Quadrifariam

Poems by Frank Samperi



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A MUSHINSHA BOOK
GROSSMAN PUBLISHERS

First published in the United States of America In 1971 by GROSSMAN PUBLISHERS, INC. 44 West 56th Street New York, NY 10019

Designed and produced by Mushinsha Limited, IRM/Rosei Bldg.
4, Higashi Azabu I-chome, Minato-Ku, Tokyo, Japan
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Printed in Japan.
First Edition, 1971
Library of Congress Catalog Card No. 72=90819

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The Triune

Euphrasy

Via Negativa

Unitiva Via

Paradiso Canto Primo

Anamnesis

Marginalia

Anti-Hero

Intaglio



I walked conversing with angels trees to the right animals to the left the path beyond quiet we moved toward the animals they moved with us toward flame the quiet then the air changed the right reflected the left and the movements ceased my spirit vanished beyond the hill birds flew up from the trees above the river then night wind The creation close revealing no trap man and woman close the leaves shading their movement past water toward hill Angles above water we came down the hill the sun beyond the trees we talked with men and woman their light not from themselves nevertheless radiant the branches glinting from their nearnesswe continued along the paths No journey draws significance from the encyclopediac Destitute of references the seeing gathers to itself always the proper never once recalling impediment in love therefore center or edge meaningless

the sun setting behind us

Taking the path beyond the water we came to a field more people some looked at us others turned away the background the sea we passed lilies climbed the hill to the right Circle whose center was no where visible except as circumference presupposed itself as center to a circumference no where visible Then turning to the left the sun setting we walked toward the wood beyond the river people under a tree were speaking of woman and children wandering in deserts continuing along paths we met a man sitting against a rock he was blind he talked only of the ancient world we knew the stories before entering the wood I could still hear his song Resolution the hill the light nevertheless out of deference scattered flowers along the paths then down to the right above water came to a clearingalready late morning we took the path to the desert We sat in a garden a reflection of star mountain leaf the paths quiet wind music body

No resolution possible the sentimental gradational therefore primitive nor if differential an opposite I walked along buildings up ahead a park and apartments beyond left and right rivers the geographical false stressing a position a totality as it appears in imagination this not to say a totality present the vision differential The park quiet I climbed rocks came to paths to bridges to grass trees beyond turned down to a lake few rowboats out some boys their pants rolled up fishing at the edge then up to a hill the path to the street beyond the playground I came to theaters the crowds the shops a complement in memory in the grove above the river angels we passed animals the odor the grass we sat on a bank the sun rising

then to warehouses

the waterfront a block down

We sat on a rock people passing by a wood the water reflecting a hill memory the city returning the man the bench old men drunks the lovers under a tree then we walked along the river turned to the right the path to a wood animals tired groping we came to a clearing a man and a woman lying amidst grass to the right mountains the sun rising Night the river quiet people sorrowing their words revealing the old the community a man bowed near water the wood above we came to a hill implication the reflection then water reflecting hill hill no longer implication Up over rocks to a field the sea below then to the right a ledge to the shore stars cliffs memory

dust

Dying to the contemporary the walk again involving rain the vision the exhaustion unable to resolve itself the memory people discussing alienation the ambience failing to fulfill each person differentially a woman's words if you spoke to me more often wind a slope forsythia the afternoons walks for miles a word one word if you spoke to me I wouldn't be so lonely night the car lots better a movie a bar the return home the darkness oak the chimes restoring the man we stood in a park looking up at the big clock my wife my children altering the words the neons skyscrapers warehouses

past

We came to flowers the river to the left a grove up beyond the rocks people down from a wood then turning to the right looking back the last man and woman past branches the sun behind them we went toward grass the river a metaphor Sitting in a garden imagining the wood a curve the up and down a circle I wakened to a grove the light seeking its own the sound evoking entanglement companionship the dream a longing Then down the opposite side no wood no people the path curving to desert mountains Again the garden melody bird the light angel shadow the rhythm foreign no profundity history

then out past lilacs to sea

Leaf

wind

hill

the forms

shadows amidst water

the hill past

bird

water

then under branches

the light

the pool

then down to a river

the sun setting

mountains

the left the right

death

Odor

angel

my room

memory

willow

the branches above the path to orchard

the speed the universe

a trace

sleep the awakening

the man

the street

then the room

dawn

another awakening

space

the withering a reflection

the self

the beyond

quiet

Contemplating the wood sloping toward the lake

the confrontation

morning

evening

then toward desert

the horizon

the reduction the self

the man reflected the person

the wood

another

then the reflection

light

the identification logic

the outcome

flower

melody a consequence

light

diamond

fire

water

one

then branch

bird

river

implication

street

room

reiteration

the man passing a lot

the El a block up

word

the totality

fault

the gaze

impediment

In exile stressing sound

cars

the room

the environment

heredity

a joke

two people staring each other in the face

child furnished room

the mackinaw

the recurrences

carnations

sweet peas

the graveside

then water

space a reflection unity

light to river

the flowers planets

the universe a body

an obviation

horizon

I went toward a valley

water

light

a reflection rocks

the awakening a garden

dream

depth the illusion

river

lilacs

beyond the hill

animals in the grass below the paths to the mountains

a memory snow

a walk home

streetlights

the barges a guess

Light

under

branches

a pool reflecting hills

an angel moved toward a field

the metaphor flame

dying

the periphery a figure

space

sapphire

every surface revealing the petals withering

Passing beyond to water

mountains reflected

we turned to the wood to the left

people up amidst grass

old man by water

the children behind the hills echoes

the stars no

the moon no

the reflection no

eternal

Then impasse

star

sea

under willow past hill

background

mind

Bird

universe

edge wood

room

the literal

vision

dawn

branches indistinguishable

Seeing children in the midst of a valley

the stars wood beyond wood beyond a river

the seeing signifying

a loss angel

I continued up a path

the movement circular denying the universe

Back street

drunk

nickel for the child

a year before

iron bedstead

shadeless window

the corner candy store

the freight yard the slope a transformation

then to a garden

snow from the hills

the burden years

then out

down to a river

Ocean to the right

lilacs past

I walked under an El

the vision

window

street

backyard

tracks

shop windows

apartment houses

lots

crowds

oak

stoop

dynamo

trolleys 25 years ago

Trembling from the death I longed for the background increasingly the self occupations streets to sea

I dreamed wood

men and women shot among the trees

to the right of a waterfall

a girl raped left naked

grass stream

the man pausing

looking back

laughing

before going down the hill

the images cinematographic

journalistic

the national everywhere individual

the resolution a clearing

the crimes entanglements

the wood the city

then waking

I went out into the street

the city peaceful

prosperous

the newsstands

war

crime

diversion

the architecture positions

the people individually met belying the peace

the structure the inculcation

the warehouses

another time

the dock workers

the drunks

victims

nevertheless patriots

Flowers

angel

below the hill

dawn

my quiet

death

body

straight line

curve

one the other

other

reflecting

open going forward

lie

identity a person

dying

depersonalization

contradiction

fact reason

the sea

stars

universe

shadows

mind the light

false

the tree

snow

root

odor

bird similar

unity

vision

river

hill

dialectical

Then light a resolution the wood below a wake

the disentanglement

a woman gathering hill flowers

the spirit uninvolved

the words civil

the presuppositions

motion

creation

projections

the theme

creation no beginning no end

integrity

harmony

radiance

old

today equally old

the difference

the state

unity

we turned toward the hill

space

time

mind

then world

Darkness

music

trees river

the birds

animals

flames

the grass

crystals

the downward movement

comedic

the other resolution of the gradational

Death

the memory

shadow

then river

mountain

grove

past

wood recurrence

angel

left

revelation

star

hill

a man and a woman naked above the grass

the beyond transumptive

shadows of vine leaves

begrudged

gods references

the heavens fields

the man wakened

dream again implicative

foreknowledge the purpose

giant the universal body

total

then a pool

dawn

an angel down to a valley

odor

radiance

involvement

knowledge

a hill

forsythia

the gift

One and others juxtaposed ambience conchoidal

the unitary unjustified

line spectral

point zero unresolved

unit not zero

however no negative no positive

positive stressed

subject attached to negative

Rain

I left the park

walked uptown

drunks

shops

side streets

trucks warehouses

vision

angel river

dusk

I continued turned right

galleries

order

generation

perfection

the generation

displacement

heretics

wanderers

our turn to be burned

our prosody

necessary

contingent

being presupposed

if not work

world as Idea in need of renunciation

The man dying the hill flame the person reflected people reflecting reflected then going on we went up to a wood rested at the edge

star

field

sea

goat

lion

tiger

deer

insect

sand

cliff

eagle

flamingo

particle

desert

grove

sparrow

snow

oak

garden

gull

weed

moon

lake

valley

crystal

dust

words from the self

the pit justifying flame least providential

Angel under willow

fire below by river

road

valley

odor

reduction

the man a reflection

the god involution evolution

resolution deduction

transformations

therefore equilibration

then opposite

generation

circular movement squared

the confusion

street

river

the failure

flower

foot

the withering

water

bird

branch

hill

grove

mountain

above

beyond

behind

background

the instinct

that

the habit foreground

Inward

the rose

revealing

light

resolving

melody

eagle

revealed

the person

reflecting

the man

on

a

hill

revealing

sea

then

heavens

vast

close

diamond

reflecting

the reduction

lily

then

fire

point

resolution

conic

elliptic

the balance

field

the

flowers

rays

G 1 a s s 1 i g h t t h e n h i l 1 r o c k s p a s t b e y o n d u p

Light

star

garden

dream

melody

body

upper

lower

differential

desire

consideration

planets

numbers

approximations

least

limits

first

no

memory

image

absorbed

vision

reflective

no

figure

figurative

letter

merit

least

charity

first

body

glorified

work

intelligential

Thru wood beyond hill

people

valley below

dusk

reflection

leaf

water

cliffs past

eagle

angel

grove

vision

rocks

grass

river

then down

path

the awakening

pool

dawn

dream

sea

space

universe

maximum

minimum

completion

exclusion

contingencies

therefore

collapse

system

the self

closed

exclusive

Spirit dream when least is flame

gathered to itself child

walked hills

knew memory

collapse

looked far

sought beloved

strength

knew also wood

cry

day everywhere

dark

light

mind

therefore equally

dark

continued

valleys

no rest

child lost

rose

lily

up

down

bowed

came to river

vanished

beyond

angels

animals

heavens

quieter

child

gathered

up

Path

below

hill

river

below

path

wood foreground

then no hill

path

river

wood

rather bird branch above sea

then puddle

drinking fountain

foreground path

background hill

people right

trees left

then the dying

not the flame

wind not wind

the outcome

no self

spirit

ambience

the man amidst field

his companions

angel

animal

equally amidst

his wife reflecting rays

eternity

themselves nothing

the spirit

everything

However individual nevertheless separate absorbed field other angel flame space absorption collapse other dreaming angel angel metaphorical flame metaphorical space anagogical space literal literal absorbing field other consideration either from standpoint of infinite in extension or finite in size or from the totality constituting unification world postulate reaps no a priori privileged position therefore solution integration of the imaginary depending upon transformation of n-dimensional differential formal of finite infinite whose eternity resolution of linearity curvilinearity therefore only possible science

every sense foundational

Lilacs

moonlight

melody

far off

people willow

the man less reflective

pool dream

noon

child

lot

each side homes

melody

close

then square

consideration

space

spirit

flame

lily

transformation

equilibrations

false

melody

closer

sapphire

universe

not body

body universal

melody

closest

vision

immediate

not correspondent

path

exaltation

Abstracted from sense

sense river

an awakening

not completely

released

from the image

river-bank

attached itself

to another ground

consequently

image

always there

simply consequence

because extension

ground

discovered

never ground

originally

forsaken

therefore image

river

gathered to itself

moon

woods both sides

a man

his image

child

eternity

reflection

ground

identical

sense

then illumination

senses

unimpeded

Wood

then

up

path

hill right

sea beyond

then

down

rocks

path left

grove

below

hill

valley

between

hill

mountain

valley

then

desert

between

mountain

hill

sea

hill

sea

mountain

resolution

therefore

valley

desert

sea

reduction

wood

self

Eternity

visually never

glint

branch water

nevertheless

glint

branch water

eternal

Rocks along brook

animals left amidst grass

people turned in wood

angel turned right

gathered light

reflected

people

animals

rocks

along

left amidst

above in

absorbed

wood

grass

brook

opposites

transformed

others

absorbed

therefore

angel completely

light

cause

brook

grass

wood

Leaf revealing water

reflected

angel

reflecting

water

revealing

hills

woods

lake beyond

dark

everywhere light

everywhere

closed

reflecting

fall

revealing

linear

bird

shadow

ocean

shore extension

intension

collapse

city

visually

crystalline

revealing

reflecting

angels

animals

revealing

a man

his reflection

person

trapped

Spheres ground

air not air spirit

angel moved freely

each planet

different

however

size orbit

apparent

heliocentric

given up to

theocentric

more

less

altering

revealing

differentially relating

equally participating

Reflection

refraction

wake

pool

foot

mountain

wind

one image

tree

river below

wood above

tree reflected

tree reflecting

therefore

light

tree

considering itself

image shade

Eternity image

procession

coterminous

procession grass river

hill background

anagogical

continuity number

significance procession

Sat amidst green

branches right

against hill

river left

valley beyond

valley hill

beyond hill

hill then branch

against light

mountain beyond

close

flame one

identification procession

other two identification

anagogical

light

beyond hill

branch against

sun

number defined

then went up hill

vanished

flame

hill

branch

coterminous

allegorical

Drifted

only islands

farthest stars

sought

haven

cliffs

seabirds

nothing

horizon

everywhere

hovering

Language ambience

word allegorgical

sense anagogical

sea object

hill

gift

use

Valley

angel

flame

river

beyond

wood

wood bird

above

hill

greater bird

boundary

beyond

spheres

tragic then

gaze

flower turned toward fire

eagle

Wind

wood

stood

edge

odor

panther

leaf

glint

sun

branch

walked

water

fire

fire

hill

water

hill

beyond

lilies

stars

movement up

down other

taciturn

passed

angel

labored

physiognomic

wall

spirit

earth

animal

flower

bird

inner

dead

Light other light angelic

light toward light

completion

delineation released

termination existent

flow non-existent

existence non-existence combined

combination bounded

finitistic

Found a bench

sat

watched traffic

the fall an awakening

or given an ascent

a sleep

making

doing

interdependent

cause

architecture

self to self mind

efflorescence

vision full

everything else empty

vague

necessary

poverty the gift

the city man

dreamer

poet

an image

center

no guide

invocation

useless

Seeking to recover the fragrance the hill we took the path left of a grove

the people below behind the trees

sitting facing the river

our words

dust

in conflict over thought image

the discursive a point in favor of criticism

if intellect imagination were not one

one other to another

other one to itself

persons gathered up

re-defined

the lake defining the man

the suicide

water flow above me

cover me eternally

tense pointless where ground resolution of everywhere

the point rather desire

our wood

our city

light interwoven

river sea

we may never return

the epical falsification

impermanence

humanity split

work leisure

an arrangement

suiting the profiteers

in the wood then dark

light flower word successive transformations

effaced

song vision body face to face

radiating in radiance

Trees around water the man climbing hill

diminution increment memorial

movement if any then all

differential horizon

image stone illuminative

stone fact divided

vision to vision progressive not progressive

paused

looked back

desert

melody determinant

desert then bird

hillside dead leaf dust gathered

Beyond hill bird flower

rejuvenation

rays

river

children unobstructed

perceptual intelligential

educative tautologous

connatural complemented

hill

beyond

behind

aspectual

hill no aspect spiritual

the man ascending vanishing

trees

water

altered

reflected

reflector

one not one

hill behind dominant

Spirit the spirit an identification

water an image significantly subject

the revelation the man

resolution the projection

the man another an extension the one below

If point no boundary

then point invalid

metaphorical

the man reference

the universe creation

eternity

image

use

relational

fire

plain

angel

visional

plane other

close

far

approximations

speed apperceptive

rest background

the relation

circular

each to each

however

differential

integral

appetitive

the noetic

self

return

pilgrimage image eternity

Grade not grade the formal the inclusive

ontology the third

the second intelligence

the first memory

spirit recalling understanding itself

the man inward

light

pool

soul to mind

eternity

therefore memory anteriority

the sentimental wood

the spiritual principle

the civil myth

impediment

generation corruption

snow

wood

moon

adumbrations

language

self

things

polemical

always city

the poet

citizen

forgoing the word

audience wake

redirected

orientation spirit

identification the third

the second

the first

released the soul informed contemplative

People

then snow

the climb less concatenation

than realization

fall

the antithesis justifiable

if illumination

the difference

totality inductive forgone

below beyond river angel

background wood

self

darkness

both

either

neither

both

neither

resolving

either

therefore

both

neither

either

released

no where argument

the angel beyond

below

below fall

friend

wisdom spirit

the spirit both

division boundary

not light

but song if song principle

Thru mirror in enigma

sea

vision word identity

inner sound darkness

inner vision light

darkness prefiguring light

deafness unsealed

word snow

gravidity

past work returning

not unresolved

rather same word appearance

contingencies

the relation

word finally one

not itself

the dying balanced

the spirit realization

the work the word

unity

full

then the flickering

edge

sea

height

depth

effaced

plain burden

sea universe

crystal

the ethical

meaningless

work word revitalized

signification

vision neither in nor out

Sea no horizon teleology

background

intensification

past

the heroic

the proletarian

an identification

if the intelligential

the movement

the relation

therefore the thelogical

use the gift

the clarification

background

intensification

species

image

then rock

a boy below amidst grass

the father on a bench

the hills beyond intelligences

spheres undivided

the hierarchical

apparential

the eternal

integral

river

plain

hill

valley

processional

father

son

eternity

image

Light

intelligence

light

hill

pool

concave

convex

mind

crystal

return

presupposition

center

angels

water

objects

transcendentals

forms

undefined

experience

individual

universal

identity

eternal form

supposition

image

shadow

trace

informative

lover

contemplative

speculation

participative

reason

visional

beatific

Turned left

wind

willow

passed river beyond lilacs behind hills

reached plain

horizon abstractive

past

infinite

Beyond

forsythia

angel

hill

left

path

right

then

path

left

hill

right

beyond

angel

forsythia

finally

circle

the

indentity

form

life

invalid

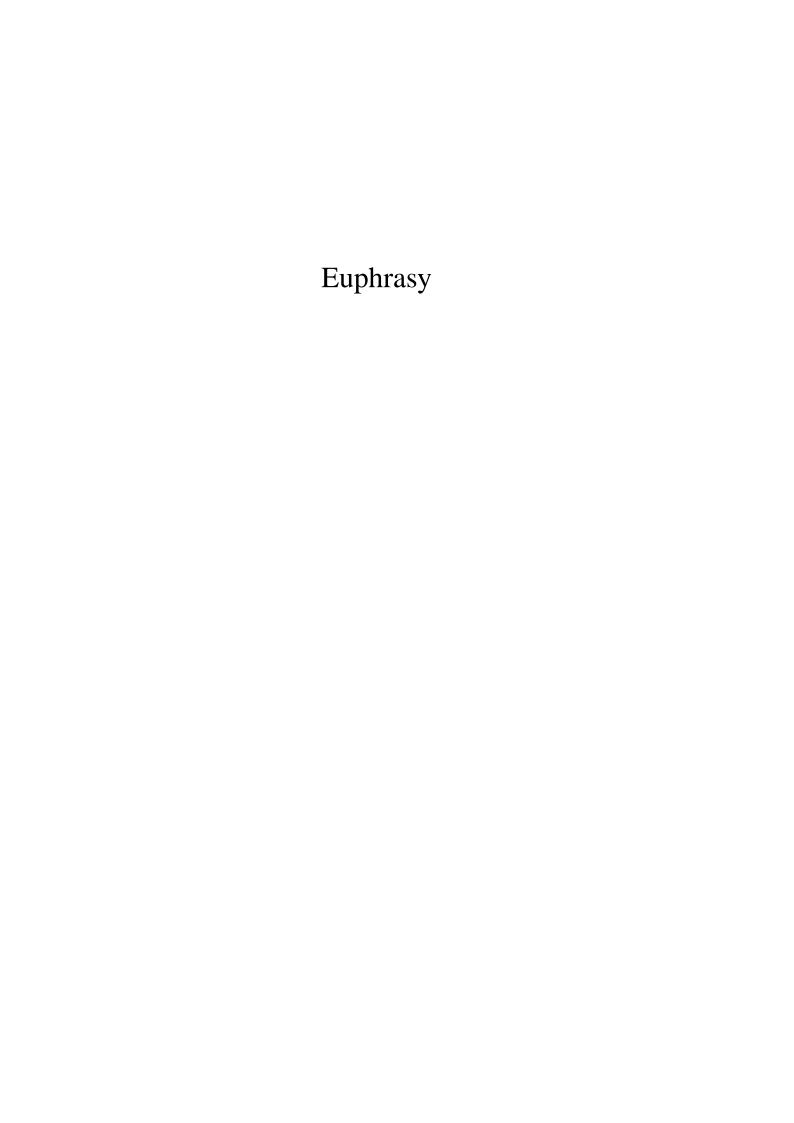
work

a

means

therefore

definitive



the street the reflection
the window
the waking
to backyard
snow

moon

sunrise—

the silence greater because of the roofs

this way that way relieved by either either way or neither way

returns to itself as boundary positive in its way unbounded To a man
waiting to cross a street
a reflection
of water reflecting
hills stars moon
stars hills
woods
reduces itself to a reflection
completely crystalline

autumn wind unfathomable sky river cup Morning and Evening Portfolio

two movements

lyric

dramatic

the opening

sorrow

coaxes the spirit
toward temple grounds
not forgetting a stage
illusory enough
to present city

brings close the cry

then moves

the spirit to guess at

the twofold aspect

of the river-god

enter angel

the 4th

so delicate

the spirit brightens

a clearing

reality

no stage

then stage

already resolution

the orient the glint

beauty

recasting even the emptiness

the block

the dandelion

not yet in flower

waterfall
mountain
drapery
the dying
close
the print
vast
the world
balanced nevertheless
the lower arc
implies indefinable
curve
then hill
continuing implication
of the dying

the 6th

the 7th

the hovering
the stage
trembling
revealing the sea
in tension
not itself
maybe bird
seeking to wreck itself
yet
the children
quieting
always there
in integrity

the 8th

the drapery

fluttering

and then rock

preparing

the spirit

resolution of the dying

the birth

the up and down

and then finally

the pyramidal

the shape

reevaluating the stage

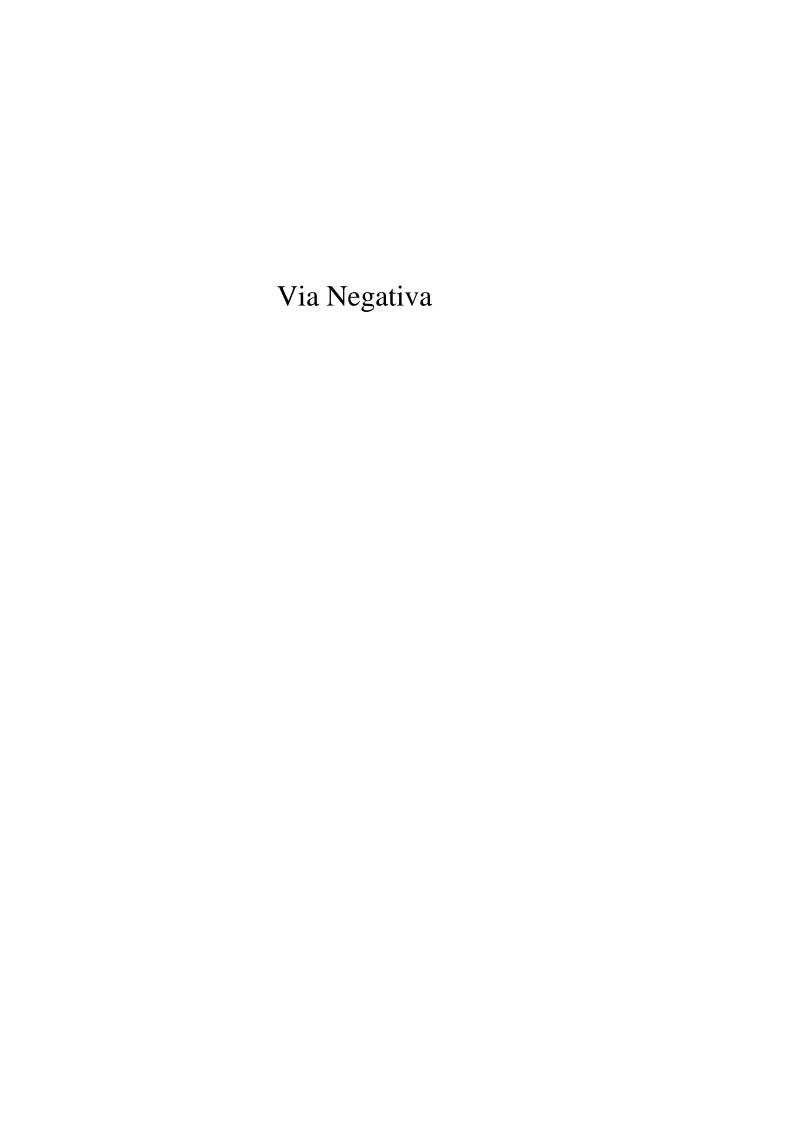
"the page relation"

lying close to lilacs
the sun going down
behind the hills
an angel walking in the valley
a man wakes
and from the tree by the river
to the left
birds flying down
to a grove

last leaf fallen an angel turns to the sea drifting writhering center dark
circumference light
and beyond
equally
dark
light

again the bird fliers up—melody

the land



Rain

bitterness

I can know nothing but dissatisfaction

this means my knowledge

is negative

it sees no gift worthy of respect

it looks to no writer

because no writer of this age

for instance is worthy

of respect I mean

whether of the underground

or the upper world

the writer the artist what have you

invariably

spews sentiment

he knows no other action

he seeks even when it seems

he is for neither side

to promulgate a journalism

that must by every turn

demoralize

trap

a man

My hell

I emphasize my hell

where there is no other meaning but darkness

the rhetoric societal

leaving a man neither in nor out

that is either in or out

depending upon

another position
but since position is not part
of the meaning
in and out lack meaning
bearing to each other
significance
only if one is in
another out
But there is
love

yesterday for instance

I walked the city and yet not city

because outside of the city

my vision walked mystical not mystical

more intelligential good to walk in the city

and yet know you are not in it nor can ever be

therefore you wonder wherein is hate I sit in a room

Everything others get

I do not but if to sit in a room means my position is precisely that then there is no complaint

I listen to birds

then get up and go out to find birds I seek parks birds in trees even tho trees fewest trees of streets interest me of course as much as birds in parks 2:30 in the morning woke up fright took a shower loneliness a spiritual necessity my room done up as if holiness were ambience Raised my head no end to this writing sentences taking their significance from infinite combinations but when the writing has reached its final word the word reduces itself to closed word the closed word raised to another height only if another extension is seen which extension in turn imparts

to everything that went before

the vision

no end

therefore book on book

death

horizontal

cardinal

vertical

ordinal

the wheel turned

death again

but you have this clarity

no one else

can solve the insoluble

Lilac odor

I looked up

vines literally draped over balconies

the image old

plain enough

the city cannot keep up with itself

the mania for renovation

equals

the mania for quaintness

but one's argument

is not with city

at least

not now

one knows better

I see my work as the solution

of the anti-hero

I am lower

poorer

more truly proletarian

the song

in but not of

released

by not even in

more given up to God than self self least because self only worthy as branch is Love darkness

spirit

this

that

neither

but if love seeks

light

light

dark

dark

light

then know

negative

not negative

same

everywhere

but different if same

self

no where equal

more darkness

darkness separate

body

soul

no where one

each either

neither

other

one

neither

if one

other

If art is an intellectual habit, which is to say that the ambience is spiritual, then the notion of the concrete being fully determinable and literal is untenable.

The metrical unit is the fall.

Wisdom is the environs to which each man relates because each man reflects the other differentially relating, equally participating.

To refer to one's set of desirable objects is to refer to the senses—not the psyche. (One must remember that the movement of the senses is toward their proper objects of love.)

Personalism does not belong to a spiritual art.

The person is the man considered from the standpoint of the senses. This is only valid if: b is a + c (b = a + c): e.g.:

```
if a is b (a = b)
but b is a + c (b = a + c)
then a is c (a = c)
a is not c (a > c, a < c)
therefore a is not b (a < b).
```

To stress ethos is to stress separation.

Enlightenment has meaning only in Babylon.

Our position is intelligential—not mystical. But the not mystical is an instance of re-definition—not an obviation of the truth.

If one obsorbs the other, then the one loses meaning, because the identification is a relation reflective of the obviation: the other absorbed.

There is a point at which the first reduction of the Dantesque fourfold interpretation reduces itself to correspondence and identification, identification transforming correspondence in the sense that the letter is not a figure, the figurative referable to the letter.

Art (differential) Science (integral) complete the resolution. (*Cf. Crystals*—"The resolution of the possibility of a spiritual art is…")

The solution of Cantor's system of transfinite numbers, where w-v=w says that v is as distant from w as $\sqrt{2}$ is, where approximation is never solution, is contained in our "the environs to which each man relates because each man reflects the other differentially relating, equally participating"—that is, given the solution w-v=w, it can only habituate us to a theory of transformations: therefore, correspondence revealing the extension, identification, we stress the ordinal, β + I > β resolved in *veritas principaliter est in intellectu*..., that is, the greatest ordinal reduces to correspondence which at its deepest is the Self.

Cardinality and ordinality are aspects of a fundamental state relational in the sense that no other substance with respect to God is tenable.

(The fundamental state is the glorified body.)

To paraphrase Cantor: approximations tend toward the least, which is to say that the limits $\sqrt{2}$ and w are the least of another order, that is, the first if we remember that $\sqrt{2}$ and w are existences irrespective of approximations.

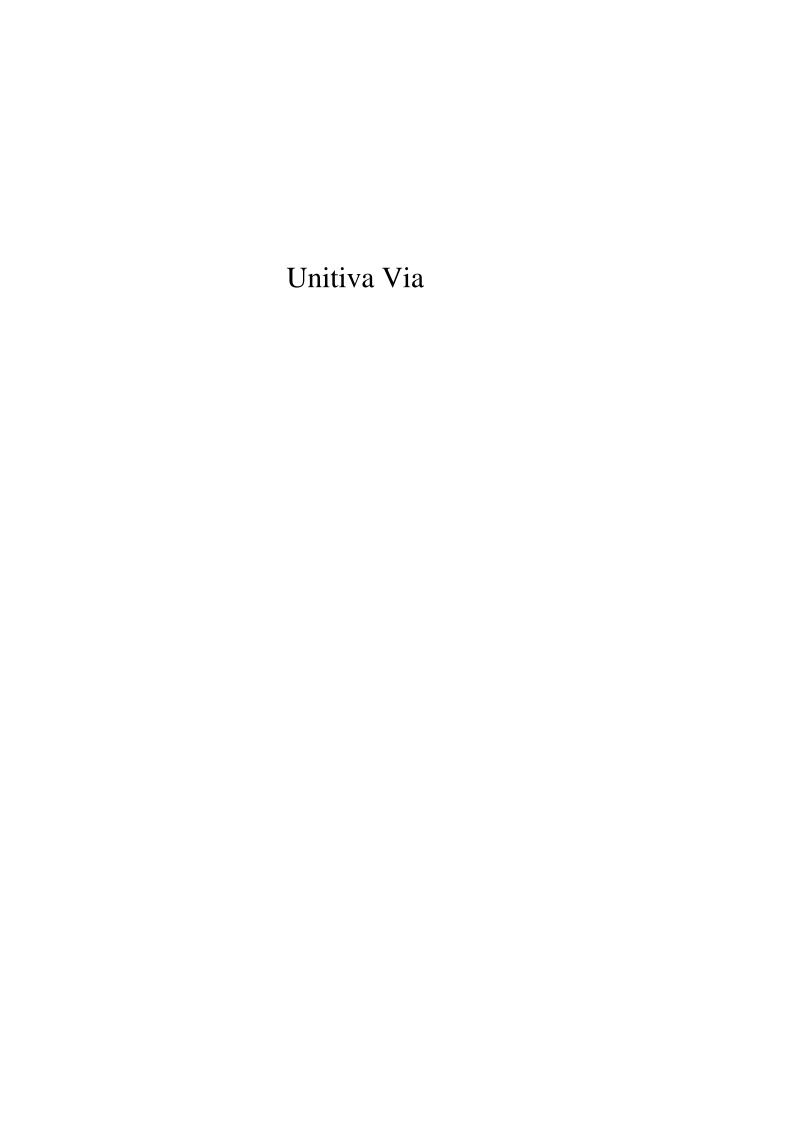
In the light of ' $(p \lor q)$ ((p p) p)', Godel's proof should have been more total—that is, given the disorientation of today's Science, the whole of Science is dominated by the non-derivative ' $(p \lor q)$ ': therefore, every formally undecidable formula (proposition) is but a reflection of the more inclusive system completely non-derivable: that is, to prove the one non-demonstrable is to prove the other non-derivative.

It is now clear that a system non-derivable generates another ad infinitum by implication satisfying axiomatic.

If a man confronts the Gift the Holy Spirit, then this constitutes to some extent his identification with it.

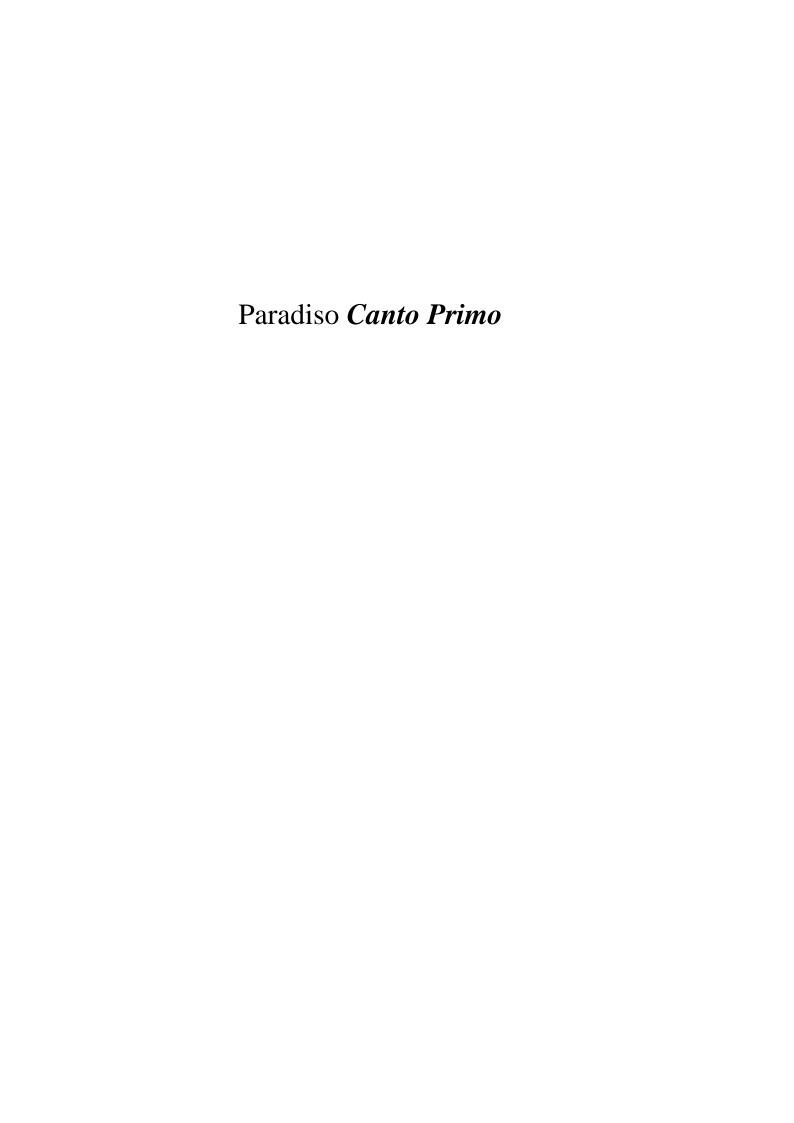
Logic is not referable to application.

Illumination: veritas principaliter est in intellectu, secundario Vero in rebus because of secundario in rebus.



mens intuetur per rationem, cum cogitat universalem essentiam no poetics valid whose substantiation the space-time continuum

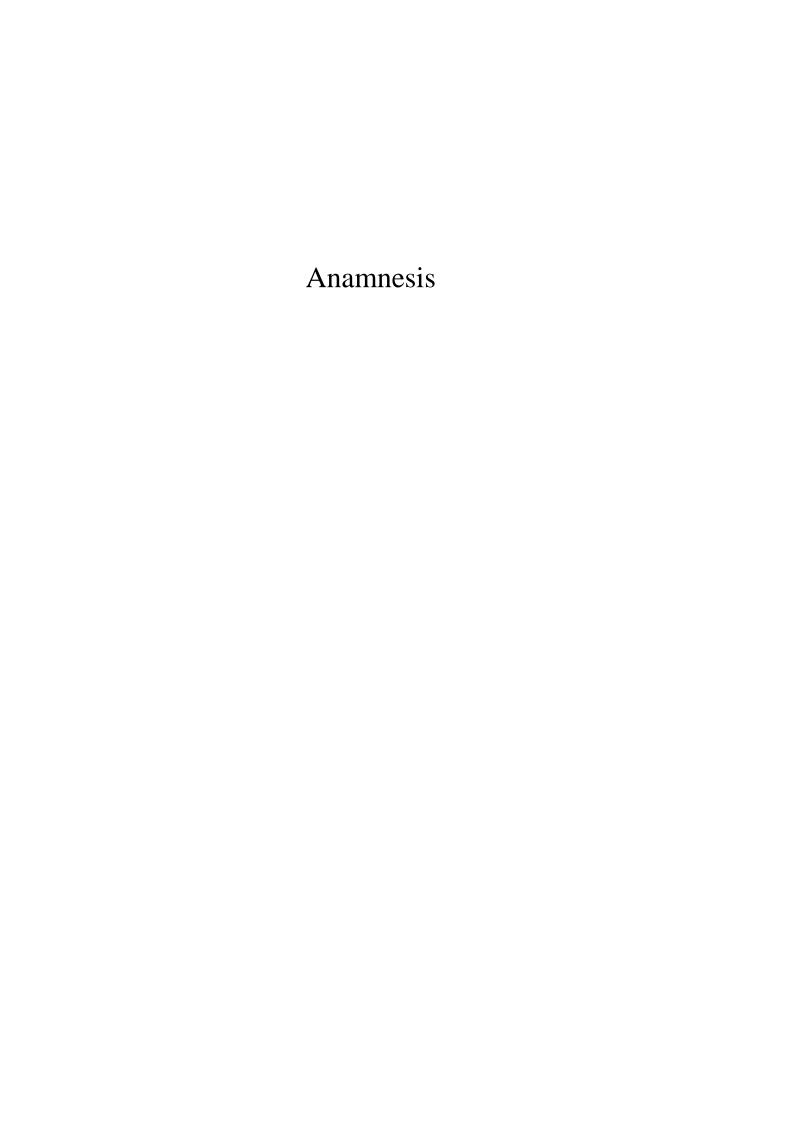
theological poetry Eternal Form because the indentification Use the Gift clarifies the background (the intensification) species in the Image the glorified body the individual the universe the indentification the individual the universal formal individual universal an identification undefined Spirit the spirit an identification



The Commedia is Eternal Form—not medieval art; therefore, any critical evaluation is out of question, because criticism is an orientation whose standard is not release but return, that is, pilgrimage is return but return in no sense an aspect of reduction, which is to say, any man approaching the Commedia should approach it humbly, seeking to attain that purity necessary to a movement whose resolution is everything that went before, that is, the Convivio is not denial ma maggiormente giovare per questa quella.

Maraviglia sarebbe in te, se, privo d'impedimento, giu ti fossi assiso, com'a terra quiete in foco vivo.

Invocation following upon the theme in una parte piu e meno altrove—the memory unable to go beyond, that is, the vision fully satisfied, the language, means toward an end, inevitably turning back upon itself. Appollo invoked, the Poet reveals the Virgilian all'ultimo lavoro, the implication being Beatrice as guide, resolving epical desire, the canzone justified, terza rima prosodic metaphor Dal centro al cerchio, e si dal cerchio al centro: therefore, the foundation paradisaical, the projection is future, other poets moving similarly, relating, complementing.—Beatrice turns to the left, looks toward the sun: the gaze more fixed than eagle's—the Poet, pilgrim desiring return, reflects the gaze, gathering from it a transformation oltre nostr'uso. Tu non se' in terra...; the theme piu e meno brought closer, that is, natural, sensitive, volitional, revealing the contemplative, the active in '1 ciel sempre quieto nel qual si volge quel c'ha maggior fretta; the literal an aspect of the spiritual, the spirit no aspect, the Holy Spirit the spirit an identification. Since the creation inclines toward God, and given matter disposta e apparecchiata, the revelation is the metaphor: the creation form and matter perfectly in agreement, that is, from the standpoint of the artist, the universe is not impediment.



moon skyscrapers moon branches

blocked

blue everywhere light ever center unseen where yes clearly flower not unlike no gardens streets not wretched rather state projected discoloring sit in a park otherworldly

the position Art is Life reveals the contradiction work as end in itself I'm not struggling whatever the movement that's the way God wants me to go literature can only approach integration

the way is tragic the resolution comedic

there can be no poetry if the resolution is utopian

they want you to submit to the other deceptive aspect of the Material Ideal comparative literature therefore to withdraw from the literary world is a must this proves our style no style ars imitatur naturam in sua operatione

it takes courage to go this way because it is not the way of the world I mean the heretics can no longer be Luther Bruno Campanella heresy is going against the Material Ideal and only the spiritual man can do that but here going against is innocuous no trap no argument release the Material Ideal not something to be destroyed because the spiritual man not impeded his movement reaps

enough daily to see thru

release even the Material Ideal

can there be a poetry of place

no

people

no

no poetry that seeks to release

even the Material Ideal

can be dramatic

epical

or

lyrical

then what kind of poetry is left

given the Hegelian

the Marxist

there can be no poetry

because the upshot is

the Platonic user

maker

no imitator

therefore

the kind of poetry

we postulate

is the kind that resolves

book

canzone

song

what kind is that

theological poetry

do I have a life any recourse to the natural would seem to say no

on my back from my parttime job I think have I written malice because I have failed to give lip service to the civil there are the workers breaking their backs the traffic complements them I'm the same only I refuse to submit my revolt is not to give in to any desire that ultimately leads to a justification position achieved society more fully reformed

then there's the home I return to my wife and children their existences tied up in the scheme of things surrounding how do I alleviate the burdens I don't I can't I'm just a worker and what is even worse a poet who sees his poetry as work a means toward an end do I desire to be anything other than a worker no thus the tragedy of my movement any worker's movement but the dialectical is not the thought process I'm involved in if involvement therefore process can in no sense take significance from a logic not referable to application

what about the political situation it's misleading of course it depends upon your position in society how else can you represent your particular view no report can ever claim to be ubiquitous therefore the uselessness of the reports they simply reflect the position's slant and of course the Material Ideal is the better for it because the solution of all these slants lies in the integral that knows no differences

how far can we go in our descent toward particulars not far our language mathematical or otherwise just reaps surfaces it is said that Art is useless and that if useful it must be social and that if not social then the User Society cannot be in the position that dictates

word it again the imitator is in relation to Use in the Gift If this is so then the notion of audience takes its significance from Spirit the spirit an identification the final identification forgone therefore the theological poet indirectly reveals the user and maker in harmonious relation to the Holy Spirit because the true object of the theological poet is Eternal Form Species in the Image the experiential

the senses of the audience unimpeded each member released free to journey his own way it must be so

the spiritual life is the real nominalism can take no hold there either therefore since the poet's object is Eternal Form it follows that the quieting of epical desire is an indication of the transformation of the tragic ache for anterior time fulfillment real the tragic way re-directed in view of it it goes without saying that the comedic resolution is not total that's what constitutes the realism of the spiritual life

interesting how these same phrases keep cropping up in my work over the years they're the same words but the significance is different is this the range of particularization maybe so but one thing is sure God is the reason and end of all our movements we bear witness to the Gift the fact that work is not an end in itself gives us the insight that our release from it is not proof of its uselessness on the contrary our release clarifies it to an extent that is truly definitive does this imply that the self releases itself from work only in the end to look down upon it that could be read into the release but it makes no sense if the release is Eternal Life the work Eternal Form we live in and thru God therefore Eternal Form and Eternal Life are not an identity Eternal Life taking its realization from Spirit the spirit an identification

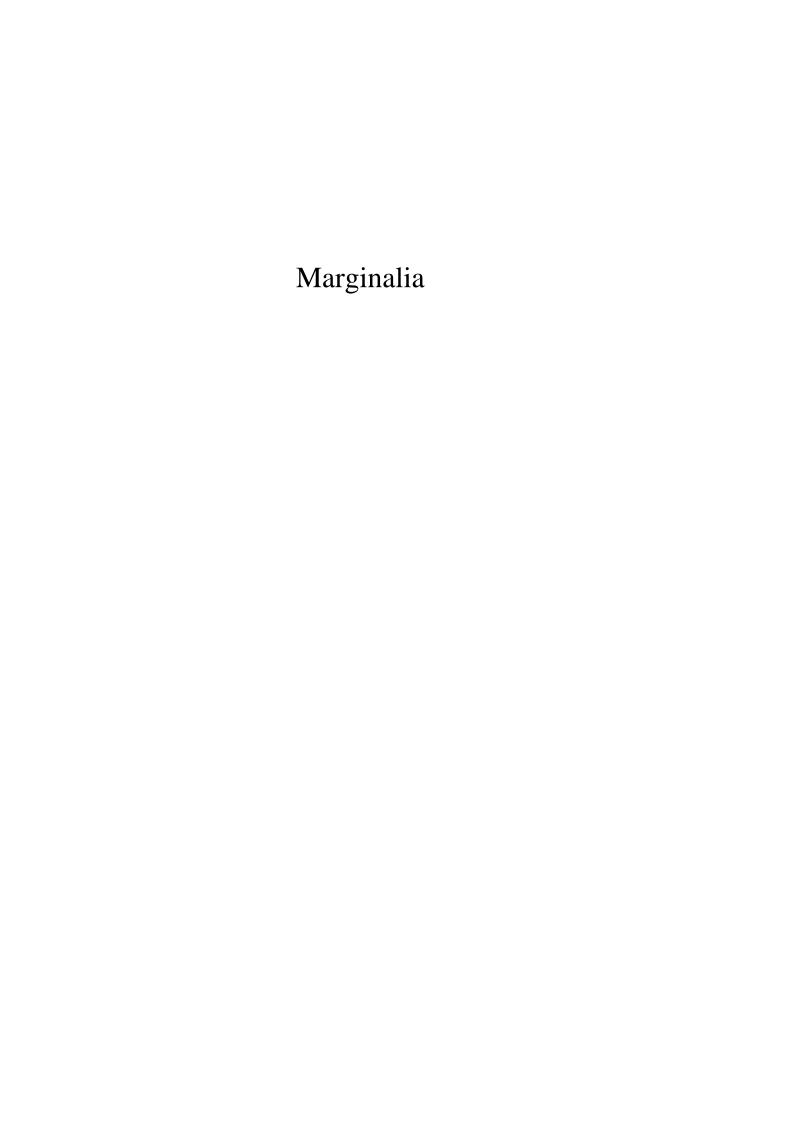
Use in the Gift

if the spiritual life is fulfillment then the natural is participative therefore a spiritual art is full altho the fullness is not due to the space-time continuum from this it becomes clear that the civil can become like the natural altho again not in the sense of the space-time continuum because such a perfection is ontological an end in itself which prevents itself from releasing itself from superbia it is true however that the civil fulfilled is no longer the civil but such a transformation shows the reality no impediment therefore it is clear how the spiritual artist can use the natural

the underground is a mania for the particular

should I talk of branches animals where in my daily movements am I met by the natural no where is not the answer but it does say the exertion to stay amidst the spiritual is least if a man knows that the state is least but that isn't true either because if the state is least then the knowledge of it is not the cause of the exertion being least

a failure my clothes prove it my apartment will soon be demolished yes renovation the other circle
circle
no
fulfillment
which
therefore
does away with the word other
draws up the circle
involved in impediment
transforms it
returns it to itself
a circle
no longer in contradiction



behind window sea beyond poplars hill gulls inland wood right sun setting we live no enchanted life only sea yesterday rose leaves dragon sun ray hold on kids wherever gold blue the fall of a great house the body

horses led down hill

stars risen

lying down resting not listening nevertheless music no reason to be poetic
but I think
a lot about
our trip to the sea
the place we rented
for \$20 a wk
no shower
the bed
pretty bad
room enough for only one

save the political theory and throw out the rest

or

his work's a cover up for his lack of experience

ocean
tomb
hearing bird
remembering
standing among trees
no where true
the hills neither behind either
forced back
death the preoccupation
lilacs sensed
cemetery
a boys obsession
the background

the extension of the walls
the senses
the converse
insensible
water
beyond trees
other times
between hill
grove
transformation
preventing
return

we stood on a bridge the vantage point a willow eery some nights all we talk about

living outside the city in a house above a stream so I don't know the practical world I write for angles

my sense of giving intelligibles

I can give you no hand if you wish to kill yourself go ahead lie toward the dark the shade drawn

I'm a white horse who's going to die a moment the world closed image signifies release

thought verifies drawing up image thought never far from image image drawn up release

sitting at a back table in an automat my glasses off the window up ahead setting sun opposite

the jobs alienate alienum

Anti-Hero

where
God
since no one accepts the work
—rest
unaccepted

if one denies most of the tenets of modern literature, then he's in no position to teach.

It is true that my withdrawal from the literary world is complete, but withdrawal can only mean desire of fame (vanity)—writing is not pride: to write for Humanity *God the Subject* alters every sense of the writer as *personality*: therefore, it is not the writer's job to seek out the latest innovations of the day—the principles of the craft are perennial; he has ancient teachers, and with them he silently converses.

If they consider you cold remote, the perennial rights you: near warm.

Not every man should love your speech, nor is it just that such a unanimity exist, but there is God Who insights the vision—more than enough for any man.

A wandering seeking new speech entia non sunt multiplicanda praeter neccessitatem.

The rage is gone, but the ambience remains the same.

Maybe this is the way it should be: the life empty for all purposes except the poetry that says God the vision everything lived thru not so bad after all: but this is true at the moment of writing; it has no meaning at the moment of living. Such a conflict can't be real; it must be imposed—from where? the outside. Does this exonerate the sufferer?

Words that suggest the country, leisure *despair*—why? because nothing in the life says that I can make it away from the market—my personality has become increasingly withdrawn—can't go anywhere without getting sick—the parties false to my way of thinking, and, of course, that isn't fair—people are entitled to fun, and the gloomy fellow is cancer—he's worth more if he at least knows *to check the feast* is not just.

Here you're just viewing yourself from an occasion belonging to the past—as you say: you're more withdrawn now than ever; and this is a sickness; however, the sense that seems to irk you most is that you still have a long way to go—if you were 60, you could breathe easier: at least it's over! but not yet 40, the spirit balks, doesn't have the strength to renew if withdrawal is acute.

The quiet I can't achieve comes to me at work only as a phrase. I may pause, look up from my desk toward windows fronting similar buildings, knowing that the freedom that supposedly belongs to the pedestrians has me as an onlooker, the secure position more secure behind bars.

The country and the city are wedded and no issue comes of it.

We don't take sides; we know that place is not the answer: if the education's sentimental, it affects all: and all the effects (sciences, arts) of the society do its bidding. Here's the desert of the modern saint!

After working in the prison yard, a man in his cell turns to his thoughts to hear deeply: God be praised!

The man moves, the angel illuminates, full common society the ground the Holy Spirit the foundation the Way toward final release.

Poetry draws none of its force from either in the city or in the country. Imagery in toto is species in the Image.

What is better than what a thing is like—even tho what is can only be gotten at suggestively.

If you're writing this for neither Church nor State, then what's the point? that somehow if a man can't do something worthwhile outside of these two folds, then the movements the relations are meaningless. Again: true work can only have for its vision the Eternal *the final identification forgone* the abstractive *useless*, that is, where the abstractive subsists the object never fully clear of the psychological.

Thus: the projections the set-ups impediments that reduce each work in one way or another to either of the above two collective representations of the Man; therefore, whether either dominates to the total eradication of the other or both join to form One the Man or exist side by side or together one a little more prominent than the other, it matters little to the spiritual man, whose *experience* is Eternal Life.

I am a slave seeking a corner at night to write.

A man thinks about universals while on the job, and the sense that comes thru most is no future worth it if the present diminutive.

What they can't take away from you: you've succeeded in establishing the postulate that original poetry is not far from original thought.

The mind gathers clutter not only from certain objects around it but from jobs seeking ever to burden. Returning home then is recovery. Who knows you on the job?

Exile or prison? Both and music no where invoked because everywhere detrimental to deepest longing the crown resolving in exile in prison.

Should a writer gossip about his personal life? autobiography modern false

If prosody is ideal, then the cause (motive) is the communal unrealized; if real, Spirit informs.

Intaglio

path to sunrise tree midpoint

kids

bounding down

from

rocks

hit

the

shore

forcefully

and

then

run

then

the

length

of

it

walking thru woods coming upon lilies the past life a lake haunting from above under a tree people huddled close gloating over a man losing his footing grasping a ledge unable to hold on letting go people objects the public square infinite space sitting against a tree amidst grass the hill beyond the sun's the moon

a grave by the path past two pines the archway I go up a hill and sit with my children on a rock the tree below quiet more center

passing to garden then out among trees the flowers gathered withering sitting

finding myself isolated in darkness the room one single lamp before me matching depth

I lived daily the spiritual my meals taken alone the reality false the position never ubiquitous went to a coffee shop

the discussions

war

city

one said

war national

the other

city familial

both

therefore

nation

home

complement

other talk

folk singers approximate realities better

we are at the beginnings again

then the position of onlooker

uninvolved

not choice but birth

the language becoming less visional

yet at a certain level

whatever the word

the total vision reflective

then going on

reason

a loss

the spirit cut off

Spirit seeking the spirit

in grass love

light going

Remembering not discovering

if eternal

then body

glorified

mind

giving out

necessary

where body

given up

the suffering

an argument

the man descending

forgetting fall

investigation path

progressing

ascending

infinite straight line

returning

past eulogistic

end

future

dome

control

eradicating

present

mind

soul

body

entangled

in water

the pain

requiring light

blanching the eyes

informed

informing home

Turning

away

from

water

looking

toward

moon

evil

inhering

trees

homes

everything

beyond

then

near

dawn

a

conversation

a

minute

two

\$20

too

much

the

prostitute

unconcerned

the

doorway

a

frame

the

hotel

lobby

empty

The future then and a death

arrived late

somewhere

near midnight

took the only rooms available

the horizon

sea

light as far as the door

the

shade

less

than

half

man

way

drawn

startled

went to the window

a

group

of

people

up

from

the

beach

outside

the

bar

across

the

street

turned away

the painting above the bed

a storm

ship going under

In a garden fronting sea a man lingers then moves toward a gate the lingering a past a recollection admitting no deeper experience his certainty deriving its sense from the fall and the working out that is recovery at the foot of a mountain a lion groveling wallowing underground no light either end in a dream fell thru a hole in a bridge to my death week day mornings sealed in a room

buildings closing in seemingly toppling

nearly dead nevertheless unperturbed mountains hills even spheres boundaries domain freely given a park poet ok a bum

intuiting farthest light standing in a grove on a hillside a man conveyed rays to an angel below facing sea reflecting only gull lion flame beyond panther then past oak to plain the shattering of glass and the spirit worth less than a speck of dust beat out the life

the earth

giving way

to the sky

off 6^{th} a graveyard the willow presiding

ocean liner gone behind cliffs

the wake however still

glimmering

lying in a room facing a garden a man turns inward to quiet the quiet of the room different more a counterpart of the all day rain leaving the window open the living room all but dark except for the patched light on the fire escape one path curving above another the vision coming into view totally

sidewalk café the avenue

not

a river

in passing

old doors at the edge of a lot dying then in the wave's intenser day in contrast to the bright day a junk shop and an old lady in a rocker looking down at water the thought opposites points joined but to what purpose if the thinker remains poised above water I walk looking up at the full moon the influence working unawares easing the eye scanning the offing

the train ready to pull out of the station the fluorescent lights for a moment shooting stars since the world is the State and the State the Self to escape the self is to escape the Self the world bearing the color of the State

to vanish is to release the world

spiritually sapped so bowed by spring getting off the sidewalk into a doorway the street a river

overflowing

sun or shade our talk

by river

lying about naked

morning intercourse

the aura

highway along river

rows of benches

even closer

after eating our lunch walked the boardwalk broken beer bottles on the sand perverse sideshows for the kiddies everywhere under

bluest

sky

that headland's a whale

even at night the city streets circles at cross purposes churn

alone on a road the final trace

vain the grave and no posterity and an audience a century off sit before grass know background tho the seeing acknowledges no beyond shadows of weeds on a rock evening returning

object

to

object