural evolution of symbolic manufacture: subsequent systems of language call for growth structures that are delimited enough to thread the volatility of chaos through." *Chaos Refolding: Helix Mirrors* (HDP: 2010)

To conclude, this time in the author's words:

"A hovering presence of language enacted in its aspect as aphrodisiac, floating like a magic wand in double helix strands before the multivalent heart. For what does heart want of poetics? Liberation! Immersion in a meaning and significance that can be sensed in all directions in free contextual envelopes ... where language is hosted in unitextual space."

from (e)mended mouths

white

woven

presence

resolution

allowance

ecstasy

vein

portals

sparkwill

green word rain

Finally, a concise but metaphorically resonant set of font symbols actually employed in musical scores is used throughout the *Quintet*. The tethering of poetic texts to an extant and authentic grammar of musical score stood as one of the author's essential tasks.

As Avignon and Annis put it:

"The [grammaring] matrix is designed with the architecture of metaphor like a musical scale of notes. As independent variables become bundled, they are exponentially impregnated with new radiance, accumulating notes as images. Like metaphor, particular definitions present themselves without limiting possible extension." *Chaos Refolding: Helix Mirrors* (HDP: 2010)

Note that the "stated" static value of these symbols in an actual musical score is not intended to transfer *as is* to the values as imparted in the *Quintet For The Apocalypse*.

In the *Apocalypse*, the musical symbols are placed most often in connection with

the creation of a *new English language vocabulary term*, this term itself ultimately meaningful only in metaphorical association with the poem either in part or in total. Like the new vocabulary word itself --composed as it is of letters already known from the extant and accepted cultural alphabet-- the use of a single symbol from the cultural storehouse of musical *characters* is meant to acquire and impart new associative and metaphorical meanings which, as with the emotive effects of actual musical notes *in play*, cannot be fixed (recall the catch phrase universally employed to describe Miles Davis' music in the first fusion jazz album *Bitches Brew*: "*Directions In Sound*").

Here is the base set of the musical notation of accidentals, notes, rests, clefs, lines, time signatures and fermata, and ornaments used in the *Quintet For The Apocalypse*:

♭

✕

♯

||

—
)

■

┌

└

~

•

♯

♩

♮

↓

♩

♩

♩

♩

♩

♩

♩

♩

♩

?

^

~

o

z

* * * * *

The foregoing introductory analysis is merely a summary indication of the author's intent. It must be reviewed in the spirit of topical theory demonstration more than in the service of applied practice.

As for the living *bio-lingual application* of the grammatical marks, the author's contention is that such a grammar can only be enacted without constriction or unnatural qualification by the spirited immersion on the part of each reader in the poetic work itself. To put it in the another unique but timely language we have all come to know: there is no limiting *default resolution*. In the physical metaphors of Origami architecture itself: a set of braces that might *fold-in* a word or phrase in one instance is, and must be, also capable of *folding-out*.

The grammatical marks were applied in with a razor's edge of intuition in and of the moment of the composition itself --they are thus irremediably *tangled* with the texts-- and yet with consistent and inherent rigor across the continuum of the "score".

In each piece, and across the work as a whole, the system coheres. To pluck the elements "to pieces", as it were, might prove highly engaging as an academic or workshop-based exercise, but such analysis will fail to in and of itself yield the leap into contextual clarity of logos and species wisdom-consciousness which the work on its own terms --and in a *totality process* of immediate and coherent

apprehension-- would most want to attain. At the end of the day, a basket of picked fruit must be soon freed of its stems, brought to mouth, and eaten.



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The mind, this book you hold in your hands, ever attempts to lurch forward. But the heart, at maturity, in stripping itself of superficial excitements, looks back to a deeper river, to its most human 'course' of personal history, to witnessed and intimately known embodiments. It is on such a path that all effort of worth is actualized thanks to the nature and nurture of muse.

