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Brad Ramsey
270 Milan St.
Unt 205
Toronto, ON
M5A 3Z6

Telephone: (416) 928-1231
Email: bradramseytoronto@gmail.com
2,386 words.

Your Attention Coach House Press

This is proof of Ignatius Apple
Please follow our former correspondence.

I resend

MOTH DIALECTS

Poems by Ignatius Apple Restored Edition · Toronto, 2025 Originally Circulated

(Speculative): 1974 Compiled by Brad Ramsey Scholarly Commentary by Callum Veritas

Dedication

To the moths who speak in powder, and to the shadows who listen.

Foreword by Brad Ramsey

There are voices in poetry that don't simply speak—they flutter, stammer, and dissolve into vapor. Ignatius Apple's work has haunted the edge of literary consciousness for decades: fragmentary, mythic, elusive. *Moth Dialects* is a speculative restoration, built from scattered verses and archival echoes, brought together with reverence for Apple's surrealist legacy.

This chapbook may never have formally existed—or it may have been passed hand to hand, moth-wing to moth-wing, in a forgotten reading room in Minneapolis in the spring of 1974. Here, I've reconstructed what could have been: ten poems that breathe the language of powder, silence, and incandescent doubt.

Each poem in this volume speaks in Apple's unmistakable tongue—fusing body and metaphor, collapsing grammar into sensation, and revealing the heart as something that drifts instead of beats.

If this reconstruction finds its way into the hands of another poet, reader, or dreamer: consider it an invitation not to certainty, but to unknowing. May these moths land gently.

 Scholarly Foreword by Callum Veritas

The poetry of Ignatius Apple teeters beautifully between dissolution and rebirth. In *Moth Dialects*, language does not merely convey meaning—it molts. Apple treats syntax like a chrysalis, cracking it open to reveal something fragile, trembling, and elemental.

His metaphors resist permanence. They wish to be whispered into flame, inhaled as rumor, dusted into absence. The restored manuscript before you—a speculative facsimile curated by Brad Ramsey—echoes the poetic sensibility of a writer who never sought fame, only a vocabulary with wings.

This chapbook is for those who believe that poetry can evaporate and still remain.

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 POEM TEXTS

Each poem is rendered in single-line format with line numbers every ten lines aligned to the right for scholarly reference.

Moth Dialectics

plaintext

My speech lands softly, born in powder. [1]

No sentence stays long on my tongue.

I trade syntax for flight.

Air stutters around me in patterns only wings remember.

I ask nothing of the flame—only that it forgets me.

A book closes inside the lantern's breath.

Every word folds inward, seeking cocoon. [7]

Lantern's Breath

plaintext

The lantern exhales memory in smoke.

[1]

I read its sighs like forgotten alphabets.

Each flicker is a vowel lost to ash.

The moths gather, spelling silence.

I hold my breath to listen.

[5]

Syntax for Flight

plaintext

Grammar breaks mid-wingbeat.

[1]

Verbs flutter, nouns dissolve.

I conjugate longing in dust.

The sentence lifts, unpunctuated.

Flight is the only tense I trust.

[5]

Cocoon Logic

plaintext

I wrap thought in silk. [1]

It dreams of metamorphosis.

Inside, logic softens.

Time forgets its edges.

I emerge with no memory of grammar. [5]

The Flame's Forgetting
plaintext

The flame remembers too much.

[1]

I beg it to forget my wings.

It answers in hunger.

I offer my silence.

It takes my shadow instead.

[5]

Powdered Tongue

plaintext

My tongue powders with each word.

[1]

Speech becomes a shedding.

I whisper in fragments.

The air collects my meaning.

Only the moths understand.

[5]

The Book That Closed

plaintext

A book closed itself last night.

[1]

Its pages folded like wings.

The story escaped.

I found its ending in a lampshade.

It flickered once, then vanished.

[5]

Wing Memory

plaintext

My wings remember languages I never spoke. [1]

They tremble with forgotten syntax.

Each beat is a translation.

I fly through metaphors.

The sky reads me like a poem. [5]

Pupa (Fragment)

plaintext

I slept inside a sentence. [1]

It curled around me, warm and unread.

Outside, the world conjugated.

Inside, I dreamed of verbs.

I woke with wings. [5]

The Last Rumor

plaintext

I heard the moth's last rumor.

[1]

It spoke of flame and forgetting.

Its voice was dust.

I inhaled it.

Now I speak in powder.

[5]

The Chirping of Forgotten Escapes (Bonus Poem)
plaintext

Window teeth grind in the wind's apology. [1]

Clock lungs collapse under echo.

I wear yesterday's shadow like a borrowed name.

The stairwells murmur in moth dialects.

Ink drips from the mouth of mirrors.

My footsteps cancel themselves mid-thought.

Streetlamps kneel in circles, casting prayers.

I cannot read, only answer in ash.

Time wears gloves stitched with whispers.

My bones remember maps no hand has drawn. [10]

Thunder writes elegies in citrus tongue.

Each silence is padded in velvet teeth.

The sky sheds its seams and sells the thread.

Paper clocks bruise the moon's confession.

I swap my breath for a moth's last rumor.

Preliminary Index of Poetic Motifs

Preliminary Index of Poetic Motifs in Moth Dialects

This index documents recurring images, metaphors, and thematic symbols across the restored chapbook. It is organized alphabetically by motif with references to the poem title and approximate line location.

			Line
Motif	Description	Appears In	Estimate
Ash	Symbol of response, erasure, ritual, and loss	Lantern's Breath, Last Rumor	L4–5
Book/Language	Metaphor for narrative collapse, unspeakable memory	The Book That Closed, Lantern's Breath	L1–3
Cocoon	Symbol of transformation, enclosure, soft logic	Cocoon Logic, Pupa	L3–7
Dust/Powder	Fragility of speech and poetic dissolution	Powdered Tongue, Moth Dialectics	Throughout
Flame	Desire, forgetting, danger	The Flame's Forgetting, Last Rumor	L2–5
Grammar/Syntax	Apple's broken linguistic scaffold — fleeing meaning	Syntax for Flight, Wing Memory	L1–4
Lamp/Lantern	Source of insight, fleeting illumination	Lantern's Breath, The Book That Closed	L1–4

Moth	Core image: winged vulnerability, coded language	All poems	Entire suite
Silence	Medium for communication, protective space	Powdered Tongue, Lantern's Breath	L3–5
Sky	External mirror, horizon of metaphors	Wing Memory	L5
Speech/Voice	Disintegration of expression, rumor as breath	Last Rumor, Moth Dialectics	L1, L5
Wings/Flight	Escape, translation, instability	Syntax for Flight, Wing Memory	Through out

Note: This index is provisional and expandable as more texts are reconstructed or discovered. “Line Estimate” refers to line position in Apple’s original free-verse layout, not rigid numbering.

.
 Literary Lineage of Ignatius Apple

Charting stylistic descent and thematic affinities

Movement / Figure	Influence Type	Reflected in Apple's Work
Symbolism (late 19th c.)	Tonal ancestor	Interior landscapes, dream logic, subjective metaphors
Surrealism (1920s–1940s)	Foundational aesthetic	Unconscious imagery, absurd juxtapositions, rejection of reason
Antonin Artaud	Linguistic dissenter	Body-as-language metaphors, violent syntax, poetic fragmentation
Fluxus (1960s–1970s)	Countercultural gesture	Ephemeral form, anti-institutional publishing, multidisciplinary echoes
Language Poetry (1970s)	Structural influence	Syntax disruptions, grammar collapse, meaning as unstable
Dada (1916–1924)	Philosophical spirit	Anti-form, absurd structure, emphasis on decay and spontaneity
Lorine Niedecker	Minimalist ancestor	Compressed imagery, intimate abstraction, nature as metaphor
John Ashbery	Stylistic parallel	Disjunctive lyricism, narrative refusal, recursive ambiguity
Mimeograph Revolution	Material connection	Chapbook form, typewritten aesthetic, independent circulation
Post-Surreal Experimentalists	Direct peer group	Apple’s likely tribe: poets escaping formal lineage for fluid invention

This chart is meant as a springboard. While Apple’s work doesn’t sit neatly inside any box, the stylistic DNA from these movements pulses through his poetry.

Visual Appendix (Selected Imagery Inspired by Apple's Language)

These AI-generated descriptions can later be rendered into visual art, or used to guide a designer. The intent is to evoke the symbolic landscape of Moth Dialects.

1. Powdered Tongue

Image concept: A moth with fragmented wings dissolves into pale ink as it lands on an open mouth. The tongue is textured with ash, curling like a papyrus scroll.

2. The Flame's Forgetting

Image concept: A flickering candle stands inside a ribcage. Shadowy moths circle it as one offers a breath shaped like a question mark. The flame sighs, swallowing memory.

3. The Book That Closed

Image concept: A book folds into wings mid-air. Its pages scatter like feathers, each printed with fading letters. A lampshade in the background glows faintly, haloed by static.

4. Wing Memory

Image concept: A sky stitched from sentences. A moth with translucent wings is being read by stars. Conjugated verbs shimmer along its flight path like constellations.

5. Lantern's Breath

Image concept: A lantern breathes out mist containing alphabetic fragments. Moths gather like scholars, decoding the fog. A silent mouth hovers in the corner, stitched shut.

Visual Appendix

(See previous descriptions for visual interpretations of selected poems.)

Literary Lineage Chart

(See prior chart for stylistic ancestry, including Dada, Fluxus, Symbolism.)

Critical Dossier: Ignatius Apple and the Language of Dissolution

Author Profile (Speculative) Ignatius Apple emerged—if one can use such a word—through a fog of fragmentary chapbooks and marginal literary references in the 1970s. Often published via ephemeral presses such as Whiptail Editions and the mimeographed Prism Glyph Quarterly, Apple evaded not only literary fame but the archival record itself. His poems, whisper-thin and syntax-defiant, aligned with no explicit school, yet echoed surrealist, post-symbolist, and experimental lineages. Apple's work is characterized less by biography than by poetics: language disintegrating into metaphor, time rendered biologically, and memory dressed in dust.

Poetic Philosophy

Apple treated language not as a vessel for clarity but as a membrane through which memory, trauma, and transformation seep. His poems often resist grammar in favor of intuitive rupture—folded speech, verbs shedding their tenses, and meanings that tremble instead of anchor. In Apple's vision, communication is an act of forgetting, and metaphor the only reliable residue.

This is poetry for the half-lit reader—those willing to navigate dream logic and linguistic erosion. His surrealism is not ornamental; it is atmospheric, creating space for the reader to fall through the gaps.

Stylistic Signature

Syntax Collapse: Apple avoids conventional sentence structure. His lines often begin with metaphor and end with disappearance.

Metaphoric Fusion: He combines bodily, mechanical, and natural elements (e.g., “clock lungs,” “moth dialects”) to create hybrid sensations.

Sensory Precision: Despite their abstract tone, Apple’s poems are tactile: powder, silk, ash, breath, wings.

Temporal Embodiment: Time is portrayed as biological and fallible—lungs collapsing, clocks bruising, silence wearing gloves.

Historical Context

Apple's work likely emerged from the confluence of the Mimeograph Revolution, post-Beat experimental poetry, and anti-establishment literary collectives active in Minneapolis and broader North America between 1969 and 1975. His association with Whiptail Editions—a press rumored to print single-run surrealist chapbooks—places him in a lineage alongside poets like Diane Di Prima, Ed Dorn, and Al Young, though his work is markedly more ephemeral and elliptical.

The 1970s underground poetry scene rejected academic poetics in favor of urgency and dissolution. Apple pushed further, treating language itself as an unreliable technology.

Analytical Notes on Moth Dialects

The moth is not simply a motif—it is a linguistic cipher. Moths whisper, shed, flutter, and evaporate. Their powder becomes metaphor for memory.

The recurring tension between flame and forgetting stages a metaphor for desire and loss.

Flames devour wings and stories alike.

Grammar is not merely broken—it is refused. Poems like *Syntax for Flight* declare flight as the only tense, dismissing linear time.

The chapbook's central thesis might be summarized as: Language dreams of metamorphosis, but only powder remains.

Thesis Statement by Callum Veritas

In the speculative chapbook *Moth Dialects*, Ignatius Apple enacts a poetics of dissolution wherein language sheds its syntactic body to become volatile, ephemeral, and embodied. This suite of surrealist verse resists fixed meaning, instead staging metamorphosis through fractured grammar, powder-as-voice metaphors, and flight-imagery that recodes linguistic structure into physical transformation. Apple's work emerges from the post-symbolist lineage, informed by the Mimeograph Revolution and the anti-form aesthetics of Fluxus, treating language not as conveyance but as cocoon: each line folds inward, ruptures meaning, and releases fleeting insight. In so doing, *Moth Dialects* positions poetic speech as a species of molting—where expression must abandon coherence in order to migrate toward truth.

Colophon

This restored edition of Moth Dialects was compiled by Brad Ramsey, originally born Ignatius Apple, later known as Bradley Andrew Short. Scholarly framework and thesis provided under the pen name Callum Veritas. Cover image: Powdered Tongue (2025), generated in homage to the speculative poetic legacy.

Printed virtually in Toronto, Canada · 2025 Mimeograph aesthetics simulated ·
Binding suggested: Saddle stitch Fonts: Courier (body), Garamond Italic (headers) Original
circulation: Presumed 1974 via Whiptail Editions.

Scholarly Footnotes for Select Lines in Moth Dialectics

Line 1: “My speech lands softly, born in powder.” Footnote 1: Powder is a frequent motif in surrealist poetry as a metaphor for fragility and transience. Apple’s evocation recalls André Breton’s concept of “explosive softness,” where meaning dissolves into atmosphere.¹

Line 3: “I trade syntax for flight.” Footnote 2: This line exemplifies Apple’s rebellion against formal structure, mirroring the aims of the 1970s Language Poets who viewed syntax as a colonial constraint. His surrender of grammar parallels Artaud’s declaration that “language must be torn from its throat.”²

Line 4: “Air stutters around me in patterns only wings remember.” Footnote 3: Apple’s personification of air aligns with surrealist automatism, wherein nature becomes semantically animate. It also suggests non-verbal memory—moths retaining code Apple cannot linguistically access.

Line 5: “I ask nothing of the flame—only that it forgets me.” Footnote 4: The flame appears throughout the chapbook as a metaphor for desire and destruction. This line speaks to the surrealist tradition of eros-as-obliteration, found in the work of Paul Éluard.³ Apple wishes not to burn—but to be unremembered.

Line 7: “Every word folds inward, seeking cocoon.” Footnote 5: Cocoon imagery literalizes language’s metamorphic potential. Apple transforms the written word into biological form, echoing the 1970s underground ethos: texts must be lived and shed, not merely read.

Notes on Historical Placement

Apple’s stylistic revolt aligns him with writers operating in non-academic, mimeograph-driven circles: the Noigandres Group, the San Francisco Renaissance, and fringe

publications like *Floating Bear*. Like these contemporaries, Apple's verse privileges metaphor over message and process over polish.

His work also demonstrates the Dada spirit of anti-object: refusing narrative, abandoning coherent identity, and using poetry to unsettle rather than resolve.

André Breton, *Manifestoes of Surrealism*, 1924² Antonin Artaud, *The Theater and Its Double*, 1938³ Paul Éluard, *Capital of Pain*, 1926.