



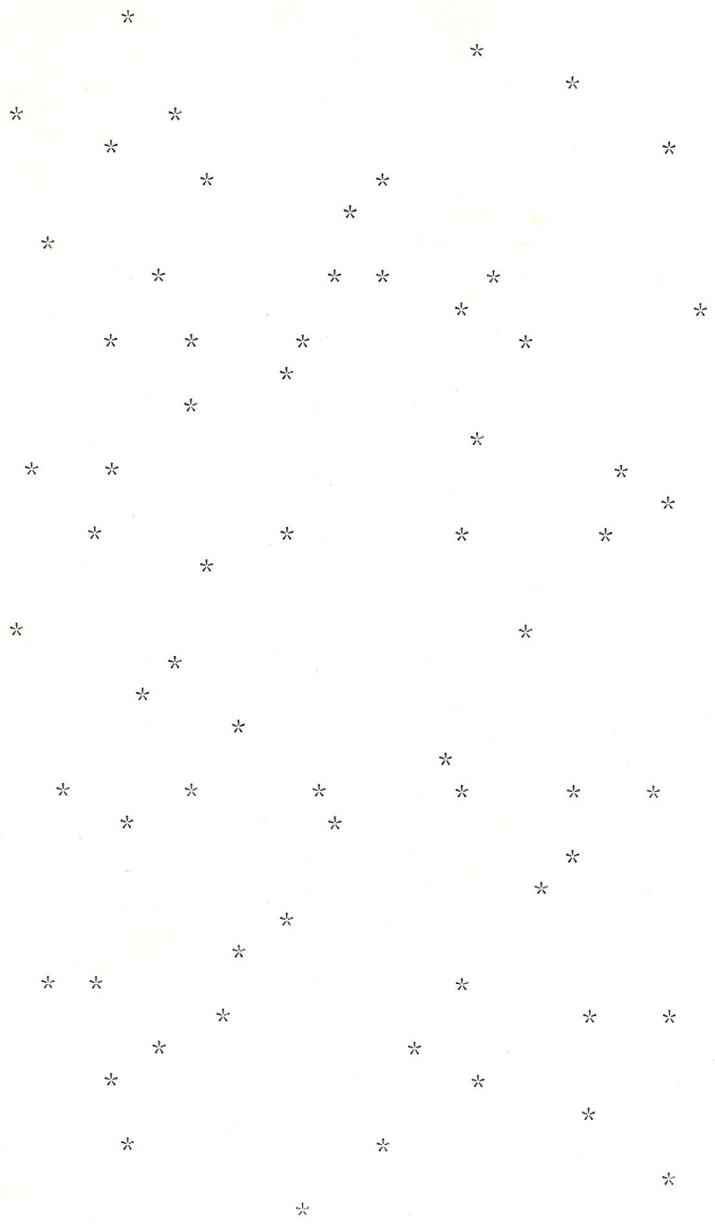




for  
Christopher and Susan

\*

who  
help  
to keep the sun  
shining









H E A T L I G H T N I N G

lll  
iii  
ggg  
hhh  
ttt  
nnn  
ijj  
nnn  
ggg  
lll  
iii  
ggg  
hhh  
ttt  
nnn  
iii  
nnn  
ggg











snowsnowsnowsnowsnowsnowsnowsnowsnows  
snowsnowsnowsnowsnowsnowsnowsnowsnow  
snowsnowsnowsnowsnowsnowsnowsnowsnow  
snowsnowsnowsnowsnowsnowsnowsnowsnow



SUN

s u b l i m a t i o n  
s n o w s n o w s n o w s n o w s n o w s n o w s n o w s



green  
greenyellowgreen  
greenyellowredredyellowgreen  
greenyellowred redyellowgreen  
yellowred redyellow  
red red

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note

In Astronomy (1981), the first essay in this series, I demonstrated that it was possible to reproduce in English an illustrative Chinese ideogram (  ) without the use of what Wai-lim Yip referred to in Ezra Pound's Cathay as "directional, logical links". I did so, not in support of the Pound-Fenollosa explanation of the ideogram (bosh on the face of it), but in admiration for the limitless potential of the English language as an expressive medium.

It does seem, however, that such efforts inevitably lead to what has become known in the West as concrete poetry. In the middle of my own meditations on the weather I found myself in the same place as Apollinaire in his Calligrammes of 1918. It is not clear, at least to me, either why this should be so or what it means. I offer these meteorological investigations as soundings of this problem.

I typed  
METEOROLOGY  
on IBM Executive, SCM  
Coronet Super 12, and Olivetti  
TES 401 typewriters, on Arches mold  
made rag, Strathmore cotton fiber  
and other fine papers  
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twenty copies  
of  
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