**Wordswork**

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**Citation:** SAWDON, P., 2010. Wordswork. Nyx a nocturnal, (work issue), pp.64-66.

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**Metadata Record:** [https://dspace.lboro.ac.uk/2134/7655](https://dspace.lboro.ac.uk/2134/7655)

**Version:** Accepted for publication

**Publisher:** © Nyx, a nocturnal

Please cite the published version.
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Phil Sawdon

**Wordswork**

Prelude to a nightshift in hindsight

OH René can you see me through your gentle breeze?
Do you know what we should have done prior?

Certainly … even if I could find you and I remember you have a bow.

You haven’t got a pencil we’ll have to improvise
Let’s cobble those chronic motifs
Can you see me in other words?

Doubtful … even during this long night; I will labour on the significance of these pen and ink drawings … my instruments and precision tools … they are capable of identifying and fixing a position through a conceptual visual language that incorporates the dates of the astrological signs.

When you are ready I can be found in the [(fictional)] Museum of Drawing under an aeroplane.

[Many concepts travel and most long to go on pilgrimages. Among them that night some arrived. They let it be known they had activities, and they said they could draw with the most accurate and positional precision ever conceived or imagined in nonverbal form. Not only were their lines fine and their coordinates uncommonly exact, but their drawings had a wonderful way of becoming invisible to anyone who was unsure of the point at which a drawing becomes something manifest.]

Those are the drawings for me, if I read them I will be certain of where I am.

[The Concepts set up supports and started to draw, though there seemed to be nothing. All the finest pens and the purest inks which they requested went into their travelling bags, while they worked the supports deep into the night.]

I’d like to know how they are getting on but I feel unnerved … those who are sceptical and doubtful won’t be able to see the drawings.

Turn that racket down I can’t hear myself think in here on the inside … speaking in tongues. Does that sound look like a drawing to you?

I would rather send someone else.

René I’m in nowhere, some space where The Concepts are working. Now where am I? I can’t see anything at all. But I don’t think so. Where are you?

Please be so kind as to come nearer to approve and situate. Be careful of the donkey that ate the pencil.

I can’t see anything, no one must know, it would never do to let on I can’t see any trace, not even a shadow of a face.
Don't hesitate to tell us what you imagine.

Such precision and assurance
I'll be sure to tell René how certain the coordinates have been assigned, drawn and marked.

We're pleased to hear that, we will work on through the night and confirm all the dates of the astrological symbols and account for the intricate relationships.

Thank you and I'll pay the closest attention, so that I can relay the content to René.

[More and some more went into their travelling bags. Not a trace went onto the supports, though they worked as hard as ever. René presently sent another to see how the works progressed and how soon they would be ready. The same thing happened that had happened. Everyone was talking, and René wanted to see for himself. Accompanied by contemporaries, he set out to see. He found them. No thought in their head or nib in their pens.]

Without peer, just look René, what esteem!

I am pointing at the emptiness; I suppose that the others can see a trace.

Am I certain that I can't see anything?
Am I other than where I think I am?
Am I out of place?
What date is it?

It has my highest approval.
I will add my approbation to the emptiness.
Nothing can make me say that I can't see anything.

Let's use the drawings for scheduling a pilgrimage. The drawings are ready.

These are here and there, here's the pen, and there's the ink. One would almost think there was nothing.

Precisely!

Rene, come along with us, the pilgrimage is around and about.

[So off went René and the contemporaries in procession. Nobody would confess that they didn't think they could see anything.]

Nobody is here and there is nothing to see.
Did you ever hear such nonsense and noise?
Nobody is here and there is nothing to see.

I'm wavering; I suspect the contemporaries might be right.
This procession has got to go on, it is fundamental to this contribution to knowledge.

[The contemporaries consult the drawings that might not be there.]
I wonder whether René and the contemporaries have allowed and corrected for precession in the drawings ... astronomy, astrology, procession, precession, travelling concepts, hybrid methods, spelling ... 

The dates of the astrological signs of the zodiac no longer correspond to the times of year when the Sun actually passes through the constellations.

The Sun passes through Leo from mid-August to mid-September, but the astrological dates for Leo are between about 23rd July and 22nd August ... 

... astronomy, astrology, procession, precession, travelling concepts, hybrid methods, spelling ... source language

... because of precession, our framework of right ascension and declination is constantly changing. It is necessary to state the equator and equinox of the coordinate system to which any position is referred. Certain dates are taken as standard epochs, and used for star catalogues. To point a telescope at an object on a date other than its catalogue epoch, it is necessary to correct for precession. If you know the equatorial coordinates of an object at one date you can calculate what they should be at another date, as long as the interval is not too great. If the object is a star whose proper motion is known, then that should be corrected for as well ... Alternatively, the Astronomical Almanac lists Besselian Day Numbers throughout the year. Take a star's equatorial coordinates from a catalogue, and compute various constants from these, as instructed in the Astronomical Almanac. Combine these with the Day Numbers for a given date, to produce the apparent position of the star, corrected for precession, nutation and aberration.

... astronomy, astrology, procession, precession, travelling concepts, hybrid methods, spelling ...

[The travelling concepts rolled up their drawings and precessed into dust, they were mindful that they may have changed but that we still use their old names and that drawing is becoming: an analogy.]

Anon and on departing