

Mutilation Odes

2001

The Tables

2003

What New-Fangled Notions

2014

derivations by

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notes 36

safe
do you think it safe?
it is not safe
is very safe
said

my intention is to carry sail during the night
is not the same
the same as
on a bank of sand and shells

saturday morning
expected to be saved

saw the
sea ran so high
seems a
like I have not seen

sent

sent ashore
severally
shaken

she waits

there is good shelter

*Love is it's own rescue, for we — at our
supremest, are but it's trembling Emblems*

Emily Dickinson, L522

keep a good look
out
look out
mine
but just on loan
not much
not more

suppose
have you any reason to suppose?
it is supposed
I am not sure
I am sure
a considerable surf
the surf is so high in the swash
swim from the vessel
have not time to talk just now

It is always by favour of nature that one knows something.
Ludwig Wittgenstein, *On Certainty*, 505

is he prepared?

upon a bad principle
upon a good principle
private accounts

it is probable
it is not probable

a new project
has promised to

see *prove*

there is not proof
what proof is there of?
property
cannot purchase her anchor
put in, in distress

put into

put to sea

What I put into words is no longer my possession.

Susan Howe, *My Emily Dickinson* (1985)

there is no reason

there is reason to think

what is the reason

close to the
cloudy weather

upon the coast
her colours are

where did you come from?
concealed on board

what course does she steer?
with the current

how many day's sail?

deeply laden
there has been great delay

name unknown
I do not know the name

nature
what is the nature of?

need
neither more nor less
neither seen nor heard

next accounts

no danger

no doubt

no hopes

no more

no time

no loss

no gain

nor

notice

the stranger's number is

number of

what number of?

*Nature is a Haunted House — but Art — a House that
tries to be haunted.*

Emily Dickinson, L459

must there?
name unknown

no time
no loss
no gain

none
far enough off
has offered

obscured by
obstacles

occasions
off the land

are you going on shore
at what place?

in what place
are you prepared?

sorrow
all sorts
have you tried for soundings?
spoke the
spring
to the cable
you are standing into danger
standing in
standing out
straits of
vessel stranded near
struck by a sea and carried away her

perhaps he
perhaps it
perhaps she
perhaps the
perhaps we

spanish colours
we spoke the
spoke the
was spoken on the

is the standard
steering to the

see *gale*

black streak
red streak

the coast is strewn with wrecks
has struck upon
by the sun

hence

hesitation
high water

I saw him
hindered
hoisted forward
homeward
above the horizon

in an hour
hove short

a strange sail hovering about

how many?
dreadful
hurries

*instinctive human supposition that any word
may mean its opposite*

Susan Howe, *My Emily Dickinson* (1985)

there is only
we have only
opportunities
our
selves
out of

more than.
more time is necessary.
most of the.
the most.
without any motive.

ask your questions.

sent in quest of

have you any questions to ask

I have some questions to ask

quick passage

quite impossible

ask if

ask the

ask them

assorted numbers

assorted qualities

are any of these words, mine?

few words

send word

Ask your questions

ex Plato, *The Phaedrus*

list of

list of articles.

literally very

little very

little to say.

HAFAZ	38	JSKUJ	instances (s)
HAFBA	39	JSKVK	another instance of
HAFBY	40	JSKWL	are (is) the instance (s) remarkable (for) ?
HAFCA	41	JSKXM	are (is) there any instance (s) (of) ?
HAFCI	42	JSKYN	are (is) there any other instance (s) (of) ?
HAFDE	43	JSKZO	are (is) there any single instance (s) of?
HAFDO	44	JSLAQ	are these (is this) the first instance(s) (of) ?
HAFDU	45	JSLBR	are these (is this) the only instance (s) (of) ? <i>solitary instances</i>
HAFEB	46	JSLCS	are those (is that) the only instance (s) (of) ? <i>instances of transition</i>
HAFEC	47	JSLDT	as they are (it is) not the only instance (s) (of) <i>revealing instances</i>
HAFEF	48	JSLEU	as they are (it is) the only instance (s) (of) <i>concealed instances</i>
HAFEG	49	JSLFV	first instance (s) (of) <i>constitutive instances</i>
HAFEM	50	JSLGW	If these were (this was) not the only instance (s) (of) <i>instances of resemblance</i>
HAFEP	51	JSLHX	if these were (this was) the only instance (s) (of) <i>unique instances</i>
HAFES	52	JSLIY	in every instance <i>deviant instances</i>
HAFEW	53	JSLJZ	in more than one instance <i>borderline instances</i>
HAFFI	54	JSLKA	in no instance <i>instances of power</i>
HAFFY	55	JSLLB	in these (this) instance (s) <i>instances of association and aversion</i>
HAFGA	56	JSLMC	in those (that) instance (s)

		<i>accessory instances</i>
HAFGI	57 JSLND	instance (s) are (is) not remarkable for (because) <i>instances of alliance</i>
HAFGY	58 JSLOE	instance (s) are (is) remarkable (for) <i>crucial instances</i>
HAFHE	59 JSLPF	instance (s) of <i>instances of divergence</i>
HAFHU	60 JSLQG	no instance (s) (of) <i>instances that open doors or gates</i>
HAFID	61 JSLRH	no other instance (s) (of) <i>summoning instances</i>
HAFIJ	62 JSLSI	not an instance (of) <i>instances of the road</i>
HAFIK	63 JSLTJ	not in these (this) instance (s) <i>instances of supplement</i>
HAFIN	64 JSLUK	not in those (that) instance (s) <i>cleaving instances</i>
HAFIR	65 JSLVL	not the first instance (s) (of) <i>instances of the rod</i>
HAFIT	66 JSLWM	not the only instance (of) <i>running instances</i>
HAFIX	67 JSLXN	only instance (of) <i>doses of nature</i>
HAFIZ	68 JSLYO	remarkable instance (s) (of) <i>instances of struggle</i>
		<i>suggestive instances</i>
		<i>multipurpose instances</i>
		<i>magical instances</i>

So tables must be drawn up and a coordination of instances made, in such a way and with such organisation that

the mind may be able to act upon them.

We have chosen to call the task and function of these three tables the Presentation of instances to the intellect.

The twenty-seven *privileged instances* ex Francis Bacon, *The New Organon* (1620)

Code selections ex *Western Union Telegraphic Code, Five-Letter Edition* (1917)

what new-fangled notions

w	1
wh	
—	
we.	2
you.	
—	
How are you?	3
Who are you?	
Why are you?	
—	
weave	4
woof	
view	
if	
of	
off	
few.	
How few we are.	
—	
the	5
thigh	
thy	
—	
Why are you any?	6
—	

My whip. 7
My mouth.
The arm.
My whim.

—
How willful you are! 8
The olive.
Will you move the olive?
Will you move?
How far off will you be?
How high will you be?

—
Moonshine. 9

—
We were on the high bluff by the river. 10
The far river view.
Were you in the blue room?
How few are here!

—
Will you relieve me? 11
Will you leave me the ripe olive?
Will you rely upon me?
Will you reprove me?
How far will you run?

The rough mob. 12
The ripple on the river.
The fine view of the river from the bluff.
In the flume near the mill.

—
I fear I will rob you. 13
I hear a rumble.
We were by the mouth of the river.

—
The pronoun she. 14
Pull the rope.

Will you bore a hole in the wall?
Will you roam far from home?
Will you be here with your violin?

—
Are you warm? 15
I fear I will bore you.
Are you warm enough?

—
Will you be on the hill or near the shore? 16
Pull for the shore.

In the hollow near the mill.
On the bureau in my room.
On the knoll by the river.

Pull for the shore.
—

The overflow from the river below the high bluff. 17
 The mole in the mill.
 I rove far from home.
 You know both.
 Throw me a pillow.
 —

I hope you will hear of reform. 18
 Why will you mope in your room?
 Are you lonely?
 Will you bore a hole in the wall?
 My knife will be sharp enough.
 —

I have bought a violin. 19
 You are right.
 I will not be home to-night.
 —

Were you out in the water? 20
 Will you float near the shore?
 Are you fleet of foot?
 A fine point.
 You might pout over it a little.
 Your bright wit. A trite proverb.
 —

Will you tune my violin for me? 21
 What a beautiful tulip!
 —

A short proverb will be a fine motto for you. 22
 One of my front teeth.
 One hour of my time.
 —

Put the oval mirror in the other room. 23
 A trip to the moon.
 —

third tide told 24
 We were out in deep water.
 drone drop drown
 How do you know?
 down doubt done
 How do you do?
 —

Will you open the door for me? 25a
 I will shut the window for you.
 —

I will shut the window for you. 25b
 Will you open the door for me?
 —

I will dream about it. 26
 No doubt you will hear the rumor.
 It will dwindle to a fine point.
 A dipperful of water.
 The water will drip on the floor.
 —

I did not write but I will. 27
 —

I fear that we shall be thrown over the dashboard. 28
 That will be too abrupt.
 —

Where did you turn off the road? 29
 Where will you be to-night?
 That will be enough.
 —

A little matter should not baffle you. 30
 It might not happen to be the right man.
 —

What have you on top of your head? 31
 Anywhere you wish.
 —

The man fell from the ladder. 32
 Have you found any error in the proof?
 I want the right definition of the word.
 —

Do you know the depth of the well? 33
 We ought to put up a tablet in memory of the event.
 —

What will the end be? 34
 —

How thick will the book be? 35
 —

Look at that kite high up in the air. 36
 A beautiful book bound in red.
 —

What an awkward man! 37
 —

We were under an oak tree. 38
 I would like to have a full account of that affair.
 I left my account book at home.
 —

thinking shocking blacking 39
 calling blowing winding
 Did you find me the book belonging to my father?
 borrowing bragging breathing
 brimming climbing cramming
 We were in a high wind blowing hard from the north.
 Can you hear the booming of the cannon?
 —

Are you trying to kill time? 40

The men were digging for gold.

—

Do you remember the multiplication table? 41

That will pave the way for you.

—

When I came I found your gate wide open. 42

I see you are inclined to be critical.

—

I have sold that house. 43

I went there yesterday.

Give me some simple story.

Can you swim? This is a sweet apple.

The bird flew swiftly over the water.

—

I caught a glimpse of you going around the corner. 44

Seeing is believing.

—

We crossed a ridge of the mountains. 45

We crossed a bridge over a stream.

At last we are home safe and sound.

*...that there can be no orderly progress in mental development
without language...*

Lillie Eginton Warren, in Chapter IX “Invented or
‘Pathological’ Language.” *Defective Speech and Deafness*
(1895)

This gathering of three longer and/or more elaborate workings represents my early forays into telegraphic and signal codes, and a more recent derivation from a non-telegraphic text. It appears in the same month as *trench code variations* and *Centones / Derivations*. What the three volumes don't capture is much of my telegraphic codes work. That is left to another day, other volumes.

Mutilation Odes

This piece was compiled in the sober fall of 2001, early in my exploration of telegraphic codes. The whole is derived primarily from phrases in Henry J. Rogers, *The Telegraph Dictionary and Seamen's Signal Book* (1845). One rule governed the taking: expressions could be skipped, but all expressions were taken moving forward, not back up the alphabetical entries.

The Telegraph Dictionary appeared around the point of transition to Morse's Electro-Magnetic Telegraph, which had gone into service only the year before. Like signal and the commercial telegraphic codes, it is arranged much like a thesaurus, with expressions grouped around key words. Such codes offered secrecy and – most importantly – data compression.

A scan of the Harvard copy of this code — the very one I worked with before it was scanned and removed from circulation — is at

<https://books.google.com/books?id=4FIpAAAAYAAJ>

Mutilation Odes was privately “published” in 2001; it can also be found at

<http://asfaltics.tumblr.com/tagged/mutilation-odes>

The Tables

Compiled in August 2003. Translations of the *instances* of Francis Bacon are from the edition of *The New Organon* edited by Lisa Jardine and Michael Silverthorne (Cambridge UP, 2000).

The piece originally appeared as a broadside, and was later published by Kenneth FitzGerald in his *News of the Whirled* 4 (2004). It can also be viewed at

<http://asfaltics.tumblr.com/post/25523381708/the-tables>

What New-Fangled Notions

This text was derived from Lillie Eginton Warren, *The Warren Method of Expression Reading and Numerical Cipher* (1898). My source was the Library of Congress copy PN4111 .W35 — digitized November 30, 2012 and available at

<https://archive.org/details/warrenmethodofexoowarr>

Lillie Eginton Warren (1859-1926) was a teacher, speech therapist, and author of several books on speech therapy and a system of reading facial expressions for the deaf. Her system of reading facial expressions, and learning to enunciate with them, is described in US Patent No. 726,484 *Means for teaching reading of the facial expressions which occur in speaking* (1903). The figure in that patent is almost certainly Warren herself, a view supported by physical descriptions of Warren in her passport applications of 1901 and 1916.

Shown below are patent figures 1-3, representing the facial expressions accompanying the utterance of letters ‘w,’ ‘wh’ and long and short ‘oo;’ the utterance of consonants ‘y,’ long ‘e’ and short ‘i;’ and the expression of broad ‘a,’ ‘i,’ ‘e,’ ‘ah,’ and short ‘o,’ respectively.



I stumbled onto Warren via a patent search for “sentences” (via espacenet). Her patent led to the *Warren Method* (1898), that consists largely of phrases and sentences, arranged to feature specific sounds to be practiced. The patent is in some ways a necessary companion to the *Method*, because it illustrates the facial expressions. (The *Method* is in typescript, probably submitted to LC to secure copyright; I assume that the illustrations in the 1902 London edition, which I have not seen, are either the figures from the patent, or photographs from which they probably were drawn.)

The patent — and the sixteen expressions, each one of which is illustrated — are discussed at

<http://shedone.tumblr.com/post/70644360554/what-powerful-chains-of-circumstances>

As for the phrase sequences, there is no logic to their arrangement beyond the sounds they feature. The exemplary sentences yield poetic non sequiturs throughout, aided by the alliteration that is necessarily built into the 16 categories of sound “expressions.”

With only a couple of exceptions, I have restricted the selections in each of my 45 derivations to sentences as they appear on only a single page, and generally in the order in which they appear there. For every selected sentence, of course, several intervening sentences might have been passed over in silence. Forty-five different pieces — indeed, many more than that — might be created from the same source.

One tries to imagine a moment in which Warren might have written a phrase down, how it might have related to her own life or experience. One wants to know more about her life, her students, the families she worked with.

The phrases bring to mind Gertrude Stein’s *Short Sentences* (1932) in the way that local opportunities for “meaning” arise, and in turn fall as one passes from one line, to another, and another. Pre-echoing the Stein text, but not evident in my own selections, are personal names that sometimes appear in Warren’s sentences, e.g. —

Will William be here? (p14)

How noble in William! (p21)

Rover will be here with me. (p23)

Did James pass the June examination for College? (p80)

John and Virginia have started on their journey. (p80)

The derivations are a form of *cento* — a poetical work wholly composed of verses or passages taken from other authors but disposed in a new form or order. *What New-Fangled Notions* appeared in 2014 at

<http://asfaltics.tumblr.com/tagged/lillie+eginton+warren>

Lillie Eginton Warren

Warren was born in Newtonville (a near suburb of Boston) in 1859, the daughter of the American engraver and landscape painter Asa Coolidge

Warren (1819-1904) and his wife Hannah (Abigail Allen Hoyt, 1824-?).

She lived, taught and managed a school in New York until 1904.

A possibly self-authored article entitled “Miss Lillie Eginton Warren, inventor of a method of Expression Reading,” in *The Successful American* 5:2 (February 1902) provides a promotional account of her professional work —

She came to New York City in childhood, where she received her education in the public schools and the Normal College. She began her life work in 1879, as a teacher of deaf and dumb children. Besides teaching them to speak and to understand speech from the speaker’s face, she had considerable success in developing a dormant sense of hearing. In 1892 she opened her School of Articulation, not only for deaf children but for all with defects of speech. It is now located at 124 East Twenty-eighth Street, New York City.

The following year, 1893, was marked by the invention of a method of Expression Reading, the thing that makes her name noteworthy. This is a much-simplified method of teaching to the adult hard-of-hearing what is commonly called “lip-reading.” In her work with the child, Miss Warren had found that the forty-odd sounds of the English language are revealed in sixteen outward manifestations. Though the organs of articulation are more or less hidden, their activity produces certain definite effects on the muscles of the face. These effects or pictures the student memorizes, learning to associate each with its proper sound. Practice enables the eye to follow the changing of one into the other, thus perceiving words and sentences. In this way the adult is saved from spending many tedious hours in studying articulative movements, and is put directly in communication with other persons.

This invention made Miss Warren at once a leader in her chosen work. She first spoke in public regarding the new invention at a Chautauqua meeting in July, 1894. Her book on “Defective Speech and Deafness” was published the same year. From this time on the work of the school developed rapidly. Branch schools were established in Boston, Philadelphia and Washington. Among her teachers she numbers one of her own pupils. Hundreds have been successfully taught this new method of speech-reading in the last eight years.

More on the Warren Articulation School is found in Edward Allen Fay, *Histories of American Schools for the Deaf, 1817-1893* (vol 3, 1893). Progress is slow but gradual, the article concludes : *How gradually can be appreciated by those only who have daily led the pupil step by step, against his will, through the early difficulties of learning to listen.*

We learn in the above that “six pupils form a morning class, with a session of three hours, from 9:30 to 12:30.” The school had three teachers (the Misses Van Ingen, Carpenter, and Holmes); this special education cannot have been cheap.

Warren left the U.S. (her final departure?) in 1904, evidently following — and even enabled by? — the death of her father. She spent the last two decades or so of her life in Rome, “for many years” with her friend Joan Leavitt with whom she “shared expenses and property” (according to type-written remarks on the Report of the Death of an American Citizen, U.S. Consulate in Rome, 1926).

Her books were given to the Library of the Church of Santa Susanna there; that (ancient) church had recently become the church of the American community in Rome, and remains so to this day.

Did Warren’s path ever cross the trajectories of Gertrude Stein (1874-1946), Vernon Lee (1856-1935), or Willa Cather (1873-1947)?

publications

Birds of the Sacred Scriptures. Their correspondence and signification. London, 1880

Defective Speech and Deafness. New York, 1895

Speech revealed in Facial Expressions. A new method by which the deaf may learn to understand conversation. New York, 1898

The Warren Method of Expression Reading and Numerical Cipher. 1898

The Warren Method of Expression Reading with Numerical Cipher. [Illustrated with photographs.] London, 1902.

Means of teaching reading of the facial expressions which occur in speaking. US Patent No. 726,484 (April 28, 1903)

Facts regarding St. Peter’s. By an American resident of Rome. Rome, 1911.

WorldCat lists only a BL copy of *Birds of the Sacred Scriptures*, published in 1880 when Warren was only 21. I would love to see this volume, which suggests to me a literary bent that, while possibly suppressed, surfaces in the sentences in *The Warren Method* that are the source of my own derivations.