Diagonal eyes enter leaving

My eyes scan cross-cutting fragments of diagonals;
The codes seem clearly to be error-correcting.
What images fly cornerwise across my vision?
Did birds or bats sneak subtly through the screen?
Are there ghosts lurking in dimly-lit edges of this room?
We mortals intuit, through tears, the persistence of dreams.

My codes fly subtly, edges of dreams;
The images sneak in, dimly-lit, the persistence of diagonals.
What birds or bats, lurking through tears, fragments of error-correcting,
Did ghosts intuit cross-cutting to be my vision?
Are there mortals scan clearly across the screen?
We eyes seem cornerwise through this room.

My images lurking, cross-cutting, across this room;
The birds or bats intuit clearly through dreams.
What ghosts scan cornerwise edges of diagonals?
Did mortals seem, subtly, the persistence of error-correcting?
Are there eyes fly in dimly-lit fragments of my vision?
We codes sneak through tears to be the screen.

My birds or bats scan, subtly, fragments of the screen;
The ghosts seem in dimly-lit to be this room.
What mortals fly through tears across dreams?
Did eyes sneak cross-cutting through diagonals?
Are there codes lurking clearly, edges of error-correcting?
We images intuit cornerwise the persistence of my vision.

My ghosts fly, cross-cutting edges of my vision;
The mortals sneak, clearly the persistence of the screen.
What eyes lurking cornerwise, fragments of this room,
Did codes intuit subtly to be dreams?
Are there images scan in dimly-lit across diagonals?
We birds or bats seem, through tears, through error-correcting.

My mortals lurking subtly across error-correcting;
The eyes intuit in dimly-lit through my vision.
What codes scan, through tears, edges of the screen?
Did images seem cross-cutting the persistence of this room?
Are there birds or bats fly, clearly fragments of dreams?
We ghosts sneak cornerwise to be diagonals.
About the structure of Diagonal eyes enter leaving

The poem’s construction is based on a regular periodic, permutational interleaving pattern used to correct burst errors in error-correcting codes. Interleaving rearranges the bits of information before transmitting a message, and then puts them back in the original order after the message is received. The aim is to turn burst errors that affect a large data cluster into smaller, randomly placed errors that are easier to correct through other error-correcting techniques. (Imagine transmitting a message by Morse Code over a staticky network: interleaving would make it possible to correct a random scattering of individual missing letters rather than whole missing words.)

I’ve chosen a diagonal interleaving pattern as the structure of this poem.

The first stanza of the poem is displayed in table form as:

<table>
<thead>
<tr>
<th>My</th>
<th>eyes</th>
<th>scan</th>
<th>cross-cutting</th>
<th>fragments of diagonals</th>
</tr>
</thead>
<tbody>
<tr>
<td>The</td>
<td>codes</td>
<td>seem</td>
<td>clearly</td>
<td>to be error-correcting</td>
</tr>
<tr>
<td>What</td>
<td>images</td>
<td>fly</td>
<td>cornerwise</td>
<td>across my vision</td>
</tr>
<tr>
<td>Did</td>
<td>birds or bats</td>
<td>sneak</td>
<td>subtly</td>
<td>through the screen</td>
</tr>
<tr>
<td>Are there</td>
<td>ghosts</td>
<td>lurking</td>
<td>in dimly-lit</td>
<td>edges of this room</td>
</tr>
<tr>
<td>We</td>
<td>mortals</td>
<td>intuit</td>
<td>through tears</td>
<td>the persistence of dreams</td>
</tr>
</tbody>
</table>

The second stanza is obtained reading this table “on the diagonal.” That is, the first line of the second stanza is the diagonal of the first stanza, and so on. The result is given in the table below.

<table>
<thead>
<tr>
<th>My</th>
<th>codes</th>
<th>fly</th>
<th>subtly</th>
<th>edges of</th>
<th>dreams</th>
</tr>
</thead>
<tbody>
<tr>
<td>The</td>
<td>images</td>
<td>sneak</td>
<td>in dimly-lit</td>
<td>the persistence of diagonals</td>
<td></td>
</tr>
<tr>
<td>What</td>
<td>birds or bats</td>
<td>lurking</td>
<td>through tears</td>
<td>fragments of error-correcting</td>
<td></td>
</tr>
<tr>
<td>Did</td>
<td>ghosts</td>
<td>intuit</td>
<td>cross-cutting</td>
<td>to be my vision</td>
<td></td>
</tr>
<tr>
<td>Are there</td>
<td>mortals</td>
<td>scan</td>
<td>clearly</td>
<td>across the screen</td>
<td></td>
</tr>
<tr>
<td>We</td>
<td>eyes</td>
<td>seem</td>
<td>cornerwise</td>
<td>through this room</td>
<td></td>
</tr>
</tbody>
</table>

The third stanza is obtained from the second by the same process of “diagonalization”. The process is continued for as long as each new stanza is different from all the stanzas that came before it. Note that the “diagonalization” of stanza 6 yield stanza 1.

The diagonal interleaving keeps the words in their original columns, but leaves the first column in its original order, permutes the second column by one position each time, the third column by two positions each time, etc. Diagonal interleaving works well for a poem based on an n x n matrix (here, a 6 x 6 matrix of six words or phrases and six lines), although any n x m matrix (with n, m>2) could make a potentially interesting poem. However, if n ≠ m, there will be more than one column that will remain in its original order all the way through, with potentially more repetition of words, and less variety in the poem.