
Open Letter

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Music at the Heart of Thinking

Fred Wah

THE FOLLOWING 'DRUNK' WRITINGS ARE NOTES FOR TALK. IN THE explication of these estranged pieces lies possible coherences for some sense of writing as a notation for thinking as feeling. The difficulty is literal and intentional. I'm wary of any attempt to make it easy. 'language (the true practice of thought)' Kristeva says or Jack writing yesterday with reminders all through his letter, mind stumbling over itself not recognizing stuff 'til later,

That last part of your letter makes me remember Wittgenstein's saying 'don't think, look.' And if the 'dogmatic order' is only in the para-text of perception, then ... the syntax of thinking in its (linguistic) periodicity is always going to elide that bump or 'nipple' Juan de la Cosa's eyes included (but you'd have this already from Henry Lee and Benjamin L.).

And then the gates open to the 'double', the binary. Emic. Dialogic.

1. At any point at least 'two' are possible, many are probable.
2. The 'eme' is an irreducible (chemical?) constituent in language and the world governing prehension. Available at every point.
3. Proprioception and Desire. Organic/Semiotic. Dialogue/Biologue.
4. Stress, pitch, and juncture, but particularly *juncture* shape the voice of the body so that some of the text can be *seen as felt*.
5. Notation as jig, pattern, clef, signature, name, etc.
6. The space, l'espace.

mhtNo. 1

Don't think thinking without heart no such separation
within the acting body takes a step without all of it the self
propelled into doing the thing (say, horse) and on the earth as
well picking up the whole circuit feet first feeling the waves
tidal and even outside to the moon and other its ok to notate
only one of the things without knowing fixed anyway some
heart sits in the arms of

mht No. 2

Preact the mind ahead of the writing stop to think a notation
of the mind ahead of the writing pretell the 'hunt' message
doesn't run like the wind simile makes it the belief of the
imagination or trees and animals too to preface up to the
head ahead but notice the body as a drummer preacts the
hands to do to do insistent so it can come out tah dah at
every point simply the mind at work won't do or the body
minding itself thinking (which is why the drum's cedar)
getting it right just as getting it wrong strike from the body
falling back thoughts felt behind to the notes sometimes
gives it the thought as body too my drum

mht No. 3

Wait for the mind to stop for the writing to go ahead into the
rush for the hand to hold the head's waiting in place of an
image caught movement of the world at a standstill picture I
thought to write to move could be a movement of the move-
ment Fenellosa naturally more music in the body heaving
the mind at work in the body syntax synapse to jump the
spot or specific junction shipped into the text with the mind
caught thinking earth earthing world world music a synapse
rhythm of body convulsion call it proprioception call it
desire but only override the 'eme' with something there
something actual the ing always inging for example like S.
of the grapheme saying it into the page living and longing
keeps (the baseball in there somewhere) invisible visible

mht No. 4

To take apart the tree bark by bark and burn it up to keep the
skin spread open to the air moves through the world mes-
sage seems unnoticeable capable to the area over which
limbs cover those upright configurations for the connection
between branches and roots likewise any surface to depth
genetics provides unmentionable because invisible sound-
ings taken quickly re the sounding of the trembling body
another language like French might place elsewhere simple
as tongue there is after all the reaching for the water, reach-
ing for the sun.

mht No. 5

Put there to indicate nothing necessarily but its own possible dimensions from everywhere else that it simply participate in the flow fish as vector of some platonic creek homing in on the spawn of itself or 'emeness' probably of the world to hold all writing actually in motion witnessable to both river and salmon one can't know the individual ocean's accumulation to ward off the trace or the limiting container of the 'universe' could change at a touch the guideline-point or hologram effect what'd he say not just dual but 'four steps: negative/positive (forward) & negative/positive (backward), or no-yes/no-yes' not as a grid not as a plan but at every single point a part of the whole picture to the very piece of gravel originally probably what we believe, the water, the egg

mht No. 6

Sentence the true morphology or shape of the mind including a complete thought forever little ridges little rhythms scoping out the total picture as a kind of automatic designing device or checklist anyone I've found in true thought goes for all solution to the end concatenates every component within the lines within the picture as a cry to represent going to it with the definite fascination of a game where the number of possibilities increases progressively with each additional bump Plato thought

mht No. 7

Repetition by nature desire and need becomes a relief or by jargon animals again and again feeding themselves in the substrate forest once or a number of times naturally non-recurrent figure it out stone outlives the message preserve and disseminate the single solely by the light and shade hemisphere disappearance of the material self simply in order to understand or learn since the 'sieve' is only rational some Chinese invention in art usually a beam technique simultaneously foraging with the mule deer in the sunlight for more than once you need a copying device undreamed-of switching waits for the food

mht No. 8

Prevention of the feeling out by previous sets 'I' gets enclosed again except by stealth to find the point where Harrison says dromenon pre-tells the story story being dangerously easy to repeat (all the time) but 'L' or 'P' like Nicole in her book or even the bible are new once just about accidental why stumbling is not taught in the court everyone else believes in animals too to fake it writing just like at Shao Lin the drunk dance

o s t r a n e n i e via K., K., and Schklovsky making strange eyes half closed negative capability defamiliar estranged and abstract cover trade nothing for another otherwise imposed logic but watch it if you think there is an edge until swimming like climbing maybe the drunkenness of a foreign dance or sentence saying this.

mht No. 9

Memory behind the fingers too remember the stove's hot
thus numbers right the surplus substance coded as braille at
the tips still a stage further than the mind the dot there but
taken in the rush forward literally as revibration spelling
sticks in our caw alphabet is all an act but not the one
behind memory of the cipher formula if you've never ridden
a horse grammar is there for that if you forget to hold on

mht No. 10

Getting to hear the language rather than see it in French
over my head fingers want to touch the sight of the letter
oral tactile thing hunger in another language the wolf's ear
to make it up before it happens to hear it somewhere in my
body before the lips touch the mouthpiece intelligence like
that gets carried in the language by itself the cow simply
eats the whole field I have to practice to get it right and blow
anyway

mht No. 11

Ongoing dialogue in between surfaces and fields middle-
voice dipolar action done for the one self speaking within or
to the skin via rhythm image knowing sheet music as in
Japanese counted morphologically like an idea and then
used Marx for currency movement to the instrument or
bicameral tumblers sparked shockwave simple breathing of
the magnetic dip