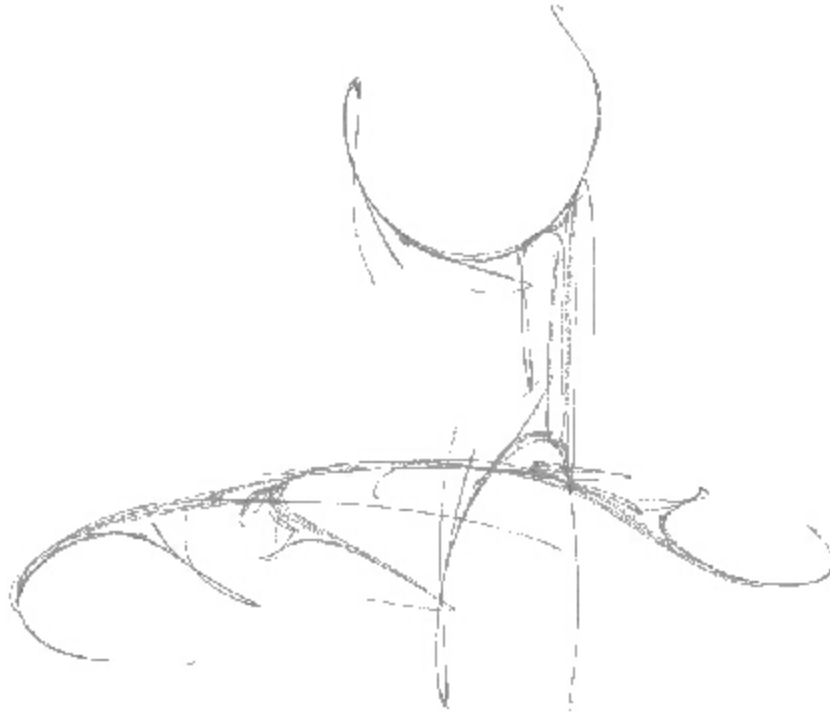


Go

by

Gregory Vincent St. Thomasino



xPress(ed)

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

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

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

*The constituents of my poem are the words, and their ordering, to one extent, is a matter of syntax. But then to another extent, their ordering is towards an eidetic structure that goes beyond the poetic template as such. This eidetic structure must have meaning. We know from communications that signs without meaning (without reference) do not amount to anything (they amount to noise), whereas signs that do have meaning are so because they are redundant; when they recur they refer to the same, they carry a significant degree of reliability, and we enjoy a certain luxury of predictability where concerns their usage. Our vision is active. We do not see things so much as the relations that hold between things and ourselves. Whereas to one set of eyes a cloud formation may be the sign of an incumbent weather pattern, to another set of eyes that same cloud formation may be so construed as to be a celestial source of panic.*

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

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

*Eidetically, then, the Go poems would exercise the "reader's" fertility of imagination, and not perhaps to be induced to see a definite figure or eidos. (If I say, "in every ink-blot I see a basinlike cavity that reminds me of a female pelvis," then the ink-blots have no value for me. But if upon being shown the plate I am unable to express in words what I see, then my very shot of aphasia, or perhaps it is nothing more or other than introspection, may in and of itself be meaningful, as affective or abient/adient states are meaningful.) The reader ought to see, ought to experience, structure only. And this*

*structure must revert back to the syntax, back to the word constituents, which in conjunction with it came into being. In this way only is the synthesis of content "shaped."*

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

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

*1995. Revised, 2003.*

*Gregory Vincent St. Thomasino*

## A Note On the Type

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

Score Press, 1993

Wet Motorcycle Press Portfolio Edition, 1995

xPress(ed), 2003

## Go three

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

## Go four

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

## Go five

is

made

makes

C' ton

itself sails furred expositional grey spear

apt

B

ends

felicitous

C

implement implement

E

keen

Inuit bier

one

to four

is

binocular

## Go six

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

# Go eight

ich  
ging  
zu Marie  
zu Negermusik  
zu Ideen  
die Kreuzelschreiber

ich  
ging  
zu Jesu  
Gnadenod  
zu Briefe

(g  
e  
g  
e  
b  
e  
n  
zu aufgegeben!)

(i  
wo!)

## Go nine

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

# Go ten

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

## Go eleven

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







## Go fifteen

mirrorings

I  
I Siegfried all  
I in this  
*ja* the in  
shoulder me  
*ja* Achilles in the heel all this out of me the  
wheat carrot the  
blond potato  
blonde *l'ordre*  
(c *nouveau*  
l La Coste  
i foi  
n et amour  
i  
c  
a  
l)

# Go sixteen

capill  
capit  
card

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



# Go eighteen

hands

a so Reindeer man

wand baton

*difficult* bone horn a grotto hone  
*of*  
*access*

kangaroos dogs turtles sea stars

shields

canoes

clubs

arrows

javelins

feet

7

+

*or*

-

2

# Go nineteen

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

## Go twenty

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

Go twenty-one

*ut*

*si* stars spent shells

bandages

stripes

Go twenty-four

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

# Go twenty-six

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

## Go twenty-seven

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

# Go twenty-eight

the  
beginning of Motion  
an  
impossible  
Acceleration

*P*  
*o*  
*w*  
*e*  
*r* surge.

Or  
was  
it  
a sigh?  
(Didn't I dream

You  
in a *s*  
*l*  
*e*  
*e*  
*p*  
somewhere,  
Ute?)

# Go twenty-nine

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

long for Otic locus  
ex Asiatic  
Antarctic  
Cockaigne *desideratum*

(rules  
principles taste  
provinciality  
b  
i  
a  
s)

An  
instantaneous  
sympathy?  
A  
natural  
federation?

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