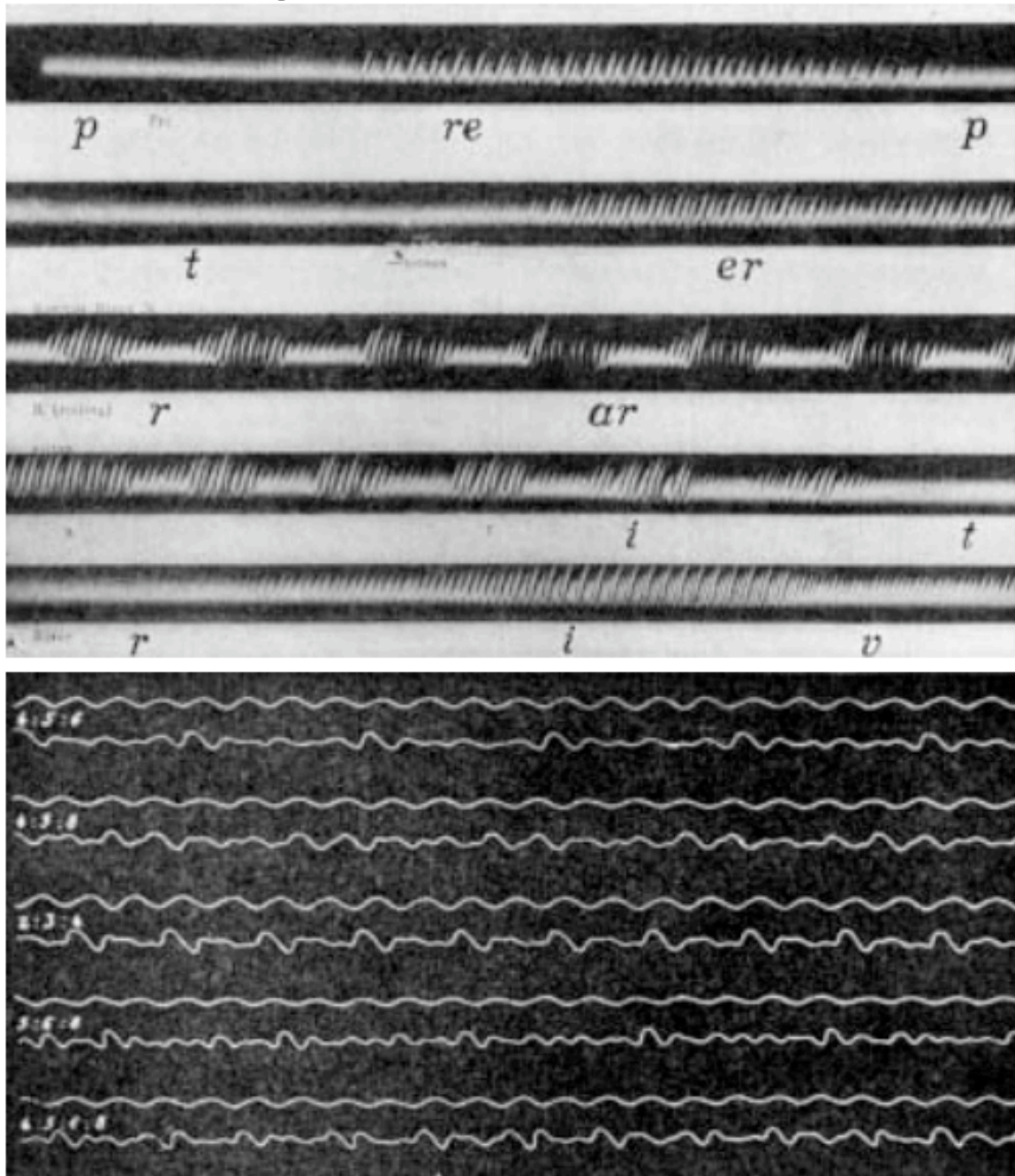


Flee ting[]Im p rovi s ed

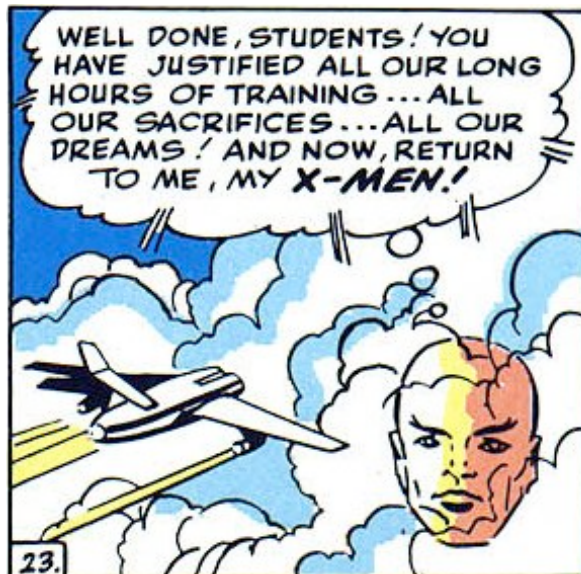


komm hier I
hear die Krote tuning komm
hiere the throat is funny

the throat allows air to cease
or modulate meaning.
this bellows element allows
the accident of speech, that
opening onto silence I can make

a release or stop w/out phoneme or

play internal sound formation. this with round
edges.it could look like:



tho:

suggestion of **rays** radiating
out from the un-vocal center implies
an act of telepathy—a distinct art (in

early issues

erroneously referred to as “teleportation”) poeticized by

the hint that out of thought-froth (“foam
of the daze”) zaps forth from interiority and
enters the airplane, the fluffy clouds
themselves suggestive of inarticulated
utterance.

Daniel Paul Schreber’s God spoke through the intercession of an invisible nervous
system. Turned him into mother-brane. Said unto him:

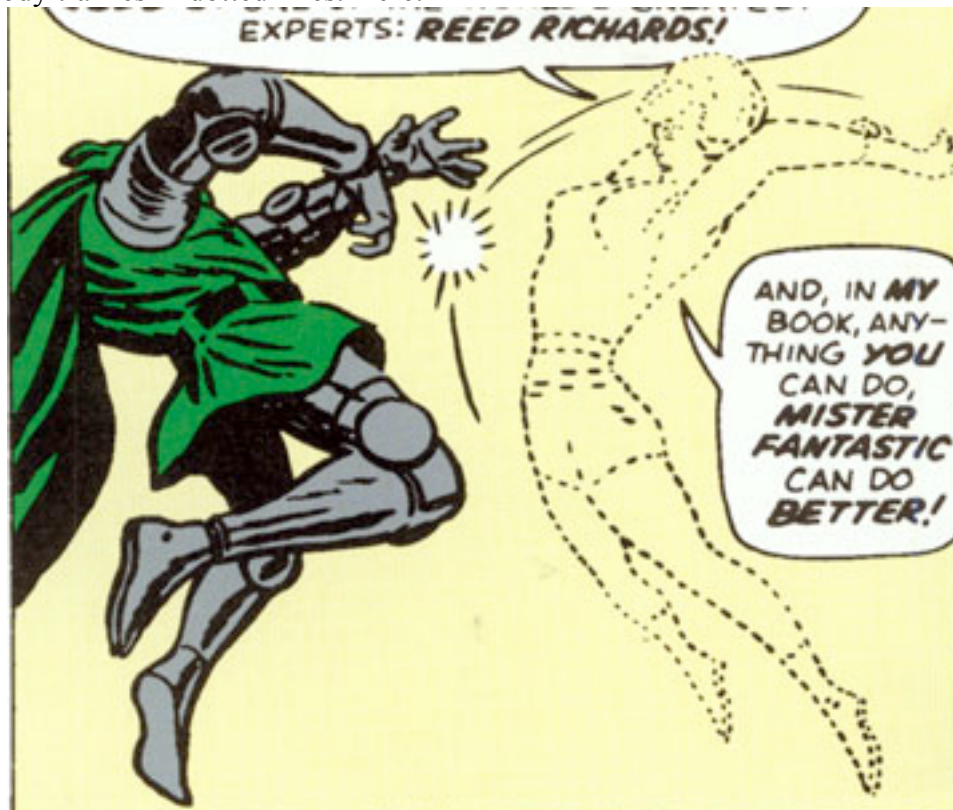
DU DICKERMANN DU VOGEL DU TEILCHENKNOCHEN

DU DICKERMANN DU VOGEL DU TEILCHENKNOCHEN

in any case: the internal monologue differs and is distinguished by the long tail of bubbles leading back to the thinker's head. This tail can be read as a chain to which the fluffy cloud of utterance is fixed, unable to extend its reach or contract back towards pure thought. The chain is the proof of inscribing. *arme Ding*. kleine Wolke.

Fille thi spirit with the goostly bemenyng of it withoutyn any specyal beholdyng to any of His werkes whether thei be good, betir, or alther best, bodily or goostly the Ghost wears a battlesuit of his own design. Its Ghost-tech enables him to turn himself and any objects he touches invisible or intangible, but not both at the same time. Unknown devices in the battle-suit enable him to hack and reprogram all manner of electronic systems in his vicinity as well as intercept, temper with or silence electromagnetic signals. What thar reche in contemplatyves?... thei coveyte nothing with special beholdyng, but only

The invisible body traffics in dotted lines. Here:



the ghost body may thrash against the metal body. Schreiber: *fluchtig-hingemachte-manner*
that is:

In Schreber the attainment of God (invisibility) is the becoming-feminine. I don't think he knew Blake but maybe Boehme in whom the Eternal is androgynous. Even so—above the invisible is a spine in parabola.

The ghost is a torso thrust out aaaaaaaaaaaaaaaaaaaaaaaaaaaaaand arms drawn back behind the neck and comically delicate feet. In defeating the evil dictator Dr. Doom (even in agon represented by the pop of vacuum— little corona of pins, white splotch on yellow--)

the ghost is a sexual spectacle. Schreber *fluchtige* manhandled by handimen in dreams.

God said: *LuderLuderLuderLuderLuderLuderLuderLuderLuderLuder*

in tongues.

language of birds: (not fluent)

language of rays: (fluent)

nerve language: (fluent)

German: (fluent)

English: (proficient)

Latin: (fluent)

Greek: (fluent)

French: (proficient)

hhhe traveled far and c	odeswitched often.
he was president.	Father

had arrayed in system of measures, strap and buckle and steel rod.

better posture.

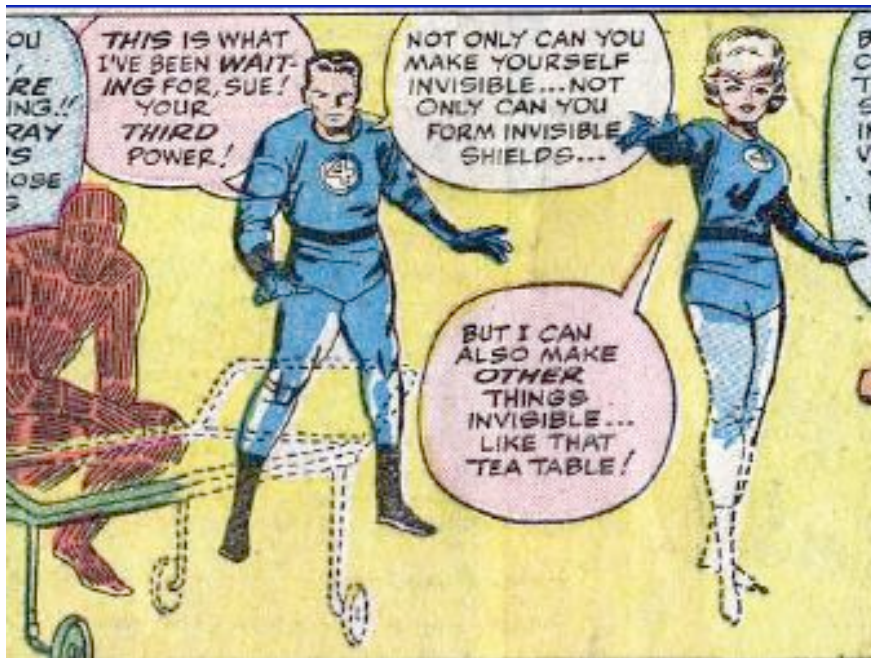
nest of lines around the body indicating limit of self/not-self (subject)

and perimeter of dangerous x-factor (object)

body hazard/treasure. Schreber flies from the window on a fiery roll in ecstatic molting.

Issue #22 Notes: Invisible Girl gains ability to turn other objects or people invisible,

ability to project invisible force fields.



your third power

a miracle body reached out from itself

try to create a stronger one

a tongue and a brane finish a circuit and index it

St. Augustine a ghost a breath a little game. a

oh read this

lexicopoeia

is wonderful *lexi-copia*

a insolent dissenter



I "-----" control it --

naming is a force field. with a language,

you-as-air turn a “um” into ash. hard black slick.

look at this thing I thought or founded. via sharpening, via tearing throat’s hair

“force” “field” is parcel of strength marked out for use. *force field* attested by 1920.

c. 1300

field glasses attested by 1836.

its earliest sense in English was “to ravish”

K R A F T W E L T is “craft world” is typo w/ haunting implicatons



an invisibility is a form of energy.

a bracket in sight is craft world. *force—to probe--*

I can turn it into a protective screen.

ghost language too en-cored in ur-

in urne *als* earn *ur* air. the dead tongue the error *we expect*
such mummies unto
our memori
es I'm adipocere of tongue and verb.

I hear the groan haunting.

ghost language a dotted line around the shape of a system vamoosed

barely mist. in any case, gets along okay without tho <I can barter grossly, thus.>
certain rooms circumvented, perforations crossed over thresholds.
ghost language burp the wires to fuck w/ electronic impulse,
mug signal or troll foreplay of noun.
what I want to say indicated by absent footnote, *die der das*,
w/ lame burp of englischspiesse <I can convert a *nous* to ectoplasm, accidentally>
language is the house we hinder

ja logos ja *language is the house* <I can exchange one odd lump for a worse>
we enter for revenge and throw cups and chairs

viele viele dank *language* <My spoilt tongue. My bastard hut. Mein lumpenlied>
is the house on the burial ground is the house
where the magistrate was murdered is th house of raps and knocks <there's no word for>



-----my other carissousrature

a bracket is a lost huff. it's an expired quantum puff. drool forth
 matter to nurture "materialized spirit" or spectre. *F antomas Nobody!*
 coax logos to fluff form ... *and yet, yes, it is Somebody!*
 forth unto fixed territory. Schreber klingeling Spatzen. tanzen mit botanica

unto the organs w/out bodies new shape w/ bartered line

*the new grammar glosses over bracket with redaction.
 the new ghost line has continuity but not duration.
 with more advanced printing and coloring techniques,
 comics could give the ghost focal definition.
 it looked less spooky. you cld put yr hand thru*



or uneven Death cld b bodied
weinen weinen gehen gehen body on cloud with presence w/ acquisition language
 you sequester you cultivate as in dripping

Bergvall of the bracket:

]stutter and the hyphen-
]and erased. Of
]bracketed-out, phantasized
]ever the rot will
]the love with

Epstein:

"We experience a kind of dizziness when we stop
 simply looking at the blank paper (which is
 perfectly visible) and strive to read its blankness.
 We try to fathom the semiotic vaccum that

that is, the white surface punched thru
w/ foot path endures us.
we belong to the body in the snow.
we are the teleplasmic hand or the knife over Paris
with its cheek on its pale palm. we, the genius of

crime. *Die uber ans laissez-nous surgir.* the body-book surging
taller than our merest line of dashes. as electric signals,
we flounder in what men w/ mason jars called the "DX SEA."

with our moss-hands made embarrassing overture to copper plates,
fluid suspensions. our idea underlept by idiolect.

with one tongue, speak, the logic creeps
forward masked. with one tongue unspool
and return defeated to your mud-cave. As a genius of crime I too have oft
tasted the whip of cognition. I clapped in ironies.

The detective swore my body was dead but the gorge un-gulfed it.
petit-a assassin *uber*homed by needly grapheme.



Quoth: *MY PLANET NEEDS ME*

twitching and uttering glottals as such. the force field gendered as criminal master-touch.
my non-tongue a ghost wren. Yuck, *unheimlich!* my language body one thousand daggers

talked out of re-presentation and resigned
 to circling around the photograph of a body
 dead in a snow-drift with a hornburg hat in
 reach of a clenched right hand. face turned
 away from the camera. photo snapped by cop
 in 1956 nobody knows which cop. melt around
 holes and black grass. high contrast basically
 but unethic to flaunt. *geflimmer* carries the
 sense of shining and twinkling as well as the
 paradoxical note of heat-mirage. *schnee* is just
 snow. *tot ist tot*. he strayed from a zone. here:
 a space to imagine image,
 his flesh, his sprawl:

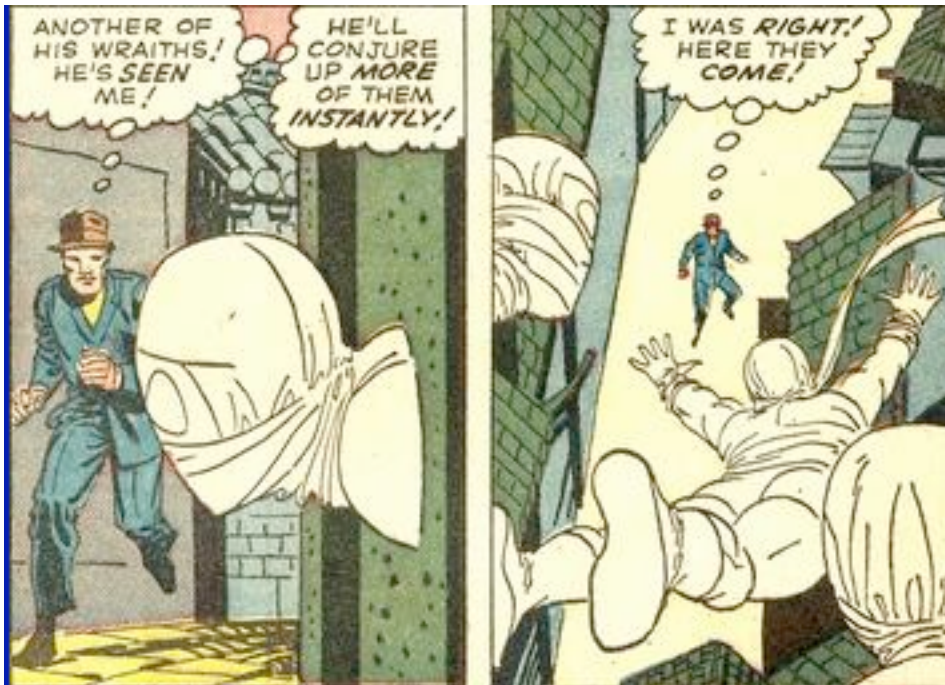
after language	ditched after	morbid tongue	leapt out
what sticks	but translation	? my body	a trace
a little	sound of	coughing in	the foyer ..
a bracket	<i>sie studierte</i>	<i>das Schild</i>	w/out duress,
exit out	from re-	presentation. w/out	contraction of
lungs and	throat relinquish	ghost form.	

I a noise
 passing
 thru wire
 thru vacuum
 I a []
 closed []
 wingless form
 I w/out object
 nowned out
 in air
 w/ index
 w/ analogues
 w/ telegraph
 w/ dowsing rod
 w/ singen w/spielen w/ vocal-
 izing w/ ich w/ w/

fleeting

&

improvised <provisional>



\\\\\\the body ghost in other words\\\\\\

the other words in ghost body

the bird ghost, the nerve *sprach* “rent by miracles”

body object speech object thru

other fields, other impositions

left fallow over empty space, inconstant wire,
copper wire, itinerant wire, impulse,
echo, bird-land
reaction to line, dot-dot &
dot-dot & dot-
dot-& dot-dot, &

* *
• *

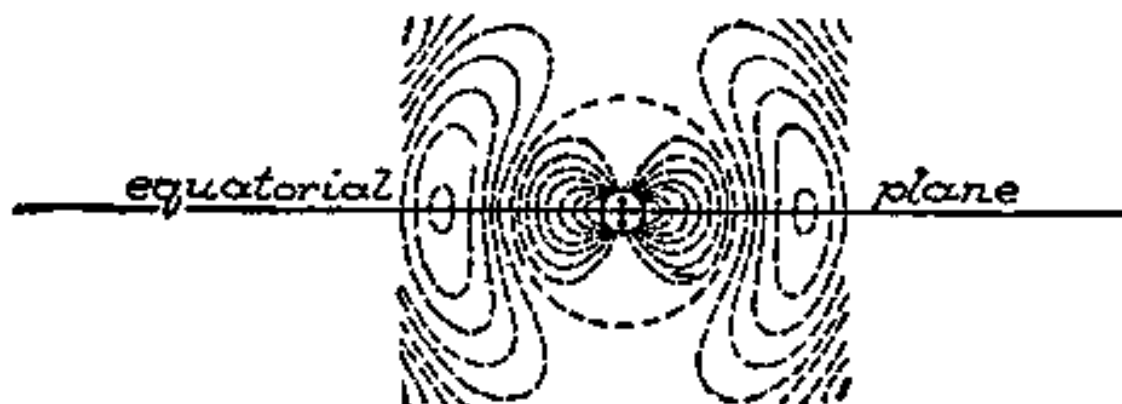


FIG. 1.



FIG. 2.

→

Image Credits:

Cover: "Photographs of Sound Waves," *The Science of Musical Sounds*.

p. 1: "Uncanny X-Men #3," Stan Lee & Jack Kirby, 1964.

p. 2: "Fantastic Four #22," Stan Lee & Jack Kirby, 1964.

p.4: *ibid*

p. 5: "Fantastic Four #36," Stan Lee & Jack Kirby, 1965.

p. 6: "Antonio Alves Feitosa, Carmen Nicoletti & and Their Joint Seances."

<http://felixcircle.blogspot.com/2008/06/brazilian-ectoplasm-partial-and-full.html>

p. 7: *Finn Family Moomintroll*, Tove Jansson, 1948

p. 8: *Fantomas*, anonymous, 1911

p. 10: "Strange Tales #131," Stan Lee & Steve Ditko, 1965.

p. 10: from "The Theory of Wireless Telegraphy," John Stone Stone, 1904.

Text Credits:

<since this is just a work-shop, work in progress thing, I don't know how formal/*what* form citations should take but over the past two semesters I've become anxious enough about it to feel the need to at least throw in something, so:>

This poem is an explicit response to Caroline Bergvall's *Meddle English* and Jonny Lohr's *Octagon House*, as well as a reaction to essays of Cathy Park Hong and Charles Bernstein. Language throughout is borrowed from Daniel Paul Schreber's *Memoirs of My Nervous Illness*

p. 1: "die Krote tuning" (a bilingual construction of "the <toad> tuning" is borrowed from a John Ashbery line borrowed by Bergvall.

p. 2: language from *The Cloud of Unknowing* and [http://en.wikipedia.org/wiki/Ghost_\(Marvel_Comics\)](http://en.wikipedia.org/wiki/Ghost_(Marvel_Comics))

p. 3: language from http://www.supermegamonkey.net/chronocomic/entries/fantastic_four_22.shtml

p. 4: language from "Fantastic Four #22"

"lexicopoeia" is borrowed from Mikhail Epstein's *Predictionary*

p. 6: "language is the house..." adapted from a truism by Hediegger

"we expect such..." borrowed from Thomas Browne

p. 7: "Fantomas" language borrowed from *Fantomas*, Marcel Allain & Pierre Souvestre

"as in dripping" borrowed from Anne Carson's Sappho.

"[stutter and..." borrowed from Bergvall's *Meddle English* with applied bracket-fragmentation.

"We experience..." borrowed from Epstein's *Predictionary*

p. 8: "My planet needs me" borrowed from "The Simpsons."

my source for the lexicon and fixations of early 20th century electronic spiritualists is Jeffrey Sconce's *Haunted Media: Electronic Presence From Telegraphy to Television*

