Paper Craft
by Catherine Daly
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cover art by Catherine Daly, *Natural Beauty, 2001*: a series of nine images, nail polish on watercolor paper.

book design by William Allegrezza

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1151 E. 56th St. #2
Chicago, IL 60637

http://www.moriapoetry.com
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moria · chicago · 2006
Acknowledgements

Thanks to William Allegrezza.

Thanks to the editors of the following journals and zines, who published these poems, many in different versions or media: *Ampersand, Aught, Black Spring, BlazeVox, Defect Cult, eratio, eyeshot, Good Foot, nthposition, Sidereality, stonestone, tin luster mobile, unarmed, Wicked Alice.*


“S is for Snow” and “S is for” were part of a paper snowflake project for the LANGUAGE HARM—Unreadability show at eyedrum in Atlanta.

I made “A Rose” from a flyer from the American Visionary Arts Museum in Baltimore and read it at the i.e. reading series January 19, 2006.


I wrote “Aisles” and “Decomposing Monzogranite” in 2001, while I was artist-in-residence at Joshua Tree National Park. Thanks to Tim Terrell and Park Stewardship for the Arts. The images in “Decomposing Monzogranite” are frequently published in park brochures.
Dedication

To my friends, including Wendy Cohen, who had early enthusiasm for this project, and to the informal women’s poetry lunch group in Los Angeles.

To Ron Burch.
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Vehicle
Aisles

ketchup  luncheon meats
dressing  cheese
pickles  biscuits

paper towels  air freshener
toilet tissue  cleaners
facial tissue  liquid detergent

starch  brooms
bar soap  bleach
detergents  trash bags

canned beans  macaroni
packaged soup  sauces
canned soup  rice - beans

candy  fruit juice
fruit  vegetable juice
gelatins  snack juices

spices  flour—sugar
kitchenware  salad oil
storage bags  cake mix
<table>
<thead>
<tr>
<th>Category</th>
<th>Subcategory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cat food</td>
<td>Packaged</td>
</tr>
<tr>
<td>Pet supplies</td>
<td>Cat food</td>
</tr>
<tr>
<td>Dog food</td>
<td>Dog food</td>
</tr>
<tr>
<td>Diet foods</td>
<td>Mexican foods</td>
</tr>
<tr>
<td>Vegetables</td>
<td>Int’l foods</td>
</tr>
<tr>
<td>Tomato sauce</td>
<td>Can meats—fish</td>
</tr>
<tr>
<td>Hair care</td>
<td>Deodorants</td>
</tr>
<tr>
<td>Cosmetics</td>
<td>Vitamins</td>
</tr>
<tr>
<td>Shampoo</td>
<td>Toothpaste</td>
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<tr>
<td>Baby food</td>
<td>Hygiene</td>
</tr>
<tr>
<td>Baby formula</td>
<td>Hand lotions</td>
</tr>
<tr>
<td>Diapers</td>
<td>Baby aids</td>
</tr>
<tr>
<td>Breakfast</td>
<td>Syrup</td>
</tr>
<tr>
<td>Cereal</td>
<td>Toys</td>
</tr>
<tr>
<td>Variety</td>
<td>Stationery</td>
</tr>
<tr>
<td>Can nuts</td>
<td>Popcorn</td>
</tr>
<tr>
<td>Beverages</td>
<td>Potato chips</td>
</tr>
<tr>
<td>Diet beverages</td>
<td>Snacks</td>
</tr>
<tr>
<td>Jam—Jellies</td>
<td>Flavored tea</td>
</tr>
<tr>
<td>Can milk</td>
<td>Flavored water</td>
</tr>
<tr>
<td>Coffee—Tea</td>
<td>Bottle water</td>
</tr>
<tr>
<td>Category</td>
<td>Items</td>
</tr>
<tr>
<td>-------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>picnic supplies</td>
<td>light bulbs</td>
</tr>
<tr>
<td>charcoal</td>
<td>hardware</td>
</tr>
<tr>
<td>pool supplies</td>
<td>insecticides</td>
</tr>
<tr>
<td>frozen</td>
<td>hosiery</td>
</tr>
<tr>
<td>entrees</td>
<td>panty hose</td>
</tr>
<tr>
<td>dinners</td>
<td>sewing notions</td>
</tr>
</tbody>
</table>
Fireworks

rockets red glare
bombs bursting in air
F. Scott Key

missile

    pop
    pop oooo
    pop m mchoomooomoomoomoomoomoomoomoomoomoo — o
    pop msschmchiioooomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomoomomo
catherine wheel

sparkler
Lamps
Task Lighting

dark dark inky dark ink dark
dark paper square paper ink
dark paper light paper ink
dark paper square paper ink
dark dark ink dark inky dark

Spots

up light look plant cone
shaft light down column
spot see focal point spot

Lava

bloop

bloop bloop
wax
bulb
hot
base
Bulbs

Flicker Flame

flickering signifier
    N. Katherine Hayles

Coils of coils
turning and
turning again,
returning.

Flame mimic,
blaze, switch, blow,
click, glow.

Ignition
doesn't intuit
a vacuum.

Flickering
signifier balances
    function aesthetics.
Fluorescents

ultraviolet
emit
purple
  efficient
see  make out
send out  emote

electronic ballast
belly-load, bare,
stark
  flower
bloom, scent
ceiling
Halogen

glass chamber within glass chamber
gas-filled chamber within gas-filled chamber

refracting, not broken
except by touch
heat oil from fingertips
not diffracting, ambient

to walk about the chamber
in the cool of the evening

crescent-moon shape,
disk of the sun, moon, shields
raindrop shape
threshing room floor

uplights, torches
shine up glass tube dilates
Incandescent

neodymium in sun-colored, vibrant

is light alive?
seven characteristics: interaction, development...
actinometry

sovereignty

lite-a-line
describing light
Hefner candle
photosynthesis incandescent
Trains

1. Mirage

radiant heat  haze  trackbed
obscure oncoming engine

focus  compress  heat  waves
layer detail  layer contrast
3D
real

2. Series

signal on  switches thrown
camera a second body
perspective  lenses
shots of the train
simultaneous significantly differ
car car car car car car

3. Candid

depth of field differential (inches to infinity)
detail  large scale
pushing  speed  weight
grain image
flare  inaccurate  drama
crisp  accurate  saturation
4. Location

side light (sunrise, sunset) depth
effects capture essence
temperature makes bland

what is the train hauling?
permission is impossible
munitions?

place names on structures
enable storytelling

5. Light

light difficult, fools
systems  light reading
snow, headlights, shiny paint
dark against dark
target
train

hard light is a quality, soft light
6. Trainscape

not head on, off center, elliptical, tracks?
trees, signals frame
panning zooming illusory motion
pacing shots parallel
haze, fog, dust, smoke part of it
blur creative
not every trainscape needs a train
Decomposing Monzogranite
Ground Surface

ns

d

p

m

n

g

t

n

c

n
t

r

tr

nc

tr

s

m

r

t

br

dn

r

bpg

t

c

p

w

s

n

b

gn

m

psm

ng

rn

gr

r

p

g

m

d

ngc

f

n

dc

dm

mn

s

gn

st

n

btc

nd

m

c

nt

stss

dm

d

z

tz

ns

ss

r

rg

cr

f

p

ny

b

ch

gm
	

g

t

rth

th

p

h

b

rgt

r

p

p

tr

s

cncr

tnp

f

t

p

n

d

sc

s

m

pg

dd

ps

gr

c

z

p

tss

mf

rdspn

tsrnc

ss

ns

cc

gnd

d

rng

h

rtd

vgt

ff

ss

rdsf

scmsz

rmn

t

dpc

tmnp

s

n

r

s

ns

cnmpctshngf

cnt

dng

cr

mp

s

ngcctmp

s
Device
object
fact
object
shine
plea
redo
Look/regard
order
shine
vates
favor
gold
wonder
awe
wonder
form
configuration
glowing
demand
object
white
reflect
contemplate
splendor
Liber Rose
Gloss

"in A, VII, 71—74 the names of the wife and children of Piers, originally written in the margin opposite"

"With the recognition that the poems are the work of several authors, the questions concerning the character and name of the author assume a new aspect."

The Vision of Piers Plowman B Text
Glosses by A.V.C. Schmidt,
"Prologue"

mild sun
hear
But morning
marvel

leaned (over)
dream (v. & n.)
uninhabited place knew
east high
knoll choicely
valley dungeon
dark
field found
kinds humble
Working requires
themselves seldom

The Vision of Piers Plowman B Text
Glossed by A.V.C. Schmidt, “Prologue”

softe sonne
here
Ac morwenynge
ferly

lenede
meten swevene
wildernesse wiste
eest heigh
toft trieliche
daile dongeon
derke
feeld fond
manere meene
Werchynge asketh
hem selde
planting toiled
obtained that which
dressed accordingly

prayers
strictly, ascetically

cells

trade succeeded
prosper
entertain know how
singing believe
jesters chatterers
Devise fools

St. Paul prove
servant
Beggars went
belly brimful
Begged falsely ale house
gluttony knows
obscenities vagabonds
wretched sloth follow
vowed, pledged themselves
seek St. James
way speeches
leave tell lies life
saw said
tongue tuned
truth

settynge swonken
wonnen that
apparailed therafter

preieres
streyte

chaffare cheveden
thryveth
murthes konne
glee leeve
japeres jangeleres
Feynen fooles

Poul preve
hyne
Bidderes yede
bely bredful
Faiteden ale
glotonye woot
ribaudie Roberdes knaves
sory sleuthe seweth
plighten hem
seken Seint Jame
wey tales
leve lyen lif
seigh seiden
tonge tempred
sooth
heep hoked
lubbers tall labour
Dressed distinguished
turned themselves into comfort, ease

belly (Phil 3:19)
Expounded at will
greed interpreted
Masters can as they like
money merchandise
(a) merchant confess
strange events
Unless they co-operate
greatest misfortune earth
as if he were a priest
bull seals
absolve
deceit vows
Uneducated believed
Came on their knees
struck dimmed eyes
got bull broches
gluttonous rogues
hand it to wretches indulge in
holy ears
seal (of authorization)
fellow, rogue
divide
poor people
Rectors vicars complained
poor since plague
official permission

lobies long swynke
Clothed knowen
shopen hem ese

[the wombe]
Glosed good liked
coveitise construwed
maistres mowe hem at likynge
moneie marchaundise
chapman shryve
ferlies
But hii holde bettre togidres
moost meschief molde
as he a preest were
bulle seles
assoillen
falshede avowes
Lewed leved
Comen knelynge
bonched blered eighen
raughte rageman broches
glotons
leneth it losels haunten
yblessed eris
seel
boy
parten
povere [peple]
Persons parisshe priests pleyned
povere sith pestilence
licence and leve
sing (masses) for payment
b., m., d. of divinity
parishioners
feed
Reside Lent other times
keep account of
make demand for
'waifs and strays'

(the) position judge
Mass(es) divine offices
are done undevoutly dread
(his) Court condemn
comprehend in his keeping
Bible (Mt 16:18)
commanded (Lk 22:32)
powerful
gates
Where shut
(i.e. those who practice) the vv.
snatched
took for granted
I shan't find fault (with them)
learning election (of popes)
Therefore
came led
common people reign
'Native Intelligence'
counsel protect
Learning also
Arranged food provide
syngen ther for symonie
bachelers maistres doctours
parisshens
fede
Liggen Lenten ellis
tellen
chalangen
weyves and streyves
stede demen
messe matyns houres
Arn doone undevoutliche drede
Consistorie acorse
parceyved to kepe
Book
highte
vertuous
yates
There shette
hem
kaughte
presumed
impugnen I nelle
lettrure eleccion
Forthi
kam ladde
communes regne
Kynde Wit
counseillen save
Clergie bothe
Casten [communes] fynde
devised through skills
established
till labour honest
third
Created justice person
lean moreover
learnedly, like a scholar

protect kingdom
grant rule may love you
just (may you) be
thereupon air on high
Cameth down did not know how to
Argue judge that (which)
therefore

grew angry buffoon

proceeded to verse
whoever wishes

troop rats once
mice with more
the public good
came when he pleased
pounced on easily seized
played dashed (them)
fear

complain game injure
Scratch clutches
is hateful to us let
ingenious plan oppose

devised through skills
established
till labour honest
third
Created justice person
learnedly, like a scholar

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just (may you) be
thereupon air on high
Cameth down did not know how to
Argue judge that (which)
therefore

grew angry buffoon

proceeded to verse
whoever wishes

troop rats once
mice with more
the public good
came when he pleased
pounced on easily seized
played dashed (them)
fear

complain game injure
Scratch clutches
is hateful to us let
ingenious plan oppose
above
eloquent/voluble
perfect remedy for
seen men said
Wear necklaces
collars skillful unleashed
warren waste they pleased
at other times
it seems to me
know run
teaches
buy
fasten
neck can hear
Whether rides rests goes forth
he wishes to sport
appear
he is angry path shun
line of reasoning
when
realm
would have dared
neck
thought
considered
had good sense
Went sharply forward
delivered

crept
let...be

olofte
renable
salve
yseyen segges quod
Beren beighes
colers crafty uncoupled
wareyne waast hem leve liketh
outher while
as me thynketh
witen renne
sheweth
bugge
knytten
hals mowen
Wher ryt rest rometh
hym list for to laike
peeren
hym wratheth wey shoyne
reson
on
reaume
dorste have
hals
helden
leten
good kouthe
Strook forth sternely
reherced
cropen
late...worthe
rabbits carcasses
feeds dishonour
loss long-lasting
dismay though villain
father say ago
Where kitten wretched
whoever read

man because of
mice destroy
tear
Were it not for spring on
way could
foresee such consequences
advice offended
talking cost
wealth make known

can
wise man know/keep
dream signifies
Interpret dare
coifs silk
Barristers-at-law
Pledger belaboured
(would) unloose
more easily measure mist
murmur
serfs too
gathering
Bakers brewers butchers
Wool-weavers linen

conynges caroyne
fedeth defame
los long
maze theigh sherewe
sire seyn ypassed
Ther kitoun elenge
whoso rede

renk for
mees destruye
rende
Nere overlepe
raik kouthe
se so muchel after
counsel greved
carpeynge costed
catel biknownen

mowe
wis wight wite
metels bymeneth
Deyvyne dar
howves selk
Sergeants
Pleteden pounded
unloose
bette meete myst
mom
bondemen als
assemblee
Baksteres brewesteres bochiers
Wollen webesters lynnem
Tailors  toll-collectors
miners
kinds of living ran
ditchers diggers work
pass
Cooks servants cried
geese pork dine
Inn-keepers unto
Alsace Gascony

Rhine La Rochelle roast digest
sleeping times

Taillours  tollers in markettes
mynours
kynne lybbynge lopen
dykeres delveres dedes
dryveth
Cokes knaves cryden
gees grys dyne
Taverners until
Oseye Gascoigne

Ryn the Rochel roost defie
slepyng sythes
Paper Craft
**Fortune Teller**

Get a square piece of paper, or cut or fold a piece of paper into a square.

Fold each corner into the center of the square, to make a smaller square. Flip the square over, and fold each corner into the center of the square again.

Fold the resulting square in half to form rectangles horizontally and vertically (these are valley folds), then unfold.

Stick your fingers under the small square “single ply” flaps. Move the fingers in and out. Unfold the flaps to reveal a fortune.

Note: These are also called cootie catchers, but I applied the figure as a fortune teller.
Fortune Teller

1.

exchange be
freeway n.
two lanes a
free will n. T
belief that a
will
the killing of
who has killed
adj.
liberate
gain
liberate
fray n. a
or
one’s
zle v. to wear
fatigue frazzled
freak n. a capricious
quality or disposition.
freckle n. one of the small
spots on the skin usually due to
2.

fill with fear; to force by
cold; lacking warmth of

force

frequent adj.
after time
co n. a
water-based
not
time

super
ability
human being

whose services
long-term commitments
free-lance
unrestricted international
nations or states
highway with more than
highway.
to choose freely;
choices
3.

the enemy, 
law 
fratricide n. 
or sister, one 
sister 

fraud n. A for unlawful 

fraught adj. 
something 

law 

frequent adj. 
after time v. 

water-based 

not 
a 

to any 
free 

free adj. Not imprisoned, not under 
tion; able to choose v. To give free 
to; to unlock or disentangle to give 

freedom n. The condition 

being free; political 
lancer n. One 
without 
one
4.

happening often or time
go to a place repeatedly.
on moist plaster
paint.
made, gathered, or
musty, or stale; new.
student in the first year

paint
group.
band
in a room
rigged sailing
smaller than a
destroyer
destroyer

The killing of op
who has killed
adj.
liberate
gain

op

very
frieze along the frigate warship; a cruiser but large fright n. Sudden feeling of alarm frighten arousing frigid
Paper Flower

Stack several, perhaps seven, pieces of paper, and fold them into a “fan” or “accordion”: fold one bit an inch or so wide forward and then fold the next inch or so back. If you are familiar with origami folds, you know you are alternating “mountain” and “valley” folds.

With a piece of wire, perhaps green florist wire or a pipe cleaner, tie the folded paper together in the middle of the folded stack. The resulting object should look like a strange bow tie.

Gently lift each piece of folded paper toward the center tie. Each of these pieces is a petal of the flower.
Reading a Paper Flower

flora Plan
or season
floral Of or
florescence A
blossoming

technical isolation of what
consecrated to Go
row; unhappy
as on the back
To put a sad

man
ideals
story
romp

Christian
as a baptism
and wine of the
Supper
to worship; holy.
of offering
deity.
for

military device
a device for
deck of a

American plant
a large
to the

finan-
for main-
atten-
atten-
delay
stead the position
296 of platform 253
254
51

small
to pluck

worn 275

touch in

bone located
the collar
first seven pairs
used to
to the body
to boil;

some or
areas

to
feet leave
step; to be
run down
rung
rupture
of burst

to
through which
can pass
understanding of
wing very smoothly and
fluently
luster of loose-
wool.
gas, capa-
readily, as a

rum
and
rumble

showing
series of
in
ring
steering
ruddy
rude
ruff
ruffian
ruffle
ruffian
tive band
smooth

embroidery
the tassel
ting.
a group
afloat
of material
sur-
movewith
body
clumsily, as to
in a confined
flat-

staple
achievement
unchanging
staple

star, a famous
starch Nutrient
foods such as rice
stiffen
stare To look
princel plat plau

pick plank
give pleas

a hard quartz struck by steel.
more objects.
roach. A European roach. roach.
road

public highway people, and animals, a path road block An which prevents roam To travel oar To utter excitement roast To coo

in a dramatic work place of thrown away move the testicle spay
occurring by
casual

rob
another

t sword
a type of extinct
by the canines
animal

adapted for
ber shoe used by
flip side The reverse
flirt To make teasing
overtures; to act so as to
To move rapidly or
Something that
face of or in a liquid
baited end
a group

kind, especial
feeding, or kept
A large
part
To beat
an overthrow

move
dent
article or job; deep to bed

closed eyes; manner squire justice

alters or reaction compo-

systematic

broad and The level surface To overwhelm To fall down about in a clumsy way floppy disk In flexible plastic disk coated used to record

stop or retard
S is for Snow

snow niev snow? Cuanta nieve tiene la nieve? Nevada now of th var It snowed a inter ne ucho el invierno pasa t is snow Esta nevando to sn estar municado odetenido por ieve They were snow or a whole week Estuvieron dos por nieve toda una semana under abrun under bills dos de de

snow niev snow? Whichever snow has the snow? Nevada now of th to var It snowed to Inter ne ucho the winter passes t is snow This making snow-white to sn to be municado odetenido by ieve They were snow or to whole week Were two by snow everything unites week to under abrun to under bills two of of

¿nieve del niev de la nieve? ¿Cuanta nieve el la del tiene nieve? Nevada ahora del th var que nevó un inter pasa t del invierno del EL del ucho del ne es nevando de Esta de la nieve al ieve estar del por del odetenido del municado del sn eran nieve o un por entero del DOS de Estuvieron de la semana nieve semana del une del toda bajo abrun debajo de bills dos de de

snow of niev of the snow? Whichever snow the the one of has snow? Nevada now of th to var that it made snow-white an Inter passes t of the winter of THE ONE of ucho of ne is snowing of This of the snow to i eve to be of by of the odetenido one of the municado one of sn were snow or entirely of the TWO of They were of the week snow week of unites of the everything under abrun underneath bills two of of
S is for

s nieve tien now of th o now Esta ar muncia hey we or a wh week ve to e sem abrun under bills de de

s snow of tien now th or now This ar muncia hey we or to wh week sees to and sem abrun under bills of of

la nieve de s de ahora tien el th o ahora este muncia del ar hey o a la semana del wh vemos a y abrun del sem bajo cuentas de de

the snow of s of now tien th or now this muncia of ar hey or to the week of wh we see and abrun of sem under accounts of of
Dolls

These are the stereotypical paper doll chains that look like the silhouette people on bathrooms and lights at crosswalks, but joined at the hands. They are not fancy paper dolls with separate paper clothes with tabs at the corner.

Fold (accordion, fan, or alternating “valley” and “mountain”) a piece of paper. Each fold should be the width of a doll, so, about three inches. With scissors, cut out a simple outline of a person, letting the hands and feet (and perhaps skirt or hat) run to the edge of the fold uncut. Then unfold.
Dolls

One

regions notes for dead calms
often currying in ex
2. any of seven
such calms and winds
milar to dolomite in
on juris
dal. a share, parallel to dael:
o mites
division of the family
oney or food to those in
taly: highest peak
ft.: also Dolomite parent
thus given out 3. any
do n. [ME. & OFr. dolour < L. dolor domestic
n of payment by a to suffer: see doleful] [Poet.] sorrow;rief domical
gland S. [Archaic] Dolores [Sp. < Maria de los Dolores having a do
give sparingly or of the sorrows] a feminine name domicile
see distribute—on doloroso adj. Ofr. domicil
relief funds Music with a sorrowful or plaintive quality see dome
sorrow; dolor dolorous law one
ME. dolful < do, grief (<OFr. doel dolorusus: see dolor
sorrowful or sad reside mor
pain < L. dolere, to suffer, prob. < IE. 2. painful
establish
to split, cut) + -ful] full or caus- do lour
dolor tary
or sadness; mournful; melancholy: also [Rare]
dolphin
domic
le some—SYN. see sad—dolefully
dalfinus
Gr. to eat
ess
delfinos, gen
dom
lerite n. Fr. dolerite
delyphys, wom
dolos, deceit (for IE. base
whence Av.
semblance to diorite 1.
of water-dwel
asalt 2. lossely, dia
neous phinidae
without often
warm
Two

microscopic exam
ol i cho ce phal ic
thos, long + -cephal
having a head whose wid
ong head; w
length: also dol i cho cep
nt of its whe
phallic index—doli i cep
boat
cho cra ni al adj.
long dolphin
ial] long-skulled, with a crania
less: bowsprit
ho cra nic (-nik) dol i cho
n. truss wh
Doll. nickname for Dorothy
martingale
mble a human being 2. a pretty
dolt
woman 3. a pretty child 4. [Sla
da stupid
man 5. [Slang] any attractive or
doltishly
[Colloq.] to dress carefully and
Dom n.
title given to
Early ModDu. daler < G. formerly given
en of Brazil and Port
sthaler, coin made (orig.) with the given na
hemia < (St.) Joachim + -dom {ME.
   E. dom, state, condition amou
1. the monetary unit of the doom a n.-forming suffix meaning: 1. rank or of a co
   symbol, $, as, $1.00 2. the stand- domain or dominion of [kingdom, earldom] 2. fact
   various other countries, as of Canada of being [wisdom, martyrdom] 3. a total of all
   Ethiopia, etc.: see monetary units [officialdom] domino
   the Mexican peso 4. any of several monet
   dom 1. domestic 2. dominion by super
   used only in trade, as the British Hong Kong
   domain n. ME. domein < tower
Straights Settlements dollar, etc. 5. a coin
   < L. dominium, right of ownership, dominion
   paper money of the value of a dollar
   ish lord: see domina
   territory under one gove eremos
   coin (piece of eight) used in America
   times ruler; dominio
   nd belonging to one person
dollar diplomacy the policy of
   power supreme ow
   also eminent domain
or influence of government
countries domain
   ere of activity or influ
the business interests
   porations, domain
   a) the set of those
   fish a salt-
   tion
   arguments for a
   a short, com- co
   a set of
Three

dollarman
water food fish
pressed body and sm
erring along the
Atlantic coast of the U
do
dollar sigh, dollar mark
ollar(s)
do
dollop n. [<?] 1. a
as of some base
food, lump 2. a small quantity
sh, jigger. LL.
etc. 3. a measure or amount
house
n. pl.—lies [dim. of dol
child’s [Poet.] a
building
tool used to hold a rivet at one
head roof or on
series of rounded
out of the other end 3. [Dial.] a
board on a round
ded base; cupola 3. any
laundering clothes or washing
her structure or
4. [Slang] the hard 5.
linds of low, flat, wheeled fra
for anticlinal stru
of circular or broadly elliptic, as in a factory 5. a narr
b) a form pronounced by a pair of correspond road yard work 6. Motion parallel to one crystal axis but inclined to the cled platform on which the cam-
-vt. domed, doming 1. to cover with or as about the set—vi.—lied, 2. to form into a dome—vi. to swell out like a do ward (in), backward (out), etc. domesday n. same as doo vising the action—vt. to move (a Domesday Book [said to be so named because on a dolly men without bias, like the Last Judgment] the [after the character in Dickens’ survey of En made under William the C udge] 1. a dress of sheer figured muslin worn 1086 listin landowners showing the a bright-colored petticoat 2. a woman’s flower extent of dings trimmed hat with a large brim 3. a kind of red otted domes adj. [ME. < OFr. trout (Salvelinus malma) found in strea of the domest dome] 1. having Rocky Mountains and in E Asia home the house or dolman n. pl. dolman joy < Turk, dolama, parade 1. a long Turkish robe 2. a hu jacket worn like a cape with a woman’s coat
a wrap with
dolman
   man’s coat or dress
   armhole to a narr
Four tapering one at the dolmen taol, table + m stone] a prehistoric or monument consist a large, flat stone across upright stones; cromlech.
lo mite n. [after the Fr. Déodat de Dolo-1801]) 1. a do ck-forming dolmen fam home (CO) house duties
Cup

This is for the only origami thing I really can ever remember to make; it is practical, too.

Fold your paper into a square, if necessary. Fold the square into a triangle. Fold the far corners across. The remaining corner is two-ply. Tuck one side of the remaining triangle corner into the top crossed corner, and the other remaining corner out or in.
Cup

Outside

Recto

like a

97
toon

profanity.

A baked mixture of milk, eggs,
sugar, and flavoring.
custodian One who has the custody czar
or care of something or someone kings
maintains, cleans, replenishes, and repairs tial lead
a building; a caretaker; a janitor. cially
of guarding; the care
inor; any ownership
practice of a com-
usual manner of
tual way.
purchases from a
three dimensions
time of a cube with the
unit.
cubicle A
subject
cubist
cubit

stage
a respectful
the knees and low
To make such a gesture.
cushion A pillow with a
To absorb the shock
cuspidor A
cuss
Inside

Recto

curd  used for making cheese
cure  Recovery from a sick
treatment; the process of preserving
with the use of salt, smoke, or aging.
curettage  Surgical cleaning and
scraping.
curfew  An order for people to clear the
streets at a certain hour; the hour at which
prepare- an adolescent has been told to be home.
the curio  An unusual or rare object.
curious  Questioning; inquisit
eager for information; stran
inconsistent in fact or sense.
curl  To twist into curves;
partitioned area
art style that portrays
with geometric
an ancient unit of measurement
equal to approximately eighteen
twenty inches
cucumber A fruit with a green rind
and white, seedy flesh.
cud Food forced up into the mouth
of a ruminating animal from the first stomach
and chewed again
cuddle To caress fondly
to snuggle; to hug
cue A signal given to a technician
operator calling for a specific response;
action on stage signaling
sleeve
legs
**Hat**

The hat is very similar to the cup. Generally, the hat is made out of big paper; this hat will be a doll hat or, at least, a very small hat.

Fold the paper in half. Fold the closed corners into the center, making a triangle. Fold one open, rectangular side up to the “single ply” side of the triangle for a brim. Tuck the other rectangular side’s ends into the triangles, or simply fold over the triangles and fold or tape the corners down.
Hat

Front

hash
assass
flowering
intoxicating
hash mark
Hasidim
Heb.
members of a sect
Poland in the 18th
worship of an imman
-Hasidism
haslet
meat cooked on a spit
sense infl. by L. hasta, a spe
of a pig or other animal, used
hasn’t has not
hasp n. ME. < O

E.
for a
metal
fastened
are] to
Childe
etcher
loq.] a
-sled
-vt.
LOE.

?] 1.
of grass
stool
archaic
[Sp.
til soon
lit.,
hasta
as so
hâte)
base
1.
the
was
ste
in
ha
n
en
ly

OFRis.
whence
the head
es disting
R.C.C.Ch. a) the
or position of
cover or provide
-hat in hand in a hun
-pass the hat to
ting—take one’s hat off
—talk through one’s hat
or foolish statements;
into the ring to enter a con
-under one’s hat
secret
n. a band of cloth around
just above the brim
n. a box or case for carrying
hats
vt. [ME. hacce, akin to G.
breed & OE. hagan, the genitals < ? IE.
be able, help, whence: Sans. saknoti, (he) can)
bring forth (young) from an egg or eggs by applying
b) to bring forth young from (an egg or eggs)
(a plan, idea, etc.) into existence; esp., to plan
or underhanded way; plot—vi. 1. to bring forth
develop embryos: said of eggs 2. to come forth
egg 3. to brood: said of a bird—n. 1. the process
ing 2. the brood hatched 3. a result hatch
hatch n. [ME. hacce < OE. haec, grating
gate, akin to Du., LowG. hek < IE. base
wickerwork, whence hedge] 1. the lower half
gate, etc. that has two separately moveable halves
as hatchway 3. a covering, orig. a grating
nibal, his brother, son of Hamilcar Barca much made of cornmeal 2. [Brit.] much hasenpfeffer n. [G. < hase, rabbit oatmeal (see hare) + pfeffer, pepper] a German dish of rabbit hat n. [ME. < OE. haett, akin to meat marinated in vinegar and strewed in a marinade < IE. base *kadh-, to cover, protect hash vt. [Fr. hacher, to chop, mince: see hachure] helmet & hood] 1. a covering for 1. to chop (meat or vegetables) into small pieces for cooking a brim and a crown: some 2. [Colloq.] to make a mess or botch of; bungle—n. 1. a bonnet, beret, cap, etc. 2. chopped mixture of cooked meat and vegetables, usually hat of a cardinal b) the baked or browned 2. a mixture, as of things used before in hated hatting to different forms; rehash 3. a hodgepodge; muddle; mess used chiefly in the pp. -hash out [Colloq.] to settle or resolve by prolonged sequious manner; abject discussion—hash over [Colloq.] to talk over in detail; collection, as at a meet talk at length—make (a) hash of [Colloq.] 1. to bungle; or congratulate botch 2. to destroy or defeat (an opponent, argument, etc.) make irresponsible —settle one’s hash [Colloq.] to overcome or subdue one—throw one’s ha hash n. [Slang] clipped form of hashish for political off Hashemite Kingdom of Jordan official confidential; ame of Jordan hatband sh house [Sl;ang] a cheap restaurant of a hat ish n. [Ar. hashish, dried hemp; cf. hatbox in] a drug formed from the resin contained in the hat or tops of Indian hemp, chewed or smoked for its hatch and euphoric effects: also hasheesh [Mil. Slang] same as service stripe n. pl. sing. Hasid a pious person] the of Jewish mystics that originated century and that emphasizes joy ent God—Hasidic
[ME. hastelet < OFr.
Gmc. *harst, a roast:
the heart, liver
for food
Rose

A rose is very complicated. Folding a rose—I almost got it. But when I read the rose poem, I faked it and held the tattered piece of paper together.

The patterns here indicate folds to make a rose, but they must be folded in a specific order. After that, there are twisting folds and other folds I did not know how to indicate here.
A Rose

AND
WARD FINSTER
thing you can see; pass
the work of a peasant
or a diagram / of a dream
created the
of the world
Ferdinand Cheval, postman / visionary
wonder
each / visionary artist
Gilbert
my mind I
you haven’t seen
this world
son
head
unidentified artist
joy
Wads

1.

and the scenes particle andra
not tha to gath

2.

ary rob he va
indows en nern ti?
glass
company owns pressed wood
properties co.

hat is love shot
emancipation

of the

3.

co
mar
boot
4.

idiom
input

5.

chip at the your

6.

subject both pass

7.

dig rot
Aeroplane

Left Wing

ace
space
ounding
re- & -sta
lifted and
filled with a
sing v.] [AERO-
that deals with the
and with the equilibrium
floating on air or other
[Fr. aerostation < aerostat
of operating aerostats
n. pl. [with sing.
by the use of air, esp. by expos-
gas of atmospheric pressure: also
Right Wing

and Acc
on + feor
—from afar from a
control
with Dependent Children
[orig. pp. of ME. aferen
+ fearan, to frighten <
frightened; afraid
having no fever
affably < L. affabilis < ad- ai
1. pleasant and easy to 1.
2. gentle and kindly [an under
AMIABLE—affability affinity
<Ofr. afaire < a faire, to do riage < adj.
1. a thing to be done; business distinguished
or concern 3. any matter
4. a social function or gathering 5. an connection 3.
a master of public controversy 6. languages, imply
relationship between two people 4. a natural likin
to each other; an amour between a man a
same as AFFAIR (senses 5 & 6) sex who especial
[Fr.] a love affair the atoms of cer
[Fr., lit., an affair of fat, ape, car; then,
for a in ago, e in
u. Fr. duc; r. Fr.
Airplane

This is the typical paper airplane as I know it: a piece of paper with the top two corners folded to the center, then the entire sheet folded in half (side-to-side, to make a rectangle). After that, the sides folded down again to make “wings” and then, barring paper clips, the nose folded inward to make it just a little heavier than it would be ordinarily.
Airplane

in
y a
-li
ass
a
bet
sb
ts
ma
m
an
ne
Met
n
ss
a U.
em
ent
d(er
a
ircraft, a
bile (er mo
that are moved
and combat
plane
AEROPLANE] an aircraft, hea
by the aerodynamic forces
driven forward by a screw
as jet propulsion
airplane cloth 1. a strong, plain
out; up, fur; get, joy; yet; chin; she; thin, then
cus; as in able; Fr. bal; e, Fr. Coeur; o, Fr. feu
inside front cover. *Americanism; | foreign; *hypothetic
Plane
Left to Right

diagram showing its center
a structure, piece
for making, doing + L (sol)arium, SOLARIUM
schedule, etc. b) in which, by means of clock-
sketch 4. in pers the planets around the sun can
as perpendicular arrangement for projecting the
and the object—nets, and stars on the inside of
of (a structure by means of a large, complex
for doing, making revolved to show the principal
project of purpose om or building in which this is
SYN.—plan refers
for doing or making adj. [Fr. planetaire] 1. of or
the final outcome or the planets 2. terrestrial
sometimes in an un 4. moving in an orbit, like a
[it was his design an epicyclic train of gears
prise or imagination 6. Astrol. under the influence
preceding, often
or an underhanded adj. [PLANET +
plan—(plan) same bodies in space that move in
planar these small bodies
at which the cu a hypothesis that the planets
planarian of planetestimals created by the
of the genus the sun by the passage of a star
any of a famil
related small n. [planet + oid] same as
worms moving
planation designating a family
tion of a land ously called buttonwood, button-planch

PLANK [Obs.
planchet adj. [Archaic]
planchette that meshes with and revolves
three-cornered epicyclic train
a pencil, that is plangens prp. of plangens, to
a Ouija board with a loud or deep sound
the figers rest loud or resonant, and, often
Planck gency
1947 Ger. phy
Plank's const us flat: see PLAIN] a combining
stant (h) which flat (planisphere)
energy (E) to n. [Fr. planimetric
by the equation nent for measuring the area of a
value is 6.625 figure by tracing the perimeter
plane (plan)
plataos < pla
any of a genus which lumberer is dressed and finished
having mapleli planers, edgers, etc.
comes off in la M.Fr. planiss-, extended stem
plane: see PLAN] to toughten, smooth
2. Math. a) erring or rolling—plan ish
surfaces—n. n. M.L. planisphaerium
every straight or chart that is the projection
flat, level, or of a sphere 2. a projection on a
achievement, with the zenith of the North
5. any airfoil
Deco Frames

This pattern resembles the Greek Key pattern but is a squared spiral of cuts.

I employed the pattern on pages from an auction catalog of largely art deco objects; as a sort of “frame” the pattern gives the object descriptions another narrative. The resulting poem is read from left to right on the strips, not on the page.
Deco Frames

1.

Property of a Priv
A Clyde Burt sto
1950’s
The first a grey
small mouth, the
textured surface
green with
glazed bowl, the
geometric device
section, each
within a circle
Heights

A Clyde

Burt

1950’s
The first with
splashed
bottle form
bottle
swollen
tones
motifs,
upper sect,
, above a
pressd with

ware

black
the
with a grey
the third a smaller globular

with faces, two other
with canted corners, one
centering a girl with a bird,
a girl with a hat sitting
blue and white plates
with
DEK

group of
bowls

inscript
the
Norman
bowl
wearings a
a blue and
in a horse shaped oval with maiden with to two

Wiinblad glazed mark and all others numbered

diameter of four glazed around the with a lady wellcome! on the covered with white bowl, the carriage, bowl, the and green yellow hair, all numbered
2.

1918) was a passion for many years after WWII Crossroads pieces and design Sleeping Beauty traveled together exotic countries created many

3.

populate the city, beneath a moody sky of indigo clouds and a red crescent moon complete with inhabitants, who seemingly are the characters illustrated on the cards themselves, come alive depicts a series of structures built of cards situated on an earthen landscape demonstrates his love celebrated "City of Cards" upon beloved themes: malachite, cityscapes, celestial bodies, hands, women, and playing cards transportable and even washable! He was famous and more recognizable for his seemingly endless variations environment at the same time. He conceived of it as a meditative atmosphere, yet one readily adapts without the Metaphysic calls the famed architect
same whimsical
to clothing. Even
the lines
in the 20th
on paper

Chamber, a 32-panel environment, which allows the inhabitant
“ironic space” in his book. This culminated in the 1958 La Stanza
he explored the use of architectural space within architectural space, a theme
imagery. With his friend and collaborator

pedestrian salt and pepper shaker were treated with the same
professions and produced a remarkable array of objects from furniture
designer, stage designer, object designer and fabricator
artist, though
ink and water

set
of
executed
panel

1960
in pen
two rectangular sheets
maquette
Toy Boat
The Articulations

Articulation requires at least two factors or bodies to relate.

Immovable

Continually touching, contingent. Finger finds wrist. Spooning, asleep. Interconnected, immobile: their articulation involves no action. Together, one and two, tantalizingly tangent by skin or latex or one and two make three. How many ways they relate within apparent stasis! Interlocked cogs or saws, overlapping tectonic plates, nail punched through stud, contiguous, united.

Moveable

Different articulations admit different performances, admit differently infinite options. Reciprocal relationships flex around work, extend across distance separating objects of desire, collapse into intimate rooms. Other relationships, concentrated around a contact point, encompass. Touch is maintained, concentric. The gaze returned, light haloed, wavy; commonly held ideals, inviolable.
The Extremities

Those free to the rest / of their extent are four in number and present analogies, though certain differences depend on peculiar offices. Limits, "to the extent." They must perform, and do. Named and formed, they complete and correspond.
Ulna

Ulna from Elbow, not Elba, prismatic and placed, dual processing and two cavities. The first process, anything hooked like a crow’s beak, is an eminence. A prominent free margin. She almost never breaks. Fragile only in appearance, she is graceful, elegant, more sophisticated than titanium. Her S-shaped process is semi-lunar. Oh, Ulna, this one is felt.
Sympathetic

Great plexuses, complexes, nexuses, a gaggle of aggregations alluded to—trunks from whence branches derivéd are—find them situated / at the base of / the heart. There are branches on the right and on the other side. A few distributed filaments, intervening cords: connected, communicating. What is it we supply? Visceral reactions, but do we move in concert, to the chords, and to feel? A cotillion. Dance, do you? How do you join me; I promise you I know.
The Sutures

The sutures—by location. Remain separate, but all fasten. One resembling lambda inclines, and backwards, deep, distinct. Interrupted! A Sagittarius at a junction in childhood. More adult than you would think. The crown commences, terminating at the same point. The tip of the great wing. One arched. Those of the face have no special names. Some of them are obliterated, sometimes, with age.
Cartilage

Cartilage is celluloid, mucilage, or glue: it keeps openings open, which is their nature. The most beautiful, the ear, rings it not a wing nor a collar, stoa, open.
Her Descent

The ring must be the weak point, or encircle her. When violently or continually pressured—pregnancy explains the frequency. The sack receives an investment, then descends. Can there ever be a doubt about the fluctuation of value? When her descent is prevented she changes her course. She pushes herself forward, though covered with integument; due to her small size, contained; resisted by the nature of the surrounding parts. Here in these parts; in this neck of the woods, when she escapes, she grows! Bear in mind the reverse of this for the application of taxis.
Tenor
Acknowledged

Dr. Marie Edel has served throughout.

Miss Carolyn Jakeman, Katharine Pantzer, Berte Shaw, and Dr. Jeanne Newline—unfailing kindness.

Miss Eva Faye Benton, my special thanks.

Finally, my wife, who read aloud to me the complete text (including punctuation marks).
Amphora

Once the clay is formed, human terms describe the pots, because handles are arms or ears, because clay means adam or my feet are clay, the first instance, opposite an hourglass in shape. Women are time or pregnant. Time sifts down, mixing with inevitable water. Time becomes mud becomes clay. History builds.

Once the clay is spun on the wheel, it is shaped into anything he desires; he—men made forms—women decorated, maybe, anathema. Clay cures.

Once the form is made, slip is painted, and for once, the pot is fired.

Once the pot is hard and durable, it is a vessel. Not a ship, a shape to store and transport liquid, perhaps on a ship, stores of wine, grain, olives.

Once carried, I carried an amphora once.
A Formula

How many items are on the list?
This is the fifth item.
Temporary value: if there is one item on the list, the temporary value is the list; if this is
the first item on the list, the temporary value is the list; if this is the last value on the list,
that is, if the number of values is the same as the place of this value on the list,
then the temporary value is the last value on the list,
otherwise, give me the values of the places on the list up to and including
this place on the list
and then give me the last value on the list.
The Drunkard's Legacy. In Parts.

First, a gentlemen having a wild son
had a cottage built with one door locked;
the son promised to open it when he was poor.

Secondly, the son pawned his estate to a vintner, who evicted him.
The son broke open the cottage door.
He found a gibbet and halter,
which he put round his neck. Jumping off the stool, the gibbet broke.
A thousand pounds came down upon his head. It was a ton of money.

Thirdly, he redeemed his estate. He fooled the vintner.
The vintner, jeered by his neighbors, cut his own throat.

Lastly, the son's reformation,
very proper for all given to drunkenness to read.
Purse

With the habitual feeling of a man of the world, with one glance he classified her.

His mother (a dried-up old lady with black eyes and ringlets) screwed up her eyes, scanned her son, and smiled slightly with her thin lips. Getting up from the seat and handing her maid a handbag, she gave her little wrinkled hand to her son to kiss. The maid took a handbag and the lap dog, the butler and a porter the other baggage.

'What?... What?... Where?... Flung himself!... Crushed!...' 'Yes,' she said, handing him her purse, and, taking a little red bag in her hand, she got out of the carriage.

She tried to fling herself below the wheels of the first car as it reached her; the red bag which she tried to drop out of her hand delayed her, and she was too late; she missed the middle of the car.

Exactly at the moment when the space between the wheels came opposite her, she dropped the red bag. Drawing her head back into her shoulders, fell on her hands under the car, and lightly, lightly, as though she would rise again at once, dropped onto her knees.

'Oh, dear! It's a long while since I've laughed so much!' said she, gathering up her parasol and her handbag. 'What a dear your father is!'
Surf Report

for Kenneth Goldsmith

Good morning Monday morning surfers. Stay in bed or go to work.

As expected the Southwest ground swell wound down. Early this morning, we had a few decent set waves in the chest high range with a very occasional bigger set wave, but it quickly got textured.

There's an early onshore breeze out of the Southwest, so there's already a textured ocean surface; the onshore winds are expected to increase later which could deteriorate the wave conditions further.

The South Pacific keeps pumping out utility-sized surf, nothing epic. More reinforcement by mid week.

Today, Tuesday, our latest Southwest ground swell is backing down, as is the Northwest wind swell that's been dominating the waters farther north. Size will be backing down more over the next couple days, and unfortunately, the holiday weekend is not looking too promising size-wise.

Things stayed pretty micro along the entire coast the first part of the week and don’t expect any improvement for the second half of the week. At least water temps are near 70!!

Thursday and Friday sees just little leftover pulses out of the Northwest and Southwest. Expect waves up to waist-high but nothing bigger. Winter breaks will be in the knee-high range. June gloom has come to an end so lots of sun in the afternoon. Clean in the mornings and just a light onshore flow to put a heavy texture on it in the afternoons both days. Surf is so small, tides don’t matter.
We have mostly waist high sets with an occasional chest high set wave. Decent shape, but no power. Better for longboarding and good for novices. The big high tide, one of the biggest of the year, around sunset will shut down many spots.

Absolutely nothing out there until next week and even then it’s more small Southern hemi energy in the chest-high range.

Poor surf early this morning as the set waves are in the waist high range. The low tide and light onshore breeze are making for less than ideal wave shape. Absolutely nothing out there right now until early next week. Pray for wind swell!

[Sorry, we'll be without a daily wave video for a little while.]
Selah

for Joshua Corey

Many there be which say of my soul, There is no help for him in God.
I cried unto the LORD with my voice, and he heard me out of his holy hill.
Salvation belongeth unto the LORD: thy blessing is upon thy people.
O ye sons of men, how long will ye turn my glory into shame? how long will ye love
vanity, and seek after leasing?
Stand in awe, and sin not: commune with your own heart upon your bed, and be still.
Let the enemy persecute my soul, and take it; yea, let him tread down my life upon the
earth, and lay mine honour in the dust.
The LORD is known by the judgment which he executeth: the wicked is snared in the
work of his own hands. Higgaion.
Put them in fear, O LORD: that the nations may know themselves to be but men.
Remember all thy offerings, and accept thy burnt sacrifice;
Thou hast given him his heart's desire, and hast not withholden the request of his lips.
This is the generation of them that seek him, that seek thy face, O Jacob.
Who is this King of glory? The LORD of hosts, he is the King of glory.
For day and night thy hand was heavy upon me: my moisture is turned into the drought
of summer.
I acknowledge my sin unto thee, and mine iniquity have I not hid. I said, I will confess
my transgressions unto the LORD; and thou forgavest the iniquity of my sin.
Thou art my hiding place; thou shalt preserve me from trouble; thou shalt compass me
about with songs of deliverance.
Behold, thou hast made my days as an handbreadth; and mine age is as nothing before
thee: verily every man at his best state is altogether vanity.
When thou with rebukes dost correct man for iniquity, thou makest his beauty to
consume away like a moth: surely every man is vanity.
In God we boast all the day long, and praise thy name for ever.
Though the waters thereof roar and be troubled, though the mountains shake with the swelling thereof.
The LORD of hosts is with us; the God of Jacob is our refuge.
He shall choose our inheritance for us, the excellency of Jacob whom he loved.
As we have heard, so have we seen in the city of the LORD of hosts, in the city of our God: God will establish it for ever.
This their way is their folly: yet their posterity approve their sayings.
But God will redeem my soul from the power of the grave: for he shall receive me.
And the heavens shall declare his righteousness: for God is judge himself.
Thou lovest evil more than good; and lying rather than to speak righteousness.
God shall likewise destroy thee for ever, he shall take thee away, and pluck thee out of thy dwelling place, and root thee out of the land of the living.
For strangers are risen up against me, and oppressors seek after my soul: they have not set God before them.
Lo, then would I wander far off, and remain in the wilderness.
God shall hear, and afflict them, even he that abideth of old.
He shall send from heaven, and save me from the reproach of him that would swallow me up.
They have prepared a net for my steps; my soul is bowed down: they have digged a pit before me, into the midst whereof they are fallen themselves.
Thou therefore, O LORD God of hosts, the God of Israel, awake to visit all the heathen: be not merciful to any wicked transgressors.
Consume them in wrath, consume them, that they may not be: and let them know that God ruleth in Jacob unto the ends of the earth.
Thou hast given a banner to them that fear thee, that it may be displayed because of the truth.
I will abide in thy tabernacle for ever: I will trust in the covert of thy wings.
They only consult to cast him down from his excellency: they delight in lies: they bless with their mouth, but they curse inwardly.
Trust in him at all times; ye people, pour out your heart before him: God is a refuge for us.
All the earth shall worship thee, and shall sing unto thee; they shall sing to thy name.
He ruleth by his power for ever; his eyes behold the nations: let not the rebellious exalt themselves.
I will offer unto thee burnt sacrifices of fatlings, with the incense of rams; I will offer bullocks with goats.
God be merciful unto us, and bless us; and cause his face to shine upon us;
O let the nations be glad and sing for joy: for thou shalt judge the people righteously, and govern the nations upon earth.
O God, when thou wentest forth before thy people, when thou didst march through the wilderness;
Blessed be the Lord, who daily loadeth us with benefits, even the God of our salvation.
Sing unto God, ye kingdoms of the earth; O sing praises unto the Lord;
The earth and all the inhabitants thereof are dissolved: I bear up the pillars of it.
There brake he the arrows of the bow, the shield, and the sword, and the battle.
When God arose to judgment, to save all the meek of the earth.
I remembered God, and was troubled: I complained, and my spirit was overwhelmed.
Hath God forgotten to be gracious? hath he in anger shut up his tender mercies?
Thou hast with thine arm redeemed thy people, the sons of Jacob and Joseph.
Thou calledst in trouble, and I delivered thee; I answered thee in the secret place of thunder: I proved thee at the waters of Meribah.
How long will ye judge unjustly, and accept the persons of the wicked?
Assur also is joined with them: they have holpen the children of Lot.
Blessed are they that dwell in thy house: they will be still praising thee.
O LORD God of hosts, hear my prayer: give ear, O God of Jacob.
Thou hast forgiven the iniquity of thy people, thou hast covered all their sin.
Glorious things are spoken of thee, O city of God.
The LORD shall count, when he writeth up the people, that this man was born there.
Thy wrath lieth hard upon me, and thou hast afflicted me with all thy waves.
Wilt thou shew wonders to the dead? shall the dead arise and praise thee?
Thy seed will I establish for ever, and build up thy throne to all generations.
It shall be established for ever as the moon, and as a faithful witness in heaven.
The days of his youth hast thou shortened: thou hast covered him with shame.
What man is he that liveth, and shall not see death? shall he deliver his soul from the hand of the grave?
They have sharpened their tongues like a serpent; adders' poison is under their lips.
The proud have hid a snare for me, and cords; they have spread a net by the wayside;
they have set gins for me.
Grant not, O LORD, the desires of the wicked: further not his wicked device; lest they exalt themselves.
I stretch forth my hands unto thee: my soul thirsteth after thee, as a thirsty land.
Sun Woman

A woman clothed with sun, moon under her feet, upon her head a crown of twelve stars, pregnant, in labor;

a red dragon with seven crowned heads and ten horns,
tail dragging a third of heaven's stars, casting them to earth,
prepared to eat the child as it was born;

it's a boy!

The woman flees into the wilderness, where she has a place prepared,

that they (who's "they"?) should feed her there a thousand two hundred and threescore days (four years).

The dragon was cast out of heaven to earth like the stars, and his angels, stars, were cast out. He was that old serpent who deceives the world.

He persecuted the sun woman, who wore the stars as her authority.

The woman grew two eagle's wings to fly into the wilderness, her place, where she will be nourished for a time (four years), away from the devil's face.

Satan, Satan, Satan spit a flood after the woman.

The earth opened her mouth, and swallowed the flood for her.
Alma

Matthew 1:23: Behold, a young woman shall be with child, and shall bring forth a son, and they shall call his name Emmanuel, which being interpreted is, God with us.

Luke 1:27: To a young woman espoused to a man whose name was Joseph, of the house of David; and the young woman's name was Mary.

1 Corinthians 7:28: But and if thou marry, thou hast not sinned; and if a young woman marry, she hath not sinned. Nevertheless such shall have trouble in the flesh: but I spare you.

1 Corinthians 7:34: There is difference also between a wife and a young woman. The unmarried woman careth for the things of the Lord, that she may be holy both in body and in spirit: but she that is married careth for the things of the world, how she may please her husband.

1 Corinthians 7:36: But if any man think that he behaveth himself uncomely toward his young woman, if she pass the flower of her age, and need so require, let him do what he will, he sinneth not: let them marry.

1 Corinthians 7:37: Nevertheless he that standeth steadfast in his heart, having no necessity, but hath power over his own will, and hath so decreed in his heart that he will keep his young woman, doeth well.

2 Corinthians 11:2: For I am jealous over you with godly jealousy: for I have espoused you to one husband, that I may present you as a chaste young woman to Christ.
Betty

Betty with child. They’ll call his name “Betty’s son,” which being interpreted is Betty’s son.

If Betty is past the flower of her age, let him do what he will, he doesn’t sin: let them marry.

I have espoused Betty to one husband, that I may present her to Christ.

Espoused to a man whose name was Mr. Betty; and she was Betty.

If you marry, you haven’t sinned; if Betty marries, she hasn’t sinned. Nevertheless such will have trouble in the flesh: but I spare you.

There is difference between a wife and Betty as a wife. She that is married cares for the things of the world, i.e., how she may please her husband. [As for Betty, no mention.]
All Review This

sirvise identificarse si no puende leer, hablar entendar el idioma, o forma graphica, o no entiende las ordenes verbales en el idioma

qu’il puisse vous trouver un autre siege si vous ne pouvez pas lire, parler or comprendre la langue ou le graphique ou si vous ne pouvez pas les instructions orales

melden sie sich sie die sprache bzw. die graphische form nicht lessen, sprechen oder verstehen können oder mündilichen

indentifique-se se não falar, ler ou comprender a lingua, ou o grafico, ou não entender as instrucoes verbais
Car 205

On the MAX train Red Line from the airport, the Gunter Ernst car, the light rail car named after the project head, the multinational middle management visionary of the cars making the MAX, multi-level low floor cars, cars like Car 205, manufactured 12/1996 by Siemens employees with foresight, who with Tri-Met met and decided to design and spec-out low floor cars, Car 205 the first car delivered, although not delivered until 3/1997, St. Patrick’s Day.

On St. Patrick’s Day, then-Tri-Met General Manager, a governmental leader to be sure, Tom Walsh, proclaimed. This proclamation testified to characteristics of Gunter Ernst.

The brass plaque Car 205 carries does not proclaim that testimony, does not testify other than mentioning, in engraviture, its title, the Gunter Ernst car, and mentioning the primacy of Car 205.
Animal, Vegetable, Machine

buffalo bull mockingbird mountain hawk hermit thrush horse brown ants worm dog wood drake wood duck tortoise jay bay moose cat chickadee prairie dog sow turkey-hen cow whale turkey halibut pike coon moth geldings beetles pond snipe quahaog pismire wren tree toad mouse mastodon snake elk razor-billed auk stallion mule buck rattlesnake otter alligator black bear beaver hummingbird quail bat gold-bug stud mare heifers geese bees band-necked partridges winter wolves yellow-crowned heron katydid plummets seal mites flukes sauroids spotted hawk oxen camel bustard sheep antelope goats porpoise sea gulls hog walrus hawk panther gander mackerel shad herring butterflies eel clam lobsters rock-fish blue-fish tigers sperm whale shark turtle sea-leopard sting ray eagles fish hawk heron maggots phoebe lamb hylas sparrow bluebird swallow salmon grubs cock earth-beetles spider owl wildcat opossum robin lark thrush

swamp cedars briers cotton sugar rice hemp apple grape sycamore elder mullein poke-weed oats rye tobacco opium sweet flag maple cottonwood pecan wheat oak blackberry barley onion carrot parsnip persimmon corn flax buckwheat citron cucumber orange fir bean rose melon lemon lady-flower sage mint birch locust lilac pine pinks wild orange chestnut currant plum aromatic cedar sorrel spanish moss fig tamarind tylandria date teff-wheat red cedar pitch-pine juniper white potato sweet potato hackmatack redwood straw salt-lettuce sea-lettuce lichens coral rushes mould quintillions walnut clover timothy violets lilies hemlock live-oak hickory magnolia maize hay pea morning glories wood-berries peaches wood-violets night-roses spanish chestnut larkspur wild onion caoutchouc sassafras wild cherry cat brier hummock papaw titi yellow pine bay cypress palmetto cactus laurel mistletoe moss dandelion sedge willow arbutus palm

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soil telescope water spectroscope coal steam printing press iron electric telegraph gold locomotive granite steam whistle mica sewing machine gneiss trip-hammer glass fire engines gin sandstone Hoe press copper blast furnace lead pudding furnace tin rolling mill zinc steam saw steel electroplating silver electrotyping limestone stereotyping oil stave machines plane machines reaping machines ploughing machines thrashing machines steam wagons fireworks
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Six Dragons Sestina

Five dragons sky. Sky spills through the pass. Sky fills gaps between us. Washing against peaks, sky steals shadows, relieves penalties sun exacts. Sun sentences us to shadows, dries skins to salt. Forcing us—look—sun focuses itself, sets grasses aflame. We move sedately as ships. Smoke issues from us, dye in water, seaweed, hair, or swimming, arabesque. We slither, silvery snakes. Medusa's stones, richly colored when wet, hiss. We'll erode to reveal our faults. Where traffic was silvery fish leaving rainbow scales on our gloves, shapes—masts, harbor dredges, power lines—show through fog, magic, real.

Gaps betwixt five drag. Gaps fill sky spin the passel through relieves peen us. Was shadows, shingle again it steals peaks, dries penalty’s shadows, inexact, necessary. Wince us to sun, sentient grasses to salt. Itself forcing you—focuses—look from us, aflame. Wake issues we move sea ships. Modestly as we slither in water Arabs query seaweed swimming, hair, or when wetter, sliver highly-colored snakes. Tones, rick rack Medusa affect was hiss. We where trill erode our faults to reveal shapes—silvery fur gloves, leaving scales on rainbows and fog, magazine masts, how harbor dredge lines say power work, real.

Lulls through gaps bet where the passive dragons sky spit fills ordinal peaks, relieve pit steal seen us. Washing again shadows, sun sentries skin winces us tonalities sun exacts. Shadows, look, it’s Grasse—focuses to salt. Forcing itself, sedately as from us, hardships. Smog aflame. We move, seek issues, hair, or. We blithe swimming, ye in water, seaweed arabesque Medusa's should when wet tones, ricer, silvery snakes. Ricola to reveal attic was our faults, hiss. We'll erode. Where try rainbows shapes—Caleb on ossuary fish leaving gloves, power fog, magazine bylines—masts, mastheads, Medusa, harbor dreads how through real.
It fills through sky spy gaps beehive drag on the pass shadows, nest peaks, shin Aguilera relieves peen us. Was it steals shadows, sun sentinel exacts dries fealties sauces us to itself, ass—look, forcing its grasses to salt. Focuses like issues lately as we move serfs from us, aflame. Ships. Smog arabesque, hair, ore, seaweed. We slither in water swimming, highly-colored Medusa's easy snakes. And when wetter, silver tones. Where try to reveal will erode taffy was hiss. We our faults your gloves, rainbow sash leaving shapes—silvery finials on how the rouges, power over dredged fog, magi masts, hyalines—sick, real.

The pass. It fills five, drools through gaps, batons. Sky—sip it—steals shadows, even us, wants peaks, relieves pushing again, necks us to shadows, penalties. Sun sent dries ski nun exacts—focuses itself, sis to salt’s—look est. grassed. Forcing unships. Smoke issues aflame. Lately as from us, dew moves swimming, arabesque in water, hair, or. We slither, seaweed tones, richly colored, silver Medusa’s sad when wetly snakes. Our faults. Where try, hiss. Wet reveal affix was all erode. Calves on our gloves, silvery if rainbow shapes—she leaving lines—show through masts, has, power fog, arbor dredge ice, real.

Sky spins the pass gaps bet. It fills lulls through five. Drag shindig again it steals, relieves shadows, angst peaks, even us. One exacts nice us tawdry skin shadows, sun sentimentalities forcing unfocused sets grass itself, as—looks to salt. We move sea ships. More from us, dike issues lately as aflame. Seaweed swimming, we slither arabesque, hair, or ye in watery snakes. Tones, rid when wealthy colored Medusa’s serving several erode our faults afflicting was. Where try to reveal, hiss. Wish leaving scales on shapes—urn gloves, rainbow silvery fish lines—shah fog, macho throngs, power masts, hat trick, real.
A Pair of Pirandello Paradelles

One

As a matter of fact, we have come here in search of an author.
As a matter of fact, we have come here in search of an author.
An author? What author?
An author? What author?
Author! Author! Come. Search in here.
As a matter of fact, we have an author.

I can't see. Let's have a little light, please!
I can't see. Let's have a little light, please!
Yes sir, yes, at once.
Yes sir, yes, at once.
Can't please? Let's have at sir once.
Yes! Yes! I see a little light.

Come along! Come along! Second Act of “Mixing It Up!”
Come along! Come along! Second Act of “Mixing It Up!”
Who are you, please? What do you want?
Who are you, please? What do you want?
Who do you want to please? Come along. Mix it up! Act!
What? Are you coming second?

Our search can't matter. Come along for once.
I see. A second please. Let's have at who? What act?
What a long... fact. Come here. Do you want to mix it up a little?
Yes, author, yes! Author! Author!
Are you coming? Sir! Please!
Have a light?
Another

What do you mean by both at the same time?
What do you mean by both at the same time?
It isn't right.
It isn't right.
It isn't.
You write. What does “by both at the same time” mean?

Ask her how it was!
Ask her how it was!
Yes, it's true. I had come into his room...
Yes, it's true. I had come into his room...
It's true. It was how I had come to ask her,
“Yes?” in his room.

This is my punishment:
this is my punishment:
the passion in all of us must culminate in her final cry.
The passion in all of us must culminate in her final cry.
My cry is punishment. In her, this:
the final culmination of the passion in us all.

What I mean by it is:
you had come into this room to ask all of us,
“How was it?” Both at the same time!
My punishment must culminate
in the final passion, her right to truth, his cry
“Yes!”
Modals

she can't have written it
she could have cantilevered the balcony over the vertical drop
she must have thought twice about it
she may have been queen of the may, may queen, but I doubt it
she can't have won an election like that in eighth grade, when on
any given day she might have forgotten to wear lip gloss
she mustn't have forgotten blue eye shadow
she should have gone for cleavage
if water does no more than reflect the sky
if I am deep in your embrace
if this small splotch above is paint
User Interface

holes in walls in structures in lace

covered with transparent material

displays

“to display files in a logical order”
files or nests of files
In EBCDIC & Hex

c9 95 c5 c2 c3 c4 c9 c4 50 c8 e8 a7

88 96 93 85 a2 89 95 a6 81 93 93 a2 89 95 a2 a3 99 a4 83 a3 a4 99 85 a2 89 95 93 81 83 85

  83 96 a5 85 99 85 84 a6 89 a3 88 a3 99 81 95 a2 97 81 99 85 95 a3 94 81 a3 85 99 89 81 93

84 89 a2 97 93 81 a8 a2

7f a3 96 84 89 a2 97 93 81 a8 86 89 93 85 a2 89 95 81 93 96 87 89 83 81 93 96 99 84 85 99 7f
86 89 93 85 a2 96 99 95 85 a2 a3 a2 96 86 86 89 93 85 a2
In Unicode

0049 006E 0055 0069 0064 0065

0068 0066F 0066C 0065 0073 0069 0066E 0073 0069 0066E 0073 0074 0072 0075 0063 0065 0073 0069 0066E 0066C 0061 0063 0065

0063 0066F 0076 0065 0072 0065 0064 0077 0069 0074 0068 0074 0072 0061 0066E 0073 0070 0061 0072 0065 0066E 0074 0066D 0061 0074 0065 0072 0069 0066C

0064 0069 0073 0070 0066C 0061 0079 0073

0022 0074 0066F 0064 0069 0073 0070 0066C 0061 0079 0066 0069 0066C 0065 0073 0069 0066E 0061 0066C 0066F 0067 0069 0063 0061 0066C 0066F 0072 0064 0065 0072 0022

0066 0069 0066C 0065 0073 0066F 0072 0066E 0065 0073 0074 0073 0066F 0066 0066 0069 0066C 0065 0073
Five Paragraphs

A theme is a set of elements and schemes. Select a theme to change body and style. Stock themes will be familiar to you, since they are commonly used. The names of the themes may not be familiar to you. These names are stylistic and linguistic stereotypes. Surprisingly, they are not thematic stereotypes. The first theme name, and they are alphabetically arranged, is “Artsy.” Other adjectives used include Romanesque, Refined, and Industrial.

A topic has an appearance, a background and a “color.” Select options for aspects of topics, such as accessibility. The appearance of a topic can be ignored, or it can be emphasized. The appearance can be emphasized according to your choice. You may choose to mimic a theme, for example, while exercising topic options. For example, you may choose a background similar to that in the “Studio” or “Radial” themes for your topic.

Matter has an appearance. Matter is ordered. There is front matter, for example. Matter is portable. Matter’s original appearance—before its transportation—may be preserved, just as matter is preserved. The shape of letters can determine the layout of certain types of matter, i.e., the way that matter is defined and therefore perceived. For example, the “Sumi Painting” theme uses the set of letters called “Verdana” for its matter. The matter’s letter shapes are colored aubergine.

An issue arises or is identified. When you encounter an issue, determine whether or not you trust its source. Issues raise the question of validity. Issues raise a red flag. An issue, perhaps more than a theme, a topic, or a matter, has a signature, where this signature indicates a sort of stamp or identity, a variable but fixed sign. An issue’s signature may vary with personality; handwriting can be read, perhaps validly, perhaps superstitiously, for personality, or stamp, or variations within traits which make up identity.
Focus has little to do with actual size, but much to do with perceived size. For example, to focus might be to concentrate on an aspect of something seen or read more clearly or to perform an action to see or read more clearly. These operations of perception can affect the overarching theme, but here, do not affect the overarching theme. “Close up” or detail; “zoom out” or “big picture” or “that vision thing”: a matter of focus.
Notes

“Aisles” consists of items listed on the grocery store aisle signs of the Stater Bros. in Yucca Valley, CA, in 2001.

“Animal, Vegetable, Machine” is from *Leaves of Grass*.

In “Decomposing Monzogranite” the letters disappear and fall in a similar fashion to the erosion of rocks in decomposing monzogranite. This is a fun self-assignment, and it is also good to do with an audience when reading it: inviting everyone to pronounce it, or make a near-poem of each stage in order to pronounce it.

“The Drunkard’s Legacy” is derived from a folk tale.

“Figare”: These poems are the key words from the device in my book *DaDaDa* (Salt Publishing, 2003). They rotate around a center blank, as the devices in the book rotate around center words which are “key words” used to describe otherwise “ineffable” mystical experience.

“Five Paragraphs” is rooted in MS Office software online help definitions of terms which poetry generally applies differently.

“Gloss” is from the version of *Piers Plowman* in *The Cambridge History of English and American Literature in 18 Volumes* (1907—21). Volume II. The End of the Middle Ages.

“Liber Rose”: These poems rotate around the center word “rise” and are related to the themes of freedom and flowering in *DaDaDa*.

“Pair of Pirandello Paradelles,” two poems in a nonce form created by Billy Collins but rejected by him for the paradelle anthology. Lines from “Six Characters in Search of an

“Purse” is from a public domain translation of Anna Karenina.

“Selah” from the King James Bible. “Alma” and “Sun Woman” are from various Bible translations.


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In the Toy Boat section, the poems are indebted to Gray’s Anatomy.

In the Paper Craft section the poems are readings of objects made from pages torn from dictionaries (Spanish-English, English-Spanish, and English Children’s) and other sources. The objects are named in the poem titles. While I destroyed most of the objects, digital pictures are available at BlazeVox, Eratio, and tin luster mobile. I invite you to make your own paper fortune tellers, flowers, airplanes, hats, etc. out of printed pages and transfer the resulting poems to paper.
Catherine Daly lives in Los Angeles. Her books include *DaDaDa* (Salt, 2003), *Locket* (Tupelo, 2005), *To Delite and Instruct* (blue lion, 2006), and the forthcoming *Chanteuse / cantatrice* (factory school, 2007).
Books/E-Books Available from Moria Poetry

Jordan Stempleman's Their Fields (2005)
Donna Kuhn's Not Having an Idea (2005)
William Allegrezza's Covering Over (2005)
Anny Ballardini's Opening and Closing Numbers (2005)
Garin Cycholl's Nightbirds (2006)
Lars Palm's Mindfulness (2006)
Mark Young's from Series Magritte (2006)
Francis Raven's Cooking with Organizational Structures (2006)
Raymond Bianchi's American Master (2006)
Clayton Couch's Letters of Resignation (2006)
Thomas Fink's No Appointment Necessary (2006)

The e-books/books can be found at http://www.moriapoetry.com.
In the domain of the digital, Catherine Daly gives us paper; in an age of speed, she gives us craft; in a moment of dematerialization, she gives us concrete; in Southern California, she gives us snow. Process is the key: Daly wraps her fingers around words, privately sculpting them into linguistic megaliths, only to later destroy them. What remains, strewn across these pages, is pure poetry.

Kenneth Goldsmith

I am awed by the capaciousness of Catherine Daly's language, or I should say languages, and the dizzying array of forms like a series of birdcages in which the door stands open, if the captive birds only knew it. *Paper Craft* is a startling melange of fragmentary discourses, each of which intersects with English to form a snapshot of the moment meaning happens. Electromagnetism literalizes the "light" in enlightenment; an illustration of "Decomposing Monzogranite" reveals the gradual erosion of a poetic monument; modern and Middle English stand side by side and vie for the reader's attention and sympathy. Daly insists on multiplying the available dimensions for poetry: a five-pointed "rose" of words seems to revolve as we read them, and actual patterns for folding and cutting paper literally underwrite some of the poems. The gendered languages of science and papercrafting meet in this new, frankly feminist dictionary, setting off fireworks that illuminate as much as they dazzle.

Joshua Corey

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