

The Syntactic Revolution:

Collected Works of **Abraham Lincoln Gillespie**

co-published, edited, and with an introduction and textual notes

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WORKS

MUSIC STARTS A GEOMETRY

Whence occurred the LeaveOff? — the TakeOnAgain? It has seemed that the Intent behind 'Phonic Music was something more than Contrapuntal manipulation of Form-Means for Vocal ends; since this *sung* Polyphony alone so finely imboded the (necessarily) nickK-Spacing of early Art, so patricianly embrood-spawned itself as Potential for later pan-Emotional¹ glint-runny fluidity. Certainly we have Music (all will agree on the up-AND-into-Mozart) fulfilling the rigorous Induce-exactions of a Behaviorism — to what Purpose?? — May we say, to have self-structed platform-layout for *all* future intrinsic-to-Tradition Musication? BUT, what happens????!! — *This*: after Beethoven's forge-poundings had intoned a new Amaze-World of FORM-livable² musical experience, the Romantic (i.e., Individualisti-Lyrmic) enjoy-possibilities of such were all that spine-intrenched Parloritis cared to remember; that is, Beethoven's *process* of arriving-into-LyriAbsolutism was something too retchy for the now-eager-to-gidflut Listeners — "Give us *them* Sawngs, sweetly — warmly! — VYVASHUSSLY!!" (one almost hears the for-Us cream-sweat-ooze of their Soul's Romantickley petule-plea). SIC, the rudimentarising of Creative attention away from Thought-as-Form, because no encouragement of Form-as-Thought³ (no applause from the mystified Saloners for any such) — a Farewell-Fanfare, then, for the Musical Toreadors!!

¹ a point apparently unconsiderated by the Monodists.

² BEETHOVEN'S been a hard nut for germinal cracking — few have done more than more-or-less Fleely savor-remember his Influx-into the-I-of-us-not even ANTHEIL sole to-date Regurge of BEETHOVEN (if we are permitted to omit synthe-fluffing WAGNER) has been able to NEO-re-use these (B's.) CRAIGian scaffoldings.

Thus we can visualize the jawgape HeroWorship tendency springing up in a no-longer-actively-KNOW-participating public, a public Euripidee-dinto flatulently revering a Brahmsin Goddess ('trick' poetess, clept Monodé) who pettifoggingly secures a NEROian vise-hold on aesthetic attention, i.e., Kiss-Song-spue is thereupon written onto the longsuffering Piano! Resuming the original picturization, what happened to the (TimeSpacing) Geometry? Let's say that Arithmetical diddle-dodder (this, comparatively a Nursery-lapse) now obtained SKlaf-squeaking parlor-parlance; no longer was there any horizontal make-Equation exaction of Feeling; only, rather, dame-boundy jumps from first-to-next sum-verticaselements, all perpendickey Chord-Moments in neat-succule figuration — ZOUNDS !!! (Not that the WhaleBlubber-OldFriend! sort of EAR-RECOGNITION has been outgrown, o no!!)

We implied earlier there had been platform-spawning, up-and-into MOZART, which was to (could) have served as launch-pointage for all oncoming musication. One wonders if MUSIC will take a scour-analogy-lesson from Philosophy, the which so repeatedly has had to purge itself of much a-priori clog-matter[.]² *What is this imperial Narcisse, MONODY?* Is it, FORMly, aught more than a baby-gurle-and-waddle species of treacle-gagged Phonic (usually *Madel*-grinny, at that) carrying on at best in clubfoot senility, wherever its doggerel-Impute grim-facely attempts Seriousness? — is it more, in short, than *easier* thinking? — and — If this Monody is actually muted Phonic,⁴ why not chiropract a virile Phonic?


Eh bien, a Thesis-Suggest: That our Composers regroove their launchings in GeometRUN (Poets have an "Instinct for the Artificial," Limitation-liability evidently doesn't hurt Grandeur

³ this obverse somewhat reveals the preoccupational order ordained by the Artist for himself.

⁴ elsewhere I have discussed the crono-sequence, Homophonic > Polyphonic.

or Intensity) — let them cease arithmeshing EXPRESSION in chordeasy 'pervade-squatting' — and rather free those many verypassing impact-masses momenting in Consciousness, to entitically⁵ *panache-deploy* their Totality — in this manner EXPRESSION (a psychophysiReality) may cocoon-seat itself (all that is necessary for and at it). Its outer Associate, FORMdeploy, on the other hand needs conscious Tendthe-Engine! — reverence — such, probably (due allowance for the myria-manifold ways of the Ear-Mind's listen-lurking on Self) is all the socalled Conscious-WILL can here hope to do, 'pas'?

The inner-Expression of all Instinct > Feeling > Emotion > Concept > Ideation must needs be exteriorised into the organised > organising FORM — OrganiKable of the considered Art.⁶ If one but lends a moment's ear-eye-scrutiny to our Music's present Form-OrganiK, one sees portray-adequate (i.e., precipit-full)

Compositional  Variancy
Breadth *possible only thru (and as)*
Expectancy

the Overtoneing coruscapers of PHONIC — the 'ODY-swimming at best resounding but further BRAY-incentive toward Self-Secretion from the any Orientals in our midst.

Further, if only to check prevalent Bathos-Wallow in *Mood-VISC*, let Composers (for half aacenty, say) delete all attempt to present Wave and Curve MOOD in Music; rather nick-embroidering such erstwhile⁷ cancerineUmbilicalage into skimp-suffice MOSAIC⁸ (i.e., re-embroidering such back into the earlier

⁵implying here, that *much* of each cerebrate Ideate-Moment will otherwise escape the Enthus-drugged Consciousness.

⁶CROCE, — "Aesthetica," for fuller development of the Expression-Precipitasis called ART.

⁷a half-century of MATH-pursue might mold-unfold Roentgen Panaceas for such (as-nowadays-poked-out) plague Wasting-of-Time.

⁸where CURVAGE but strew-collects; RECTILINEARS Enrein the Pattern-Narrativity.

Geometry; Spherical "TRIG"⁹ being an as-yet Quantita Incognita to our locomote-festered Aspectance) into at least tidy-up sweep-tighten fitnessing. I wish Music solely incipientated in runny-Happy Geometry, its whatever weave-pulse depict-varying only *from* this geometriDynamic!!! (One advantage of such regrooving would be the Listener's Attention never lagging; BACH's still popular, isn't he?)

Note well that WOMAN has composed NO (Curvage) Music, yet — why, then, should MAN pound his head incess-further on the "ineluctible modality of the Intangible"?

⁹Pretense to such, by contemporaneous Instinct, has produced most of the balloony Languor-slime current.

TEXTIGHTER EYE-PLOY OR HOTHOUSE BROMIDICK?

"ABSTRAKTIDS"

(PhraseMoments illustrating Grammar-conduced-to-Horizont-Sequence)

infradigit-enunceColor Plastic
nowhere-within-Space transcendCommand Nirvana
nowhere-within-handy-Space Chinese FloatInfinity
sweettrustmisery-Eyed hurtbyherMan-Woman
motherready-responsewarmth
cashregisterAnnote disseminFO
fragile-cleanslobber-purity Virginal
tinctburden sorrowsweatintocheesejoy Plastic
exudeforget lewdtalk-CourtesanPsyche
nosetweak-survivewhine American Voices
tender-regretreminiscEcho LETTUCE-crunch
shivlexist AlsoRans
Senescence' Hope-to-recover-YouthJoy, sans-IgnorInnocence
Love for young girl
quasi-'Bo Mego-Intimerie Gab
chewdripMother-lipcorniceSmile fullblowing-girls¹
sewerquiet-underflow-residue Social Acceptancy
cackvoice-putresceChina AmericanGirls-Shrill
Marmoset's peet-teeter traject
fartsootMurmurs distecho

¹These two I call to attention as somewhat illustrating Mr. Pound's "Echo-BACK-on-itself" possi-contrapuntal Context in Literature "monolinearity."

fugueflight-silksteam
ashsift-oozedry-declamImpersonal-voicechambers-Flop Angli-
Speakstance.²

before Minddecree-droolspit-leakLipsSPEAK

The initial examples illustrate a style of Word-Phrasing which, attempting barely-covert continuity in minimised grammar-sequence, could give the propagand-Urge of Write (shortly, Talk-) Communicate a more streetpass-PolyContact-Adequacy, a broader-gamuted JOLT-POSSIBLE, like to that given Plastic Color by Pointillism.

The necessity of "impressionistic" begin-the-incarceration-of-Grammar changes in Language-functionivity may seem questionable. A further step, then, is to suds a Fels-Naphth at the EXPRESS-Shirt of precipiThinking,³ commence-examining its PhraseFront⁴ for Wot's-it-matter-how-much-the-Reader-is-Overt Inulted bleedpleadCommunicate inhering to or as it, approximately.

Implying, 3 acetyleaning WRITE-tendencies, current:

(A) *INCOMPATIBILITY* — team-tustling FORM ◊
CONTEXT.

(B) *DEFlimination* — rathan than Condensation to EyeMoods
favoring enhance-the-Context; StillLife-Emphases.

(these I have observed anyHow from Debussy Laze-

² — but here in these occurs first a FORWARD-on-itself Delineate, in the ByProduct-HaltTEMPORARY-NounEntity of capitalised Imageates within the PhraseMOVE, with their immediate resume-Adjectivomaging-the-last-Image return to the Caravanserai.
NOTE. — I wish now to vindicate the above "Phraseds" as fuller Apprehends than those arriving through face & ears-washed! Crammarise.

³ especially the CritiReact sort.

⁴ Certainly the PsychRhythm'-flecting PHRASE-of-Words is first digpoint for compressing the ExpressionMoment — i.e. first pointillise the Phrase *per se*, ridding it of NONHEARD-originally Grammar — PleinAir-BROADERS (for any Filfull sentence > paragraph NEO-Unity) are relegate-NEXTS for someone's Wayfelt, KNOW-MORE sculption.

DEVOUT to EyeDink-MOASIC, the latter the *Iguess-theForm'sforContextsort*)

(C) *FillUption* — non-WeaveBelongs, padinterested skews of authorsSELF-OBTRUDE (v.-HEMINGWAY's absence of same)

(a broadspread IrrelevUp-startry, probably a "permitted" Retrieve for the LossSuffer taken up (C) below.)

anent Tendency A, — Musk > Blubber CandyFORM soon-or-late gets on CONTEXT's psychophysickable nerves, — ensues, then, a SubWilled GrudgeFunct of (C) below.

anent B, — demfew Logogriffs being cut. For an exception here, v.-Joyce's recent work, (*transition*)₁: PunPassing IMPORT-Neo's, combining museMindBespeak with fetirhaptic SONE-Tumble-display.

anent C, — What's been dough-clogging the sieve-process of the Speak-Mind, what's been shunting off part WORDprecip of the *original* flashsearConsciousness *QUANTITY* of Images, that polygonating Impactseries of the was-aspected Ideation? Surely the Psyche apprehends other than the 2'd sorts of these clashMeets,⁵ other than ApplauseSeek-Impactage sirop'd in grammar-seequenced fledgeling-Placates!

There, possibly, we have it: The aforementioned asyet bleed-pleadNeed, Grammar'd communication. GRAYMAR. Academic Bugaboo, stuffshirt-PaunchPace-Idealiser, Nujol-Insidiate pettisingg us in GET-drippy Complac-brewing HigherConsch-Pretense — lardrousing our slobAdmire of a Mind's jello-sieving us neat precipseries of 2-imaged [(₂i.e. dingle-series of but ONCE-impacting) line jamclashtwangs. This maybe locates the Americo-perennial Bodenheims.₃

But, can Impact-Onces — halftreacle GramAffixes, verb-conjucates, twixtvises, prepositions, articles, -ly's, -tion's, etc. — aspect the psyche justly? A soonglance locates all such NORM-

⁵Rather apprehends contrajostles of PhotoMinim-IMPORTparticles.

cramming Expression as lullaby-WAKE Bromidick, at evo-best semisubliTitter-Barrage same, effecting but Nursery-gulpgrabs of the involved photo-arborealising brainplay. HULME spoke of "every ideation, the impact of two or more images [""]₄ (ex.-HERUNS, etc., through embroid-stages into recent tweakease). One hassta ask, "Y not more PHRASE-MOMENTING 'Or-More's'?"⁶ Is it because our TreeHarp-scorning Kindergarten TEACH-Minds can't-race > don't-permit SteNeogrighs?

As to what hasn't been precipitating through, I assert-venture that there are 1-5 nick-Ideate particles, ImagePeerFlints grammarwise unpresentable, even ungetatable — wriggle-or-dent-IN Sculp-Fillers of each centrosomicant MindMoment, the which would, given steNeoALLOW-Utterance, come through, to teemly convoke *vraies idéographes d'intérêt* — ideographs knit with byProduct-Addits not only FORMstressive, also Context-so. We have such preciclusterage in our some-alreadyGreat MUSIC.⁷ Why not in a much older TimesSpace-Organise, SPEECH.

As above and herein illustrated, disintegrammarising Impact-GATHER handles my Think-AesthetiNeeds — I feel I have rightly thrown bureaucratic Grammar merely the hack-left-overs.

One additional point — The prefacing Stylisms toward phrase-MomentUnity (the stenIDEO-or-TYPE Cluster, and similar depictWraps-around-Personality) mark, I feel, a Next-tendence in Time-tightened CommunIkspression[.]₅ The nick-particles essay nucle-cluster in phrase-carrythru-synthesis, Context's core-points majuscul-indexed or placed TeutoGalli-phrasely last (at least our WRITE-Sense might profitably be so treated, a while, analysprawling Englishers!) — such way there may be gradate-imparted to English the runny GeomIntegritty of a J. S. Bach.

⁶ Surely the FacetMiriaphony of Modern Life clamors for adequacy-such.

⁷ I think of J.S.Bach, Mozart, Beethoven, Debussy, Satie, Stravinsky, and Antheil.

ANTHEIL & STRAVINSKI

1. Conversation with Hungarian Composition student, mem-
quoted from Marc Blitzstein, last year, Paris:

(MB) "What, you don't care for Modern, for recent
Music?"

(HCS) "No.

Not for any of it?!

No.

Not even STRAVINSKY?!!

No.

NOT FOR ANYBODY?!!!

None, save Antheil."

2. Salzburg Festival, 1925. — — — "Given the spiritual pollution
of the superexpressionistic age, it necessarily and abruptly follows
that the new tendencies in art should take on a clear and
restrained objectivity. The ego — — — the I — — — is
eliminated, the symbols of the switchboard and the beats of the
powerplant find expression. The way to this in Music is via Igor
Stravinsky — — many follow, but do not attain him — — only
one does so, George Antheil, an American, who passes him, and
makes the whole mass of contemporary composition this year
entirely unimportant."

(H.H. STRUCKENSCHMIDT, Melos Critic).

Underlinings mine, to emph-remind that the German Psyche has
never (as it presumably does in other Arts) exot-purloined its
Music Constructik, condition maybe entitling Teutbloods to such
occasionedal AbsoluteDiscludes. That makes three of us — —

mine an Ear-HAfto ViewFruet-SpanDarrive from (A) NYC-Philada.'s since 1921-MusicSeason, the "representative" fin-de-seigle MewsicKails (pardon) there splawing my musicpalate à la guzzlingsodapopwhenwater'scraved₁ — — a delude-drown immedImbibeJoy from Stravinsky, with Y-Duty?-postreflective EvokeMuggies from the alsorans; to (B) coze-mingle Pounce-Notions of DynaSTART in the then Antheil's HaxatComposition, comparatively DawnGleams by the by. Incidentally it may be addventured — — for the benefit of the (m)any who, looking with their eyes, hear not¹ — — worthSEE-Hearings² are seldom given by aughtbody, even the composer himself. Two exceptions auprès these chemalgShows I know: Stravinsky's wasp-lyr-Benevols and a Philade-'22 HappenIn-MicroSalon-PianoSight-Read-Interprexplaining, to JN and the writer, of the first Stravinsky-scores to hit "south of the MetropoBelt." Here occurred almost-morenecessary Reading than the composer himself may've also where given. Blood tells; both the S. & A. Mother-families are Polish "Dabrowskas." To arg-strat, the "only one who passes him," eh? — — Howhere? — — Structurally both polyrhythmical homophonists³ would have been straits-difficult, even dischronatural for the Me-of-'22 to fail to note-believe that the younger's Tour-de-Force moment-noticed diaboliclickeen clichèclickant improvisImitations of any Composer (usually his Remembrance-worthy) would, shortly after his 7-22 sailing for Europe, pull Furthru an already

¹ A HomeTown theory has it, "The...Orchestra will always sound as well as its leader looks."

² Eyetrustable not to Mindvolupt-Eardissuade.

³ My nowNotion of Rhythm's NecessLim as Kaleido-Caravan deems no further Evaluate here. I would only animadvert the following glintplea for neo-Academic Music-Schooling: RULE-Compulsion for compositionists to first publicise a rigorquantity of graded-"passing" Homophony, at least covert dissimulapes of 5 homophonic Giants (Bach, Mozart, Debussy, Stravinsky, Antheil — Beethoven and Chopin reserved for ED-secondary RemoteVeerage, as being tanj-unapt IMIT-Ideals for the primary psyche) before any polyphonic "diddle["]s; (really, folks, we don't KNOW enuf yet to tamper larger Liabes) be permitsprung on the jawgape herofaithed Public — — QED?

hyperGenial Tend to ultimately OTHERY-scourfreed MileStone-Composition⁴ — — to fleurifunct thereaft, riftAware Chrysal-OWN, indef-sans shellacontemply equiv-wanehueing into the “5 & 10-Picture Writing” of the sometime Stravinsky.⁵

A deodorous (if ever) Comparison, tri-favoring AbstrEstim: take, 'cept the Oedipus, any Stravinsky Work — — will be found, in cornuContinuum-plenty, Searchcomplexed FigMelodment, rhythmically variconvulse-teaseseizing Melusication.⁶ Ditto Antheil. But, etc. (v. below)

But, in Stravinsky's Harmusication⁷ occurs Hithertooze, in normalcyairgulpings of comparatively waneMaturity'sclutchat-diatoneyYouthunintresting soughfrequency, Rummage-dashgid-dy PolytonIn & Aboutisms flotillating KeyThink- “basehug”-ProgressionTruancies.⁸ Contrast here Antheil's “Death of Machines” Sontata (this, merely his first uniPersonal Achieve) — — in one DervFlash Arpeggio approximately three harmonic progressions STENCE-AROME-occur, i. e., Harmonik undergoing a good EarPoint-FurthTighten.

The folowing may elabconvey me: Stravinsky's Harmostat functs paunch-rub Furiosity, evokes sheenspray-FlumeCLEARs; — — Antheil's mechaccords sheenspray-EmercyCLEARs, i.e., from

⁴ Starting chrono-with the “Death of Machines” Sonata. Hence on I find Antheil definitely past Stravinsky, this, notwithstanding the associa-GrappleHook Incredos of several reekcogging “Thomasess.”

⁵ Anent this - QuoteInduce I “sometime” reserve judgment, not having heard Oedipus Rex.

⁶ Akin to that FaithInterestEvoke-something Unct-connecting-the-particles found in the Know-speaking Voice, the Know-singing Voice, straitly in the typewriter, in the immediComposition-SONErhapsody of Gertrude Stein, and particularly in the Etude-Face-NEXTing work of Joyce (*transition* n° 11).

⁷ Considerated here as Tonalfelt PhraseTransit-AddUp > OBLIT > Ply-intoNext-Momentage, that Ever-ByProducess HedonFeelMemAnnotated by the SateFlux-connotive EAR.

⁸ In fact, Stravinsky's use of RecognDevices carries to a point of minisuaging AttentFix-Pleasure, sets up a Distresslota akin to one's banquet-receiving *another* richDish when a CUT-Course is plea-expected.

Antheil I get Music's first corniceNudgeOuts to FurthPeerult-synthableSpaceMinElim'd Aspection, tritely, a some precipavoid of HarMamma's ApronStrings.

Wherefore, this SuggestConclude: Is there Need of backsafel-splashdiving into ConsoPASTease in these trumpetYourSELLF days? I hafta feel that the SelfSubstiPitifunct Public likes the Hurrah!-ANY MasochPossible in the redundbit of "L."

[NOTES]

(A)

more-ne[u]rounder-startl+immediate Momentumusels(=Speed-
Gest & WeightLaunch & JointCoord of Chaplin & Ath-
lamerican, t[he] MaleProof-Dignassert-TakeCharge-Author-
ITie Demeanor ((contrast wEngtype)) || (([P]istPlunjMuses))
((In[c]je-inU-Curvs)[])₁ MALE
FEM

Europe's SmellMeshCiv h[a]s caused EURPersonality to
adaptselfinto *wrigsway* — alors, Amers, skyKscrap-muscatell!!

Amer's RidicFear (trace to SelfConch > *SexDefe[a]tism* >
TraumGuilts) has inhib'd his Thinking, aswellas Expressself-
Respect ∴ no keepexploriggling by his Psyche

tend Mechanform?

AB

Hypress[al]esMan

Busybodies GroupFemNeuloef

IntellArrivistype (2nd Gen — 1st born Amer child)

cant feelO[r]Eurinherit[] & KeeponWrigling
in NewTerrain

Newtoyfinders & SHAMcComplex
(of Parents)

Delfy-Intell-at-expense-oHeart

AthletIndianDance

PlasteneoNaturalism

Amers, *ONSERT!!* à la

Engineering, don't try nitty
keep-on-wriggling à la Eu-
rop Feel Capac[e] ncease

3 Conditions Nessfor AmerPlastic
tranquility, NATpain, CrowdendLivQuartez

PhlegmSpleen dishouts rite auprès des Français

AmericaNO

EXPATRACINATION₁

- I. (a) because in Europe I find MeaningScurry in their Organise-Self-Divert — hours loll here all simmer-rife-Expect-lush-stat, GET is less-necessary.
(b) because of the absence of Tight-blank faces here. (European Maturity seems of the in-touch-with-Youth-Pulse ripe sort[.]₂)
(c) Liquor-Gamme abroad somewhat breatheier.
(d) abroad, as if transplanted to an ideating DreamStance-Indef, the me-expatriate remenvisages America-the-Spectacle, initsensing its cosmintegrality, critifocaspecting its Univeering probably for a first time. (local Econs are *so* intrude-mussupply.)
- II. the Spiritual Future of America is not to evolve till a present diabetes is admit > removed, t'wit: America's total lack of parent-sagacity to exprimply an especially-while-correcting-them goodwill toward, and to cull an early admiration from the children.
(The EffectLoss into Personality is enormous!! — contrast the majority of French Parents' Methattitude.)
THEN — the American Spirit will commence-sing as naive-direct-elimgoalpursue-clearly as its present FolkMelod — "PopularSong," frequently as blare-OutréFruct-freely as its dynaSaxophoneyc. NeoPolite-ObserveRigors will scourge off-away the become-cloyuseless of our present SklafManners — survive-a tiff with Russian Defeatindivid-become-CollectiMass output, our EconGrandees will have also residonned the surrealise raiment of skilledlaborer-integrality — the SportSense will have been furthalloted into a

StreetPass-Calisthenos (i.e. Fair, groove-compulsed into an inevitable Banter-Fair — we *are* a GoodWill-Collective — will assume social sensitivity, a BodyClap-RazzCourtly dejection-skew-Apply-akin (somehow) to the finesse of France's Golden Period.

The Busybody-GoodWill will have insidiously Americanized Europe (thru Dawesian EcoHighPressures, "Galette"-advice, constant-rub-away of Europeans' giving in to the squarepeg-insists of Fringlish-voicestressing¹ travellers and residents, spillover-manifest of America's Nth degree-PRODUCE-Molochism, etc.) Semitized Russia will certainly psychYap doubly, its individuals' remainings scorn-evaded Defeatists, speaking their present flapping NonDignity hold Liable'd rushout-heedless-O-Self!-stuff. (Russia's soon-enormous CollectiOutput will yet lag indefinitely behind America's shrewd-ingenuity'd Get-Rich-Quick-Fellers'd individ-catalysing Produce-Outvent.)

- III. Communism, Surrealism, Anarchism — degrees of Lyri-Protestism — since Lyricism is based in Individualism the BureauLyricism of C. is an obvious paradox. — A.'s hysterLyric will always ultimately grudge-pendule-reactionate, stay the destroy-(to-begin-over)-hand (tho subjectively A.'s applicable into a *Recherche* for the expression of the Consciousness betwix beyond the Abstremities of Thought[]).³ S., a French (psychanal-filtfree) Try has obviously essayed to continue "correctness," has but barely enlarged the Gamut-Possible of the Hithertoze—"Inadmissible" — enlargers Braque, Ernst, Michonze,⁴ obviously their Self; the rest, GoodManner'd Dada? — S. lacked gutsweat adherents collect-able to trek the toothsome of the Psych-Running-Down (In?) DreamStateProffClimbs-into-Reality which André Breton skim-the-FreudSoup-touchily impacts. Possibly S. failed to posit a NeoAgonyProCreate.

¹very important, since the move-forward stress of English wordage is the more battle-survive—"dominant."

- IV. My work veer-expresses my relation to 20th Century Reality, a relation I feel-think to be fillfuller than any hitherto CritiCommunicLiabLe, i. e., mine, the necessity of lending consciousnessative LOGICATING to the AromeClashBuild-innerising FORMTrends of Music's MelodSyntheBuildAlong, the gradaccrue of which (both delib and acciByProd) may-will tot-add sub-et-Supra integerCollects for furthung the Context'sImputationise; at the same time possibuilding, in English — sole language evophonically free enuf to do so, — *SensationForms* rhapsintrest Composenuf to aesthConcomitate these neo-gather-imputes of Thought, i. e., the MarryMomeIntensity matings of hovexpect Indeation & Vehicle-BecomePunct. My Article (*transition* 12)₅ delineates the techBuild of this.

A PASTDOGGEREL GROWTH OF THE
LITERARY VEHICLE:
LANGUAGE'S RELAPPROACH MUSIC AND PLASTIC

To be presumed Times when coastbevles suffice-fashed the vehicle of the art-unity, the "theme-giving"¹ life of preScience eras was fewthingsphased. Now that spirituality lush-pollute-hibernates, creativity rationally expanticipates no aesth-objectifise 'thout deLush-roughchewing chaos-mulps of geometreatable current facetphase,

IntuitEctoPlastCatchVagues, to be boildown-choiced into HighestCommonFactor-Entensities. The more, that polydeatic Unity besets our nowadays, with, in TimeSpace work of pretense-water, Overtoneagearomaccumutanjingspillphonicbyprod-bewilder-sheenspray-associativity. (ThoughtContextly et Musicontently) A reader's retrieve-solve to this problemSituare — touching as it does the supraspectral play-realm of a considerable Triune, QUANTITY > INTENSITY > QUALITY — is found in skimp-quick-browse-Peruse-prepsedul-racethru-Intake. (Coffee incite-slugs phlegm-dispose). Thusway is DemosPride² shedding its DefySkin, to don at-least-ScanceRaiment of I-like-wot-knows-me character.³ Herein germ-starts of robotemp-yet-discrimming EsseFeel may be imbedded. For consideration:

¹ vis. — Miss Riding's "Gertrude Stein and the New Barbarism" (*transition* June, '27).

² $\left\{ \begin{array}{l} \text{"know"} \\ \text{(like)} \end{array} \right\}$ wot-I-like (obviously impossible outside the psych-laboratories).

³ Shouldn't the depict-communic Active Voice Agency be attrib-d *only* to the IdeoFeel-Qualities Expositionatively fructassaulting the Conscious? Attensh to "I-do" relations certainly fendoff-cut-&-retards IMAGE-Precipivoltage-Q.I.Q. (see above).

(a) Subjective	SubObjective	Objective
(b) Unity	Coherence	Emphasis
(c) MUSIC	LITERATURE	FINE ART

The parallax of (a) & (c) is an already Accepted. To establish a birdsfeather Tend among all may we assay Coherence, demagogue at worst or best, to be the especial character of Literature (both being process-obliged to jugglpose sub-and-objective pickings) — that Literature,⁴ with artpulse functly amouck twixt Sone-organisEvers and HighPressureTheatrickLeaks, is actually veer-warranting Coherence's (1) cease-docile-obeiss to an *Ainé*-Unity's gimme-only-icecream control-summons (2) gullabye-to-cradleRockCommuNorms-ly give-ear-to *Cadet*Emphy's rummagey loudtisms (these, if, certainly stress > phrase-nearer INITResponse — psychAuriginals).

As instances of such Reader-OUT-with-some-ProcesStriveGets! transveering personalities in modern English Literature:

(A) Gerard Hopkins, "Poems" — here, KidEmphy's rib-dudges were DebussyConcern-applies into the placamediantising brother. For one finds (1) quasiChurchChant nick-stresses eyecoying Ear Inhale (2) WordOrder-paradoxes formlifening the phrase-Mome and, if postponing Context's immedinsoak, additfurthglintbitting Prosod-rhythmicity.

Here, then, two important contrib-features neglamorised by those contemporary malleators of Language, the Poets. One only (Miss Riding styles her a "Primitive") seems to have TakeOn-pooled the latter device into NEXT-Exhibploitable, i.e.:

(B) Gertrude Stein's PhraseOrderParadox. Two sorts: (1) a whereby Lend of poetic PhraseContext to Music for DiVehicon-tentise bandy-for FormPoss's invigNeoBreatheHappierise (2) furthrending the musicated SoneMorefragmentate, the Once-ChopMomes, into petriMove-StillLife-interclashCubifragmentis-

⁴ Literature, considered here, not as Ensconce-Impart-of-TubeSquirt-ThinkGold-in-any-palataVehiclise, rather as ReudceMintMalgWright of TinderEssenceMENT in ultrivable-ONE MarryMomeInevitaCarriage.

ed.⁵ (my "furthchop"-interp may serve to explicate the quasi-Meteor-flocale of Miss Stein's many Contextumbling divagasociable shuttle-about rhapsodics.) Here, firsttime-seem in Literature, is found the fitting arrogallot — to the SensationSelf, of the Sensate's artrightrite to nonhamply flapdoodleise⁶ its own (THE INIT-)LyrPacanisise — by his now-thinking-"Well-kid-guess-its-your-turn" truly-of-the-InnerFollowOrder-of-Croce's-two-theoretic-ExperiLevels'd IdeationBrother. The gamme-gain alone will have atoned for the now-impend-years of mobby crhapsexploit. Comparannototalising, Hopkins' "WordOrder-Paradoxes" are the primergestes, cataclysweetmeats, the Tentanecessary sporewee GrowthStart; Miss Stein ingénieur-analyspans a Thought-Norm into hoverhandy-choppedparsleyspawnlay, the phrasequents contemplundergo furth shuttlecock-dissectage, finally chrysallise in StillLife-UNAiveté, timespace-pervase at any When of a formunified somusicality.

What then, for Vehiclise, this Hopkins > Stein tend? Shall we say (a) the encollar-moulding of NeoCoherePoss (b) Language's (i. e. the *stuff-of-Literature's*) — EmphAchieve aesthetic maturity athru the distort-expense of komunik-sythertooze (c) the rendering possible an equiv-inroad into ProseStatusQuo, cluterealm where must occur an Upheave-necessary damrush-washoutcome, whence:

(C) James Joyce.⁷ The contrasject from the above two, "Pastorals" — whose contemplaglint aspection necessarily logates MiniaLyr-MomeQuiet — to the "Ulyssian" spacestride-hypervelox-symphugal, gives feeling of sudden expunge into leaves-collecting windspaces or that of playuponstardust in astroVoidRealms.

⁵ Every MomeSectUnity of Miss Stein's insones the inevita-FrostPancmusication of a Vladimir de Pachman.

⁶ a still-young permit-grant, by the way — the gyracontours will be slapstick a while. To be recalled (1) that our locomAspection is still dont-dizzy-me (2) that the SoundMarv of great Poetry somehowAbsolutely yet fix-enhances the Text EarlyGeom.

⁷ so much has been said-to-point of Joyce that I shall try-avoid Re-itroes by checking all tempt-me panegyrges and limiting my remarks to the Joycian VehicliseContrib.

Breath-caught clarified then, once asks what is Joyce doing to fomefurth the "PastDoggerel" march of the SoundOrganise-Lit-Veh, of SONE-evoke, that is. The sheer permaze of Ulysses' Stream-of-Consch speaks selfoquently of its FirstMemImpress-of-Rhapsody delight-calibre, IristTwinklisms and VocSaltimbanges abound-woof the ContinuSemb desired. As to his present Achieve of "EtudePaceNexting,"⁸ I must now back-trace. In a '22 article, "Opera In English,"² I commented extensely the SoneContrib of English: this Language's palate 'coy-Drawl-Color'd-clankfilled gamme, its polyethnic conson-fileage, etc., resulting in its unique (im-)personal DiscussDeclaim. This, then, Joyce's Veheireditage. As to his enviraBecomeSelf one has only to note his remarkably "conditionised" packtight supraceltic intellemasspolymagery⁹ (still lava-dénoueising Secure-indefseemly), Ulysses, besides apexfinishing the NovelNorm, phrasenormly brings psych-impactivity into the satisZenithRealm of AesthOut-Pour-IntuitPossi.¹⁰ As to its sheer SoneVariLushUncannyExact — well, most of us can recognise Shakspeare when read unKnownst-aloud. That makes shortly another, another to have Chefly quintessorganised EarPalateDelight. In "Work in Progress" (transition, actuelly) one observes the furthRadex of a Device's insidicostal-complexivate-the-FORMflow-of-SoneRich-TumbleDisplay, in the PunPass-DuoMeans of ince-possihalt > resuming-the-CONTEXT's SetUpAdditImpliqs-Bouquet. Allons to Hopkins-Stein-Joyce, then, — Hieraphants of that soleequitising RhapsiPoss-Realm of actuality, Language — *A BAS*, for a while, the Timegrinny ToneChiario' of "strait" Music — rather, HERE's TO the immeditrekadvance of stenocrypt Son'Oscuro, as NonInsulter of AttenshVoltage! Rhapsody, an always Necessary, oil-gush-feeds Lyrism, Rhapsody

⁸ as stated in my ThesisArticle in *transition* No. 12,1

⁹ point for an Equip-shirking Age!!!

¹⁰ here StillLife-PhraseAbrupts *innerclash* KaleidoMovie, the fugue-paced ConsStream-Context permitting no dance-a-polyaan-PageMome.

dic groovedecence seems to be going-on *only* in WordSound-Organise. And Lyrism's (naive-yet-) sTimeGrin must ever be sciss-glinted intoward CryptAdequacy, in fact this always Occurs in lasting Composition. The Arts are compenetrating — so far only so-much-mutowash, if you will — yet compenetrending.

* * *

Indubitably the work of such as Stein, Joyce and Breton show — proves that the Novel (as Literature) is *thru* with feed-my lambs! concerns. Breton counsels what may be styled the Movie — ThrowBack-Inverse in his recommendHeroes'-doubleNose-Thumbing-Reader-&-Author Suggest. This is *that* ince-new'nuf to give our Gramormers a sufficomplex'd rewrite-Context Concern. A propos nose-thumbing, "TOM JONES" does-so the Reader, almost, one feel-thinks, the Author, i.e., in the upspuewreckimpasse-shamemoral-psychSituates which off & on style-flowsalong-outheave-present themselves (one sense-feels a resign-incapac in the Author to furth-right-the-Hapmore-trend, that he will leave results to the develgrind of Process.) TO WORK THEN, Gang, Miss Stein's & Mr. Joyce's peal clearly that the Vehicle is now The exrudimentablising CreateConcern, a now-yawning DisHibernal plasticlable at least. To furth-pursue ThoughtContext at neglexpense of VehiFormConcomitent will be ludisastrous. Already two FormWrights of Skill-freed-to-breathe-HigherConschPretense calibre, they, lone Entitles to directly race-pursue BigFishCatchings. Will there be more? A *denier*-mention for those of us engaged in tend-the-engine radicDetailery.

AMERIKAKA, BALLET

PROLOGUE

Curtain, Spots show (right-left) raised platforms (R) Belly Dancer (L) Salvation Army Group; 2 Men, drum & horn; 1 Woman, blindfold, tambourine; mute Bus, MUSIC each, interplay of SA Trio, rush-posture BarberShopChord-"gettogether,"TABLEAU-Instant, lights off.

SCENE I

Stillmanurey AMERICA (Thanksgiving) (rear) long Banquet Table, raised 4-5 feet, center of table facing AUDIENCE, "GODDESS," huge, statue-austere (sit-) pedestaled; 2-6 Naiad-ASSISTANTS stand in front; KKK's ELK's FEZ's KC's TEMPLARS, etc. seated along table, both sides of Goddess (ENTER) opposite sides, NIGGER with watermelon, WITCH with Turkey (pumpkin) jawgape-offer same, ASSTS. (Bus.-Hellenic Acceptance) take to Goddess (ENTER) 20-30 backslapping SOUTHERN "COLONELS" & PILGRIM WITCH-BURNERS (Lights, Platforms, reveal Gallows & faggotted Stake) search, recogni-catch Nigger-Witch, hoist each onto platform, imprison; unnoticed, Banquet has proceeded BALLET (CHOREO) synchronised HoipEAT-slap-back-WASSAIL, Prisoners'cower, between mouthings dodder-paunch GrowlFace "Platform-Importance" from Banqueters, Lynch Stylises from SC's & PWB's, Jawgape Half-Turns from Banqueters at Speaker's VociFlourishes followed, at 'Assts.' plea (G. Motionless) for release of prisoners, by their Laugh-Offs* Liberty & Assistants motionless till end, Stylising (all) continues

step-slowed à ralenti, to Curtain; WhipCrack heard off stage, moans.

(ENTER) chestslapping SIMON LEGREE (whip) lockstepping Negro CottonPickers, S. L. cracks Whip (BALLET) short Whip-&-Shuffle [RHYTHM, frequent WhipSlash unexpect-irregular Crescendo StompGathers, Niggers (SPOT) gloatspasm each crack]; Goddess tower-rises, torch upheld, points (imperious summons-MUSIC) finger at S. L., at Niggers (lined, center, mumbling* at herself). S. L. jawgapes startle-Recognition, "I-Get-Ya"-nodsalaams whip to Assts, to Goddess, cracks whip, gleefully! Consternation (all) War-Evoke Musicrash, 15-25 seconds flourish, youngster MékaniK whirls Solo across stage (EXIT).

(ENTER) 6-8 backslapping NORTH-SOUTH GENERALS, armsful muskets, PWB's & SC's zip-slide-scurry-hulkgrab guns, align, rush r. & l. stage slowMoviePace (Bus. Shooting) meanwhile Legree giving each General a Westerner's slapback-"Haya"-Ingratiate, slipping between escorts them DOWNstage, joins MapConference (centerfront, Bus. PiffleGestures & PaperFlapping) Shooting continues same pace, only niggers fall, S. L. takes dice from pocket, explainthrowlooks, refereely holds up North General's hand, S.L.'s other hand absentmindedly slapback- consoles South General, Shooting goes on, to TenPin falling negroes (restand again, if necessary)

CURTAIN (NOTE-the slowing-up Pace concurs everywhere) (Jawgapes & SlapBacks everywhere) (P. S.) Some shooters stop for "have-a-drink-cigarette"-Insist-Confabs, etc.

ENTRACTE

Lights after Curtain show BellyDancer with Salv. Army Drummer, observes her (BUS. specul-jawgape-fascination) Other plat-

*at all such moments, Musics "Breaks" for VoiceSoneAllot.

form, other S. A. man, S. A. women (still blindfold) register as before, SHORT EXPOSURE, Lights off platforms

SCENE II. — BlindParlor ERA

(SCENE) rightleft tapering toward Goddess' (Pedestaled center-Rear, life-size) 2 stereo-bathroom-facade-HouseRows, 3-6 Houses, each row foreshortaper, back centerward, suggest Long-RowMonotony. Lights show Solo Dancer (now ManSize MEKANIK) playing up to Goddess (DANCE) TemptFlirtSeduce, Goddess wawksway-yieldstarts descending (BUS. — JawGape 'Ovaryish scramb-alacrity) from Pedestal, wavers, restances self on pedestal, MUSIC-BREAK, offstage sawtooth SKryabinesque murmur (APPEAR) doorways, Ladies-of-the-House, all, like drab Institute-Ginghams, Shoes-Hands-Epaulettes of formidabristling ScrubBrushes (BUS) Come out, scrub door-steps neighbor-imitly, sashay militantly (opposite pairs) glare-scour-align-"straighten" each other, tendevel unwitting Nthdegree BD-SA CakeWalkHysteria (BUS-each Scrubber, SA-austere, & Scrubbed, BD-giggleOff, interchange, work into Hairpull-Street-Brawl* Suggest).

(ENTER) backslapping PEDLARS, bundles, cart, set-up (rear-center) HouseLadies jawgape, caper delight-rummage

(ENTER) backslapping Curiosity-bent CROWD (late 19th Century Costumes) jawgape, also crowd around Pedlars (BALLET-"Sell-Buy" Hilarity— Pedlars demonstrate StarchCollars-Cuffs (BUS) 4-6 diffident buyers, after meek-purchase, sadistigrab-"collar" respective companions, each Grabber works Self into OrgFrenzEnthus, coaxes his "Grabs" to buy, Grabs fidget amoebawiggle-away I-dun-wanna Diffidence-of-kiss-asked-young-girl (MUSICBellyDance-GiggleOffs) selfhyp'd Coaxers finally hypress-thrust Sell Collar-cuff outfits onto Grabs (BUS) why-did-I-buy-this JawGape-Bewilderment, glee.* Scurry-escapes of sellers, slapstick group-pursuit by now-indignant Victims (CHOREO flight-polydiagonals secanting Complac-

Swirls of Crowd) Let's-all-play! (BlueDanube-HeelRockDiddy) Burlesque impends, Music disintabrupts, intones grime-sneaky Fanfare

(ENTER) "PREJUDICES" (3 groups, Reds, Aesthfairies, Koon-Kath-Kike TRIO) Crowd gives way, P's parade slowly down-stage, posture DefyCowers t[o] JawGape-Astound then RUMP! Give 'em! of all (3rd Rump is held)

(EXIT) P's, Rumps unknowing same crush-converge on assumed-still-there Prejs, detonating WhipCrack (Goddess) all straighten but (backs toward Goddess) Bellydance-rump her (moment TABLEAU, Music holds its moment) Goddess registers puzzle-conster-indignation, starts to retrack whip more threat-sweepingly (MUSIC lunge) huge Billboard dropfalls, conceals Goddess, "May 15," Lights (platforms) reveal StrawHat counters, sleek-Clerks, People stampede for hats (BUS. Gimme!-Hands air-slice AciStretch-Appeal) Clerks jamboree-whizz hats onto upstretched pleadhands, "Correctitude"-PARADE (AngloLeg-brisk Saunt-Strides, "Have-a-Cigarette!" Confab-gestures, etc. MUSIC into TypewriteFussy clickpicts, chins-in-air, 2's-3's), also parading (ENTER) many more Backslappers (3-5 OneMandummies) all strawHats, save one, REBEL, push-edged toward Platform, given suggest-chance to buy, wont, mobbed, Kickrolled amiably offstage.

DYNATABLEAU (FINALE)

(1) MEN, hats on side, cigars jaunty, lapel-fing goats, toe-balance Satisfaxsh, etc.

(2) WOMEN, unwittingly BD à la Puritanne, folded hands, thumbs twirl, saintly JawGape Faces

(3) CLERKS, lean over Counters, aligned, prissly creamslob-smile, fingcluck BD-ing Ladies
Short TABLEAU-in-Motion

CURTAIN

ENTRACTE

(CURTAIN) Spots show both SA-Men on BD's platform dancing her rhythm (other platform) BD-Woman (rear, kneeling Try-Devoutness) rises, as if wishing to embrace SA-woman (forward) still blindfold, still facing audience, unaware of BD-presence or defection of Men. Incertitude stops BD, dynamic Tableau, lights off

SCENE III. — Some Passings & Dawn of NeoPolite
(Tempo—InevitaHorror of LowGearWindUp, incessant)

SCENE (General Tone) ThermapeuTense Architecture, Sky-ScrapeVertij, MechaMoloch ContourHue, Shimes Square become ProleAthenian Agora, 7-11 MichelinTire-CorpMerge-CityBoss-Capitalists (platforms) loll back in CubiRoman-Horn-&Hardhart banquet chairs (Child-Goddess serves them drinks) Large Telepawriting, NeoAlph-StenoCrypt-Dictamessages, seen forming on blank wall of building (Glare Ukases, MichSynods to Populace, TeleRad 89-in-every-Home) Big Pieces of Wood & Steel sound Omin-Tolldin background. VisuWriting pauses, SklafMotiv (MUSIC sounds bonbon squeak-cluck-defy effects à la childrens' party)

(ENTER) 6-10 indignifussy Whirling METHODICKS, arrange selves centerfront, motionless, prissypose (increase in MusicFury) commence Whirl, GutShriekAbrupt.* Methodicks collapse. En-sueSilence, trap-doors mouth them below stage (snapback) 25-30 seconds motionless oppress-AbsoVoid-SILENCE, muttermurmurs.*₃ heard offstage, grow-mount into feet-stampSone

(ENTER) glassyface CleanCollars, trick-step, preserve, stamp-Sone, gearchain-wind around front and center, arm around Neighbor's shoulder, free arm-hand wave-pleads, when passing same, relent-Benefection from unnoticed MichCapitalists (BreatheHumStereo from CC's) end M.C. rises, yawns (MUSCIC-FatCurdle) plugs, in switch, cellar-vomiting (ENTER) as many

clank-metal-in-oil-squeak ROBOTS, impass-disrupt Gear-Chain, each R. floors a CleanCollar, supine, Robots travest-Lawpompily plead Case to always-nonobserving MC's, squat, mechiropract each victim's spine (Bus-writhing, TollDin intones StressApplies) MichCap. plugs another switch, robots rise, drag CC's into bentover baby-in-the-Hat line (backstage, rumps toward Aud.) R's come front, fusilpelt them with white balls into Offstage RetreatExtinct. Autowriting resumes

(ENTER) (Music finalFuryGather) StreetCrowd, incl. children, watch writing, backs to audience, motionless, Gongs commence Punct-sound, rhythmspaces stress once-a-barly each successive beat of 5 (Robots work backstage, align in shadows). New deeper TollDinNote, Crowd eer-slow-starts WalterCampy-armLift-TorsoRaise-NORMveer-Kalisha (huge Oil and WaterGurgles, Pistons, Metronomintones, etc. offstage) Body-LoosenUp effected, crowd commences NeoStroll, Cambodistylise-StreetPass-Nick-Lunges, mutuaware RituoweGesturates, hard-cold GreetGeoms, must-posturated STOP-simultaneously by all (BUS-Whim Vari-Choice of 5-6 figures) during which a few, certifExceptions,

(ENTER) rollerskates, EXIT other side of stage, every 20-30 seconds a Music-"Break" HaltGrab, mutufirm-but-not-irritaruthless disHib-pressgrab one's NeighPass, standardise-where, gradually relaxed, 4-6 seconds. Communegroupments gradually formerge (PirouetteCurves around JabLinears) Patterns veer Individeletely sashayward, into ultatavist Finale (Music color-flares, HolyRollerish Apotheo-SuddenBecome-GROUPconsch) (ConviviContapJazz Résumé of WhipCrack, Fing-Cluck, Hypressales, AppealPleadStretch, Have-a-Cig, Lynch, Wassail, SlapBack, JawGape, SlowMovie, gearChain, etc.) MichCaps rise, shout-crack whips, MUSIC into Slough-Off, CURTAIN falls to StampSONE of feet, Whipuncts, audibreatheIntake, steroSylla-PhraseChantomimExhale.

CLARITY IN LITERATURE

Language has two functions: it evokes and it communicates. Its one function is to make us feel; the other to make us see. In the one function it acts by suggestion; in the other by definition.

Language as used by the creative artist tries to make us feel — tries, that is, to make us respond to the emotion, the situation, the condition, or the object it evokes. Language as communication is the medium of the critic, the philosopher, the report writer, the technical “describer.” Its business is to explain and describe. It makes us “see.”

The 18th century¹ in both France and England was the great century of see-ers in literature. Descartes was the father of *clarté* in French prose, and the tradition descends through his disciple, Malebranche, through Saint-Evremond and La Rochefoucauld, to Voltaire, Montesquieu, Vauvenargues, the Encyclopedists. In England, prose took on firmness and clarity in the terse elegance of Dryden, the forerunner of Addison and Steele, of Swift and Defoe (Defoe the *essayist*).

Critics and essayists, all of them, definers, men who stressed the communicative in language and developed it to such an extraordinary brilliance that for the time it seemed to absorb all language. Not one really creative work was produced in that period; and even when, toward the end of the century, the revolt came, the prestige of that prose held on and influenced the creative work that followed. Out of it we get a bastard form like

¹“The age of prose and reason” the academics call it.

²Information enters into nearly all creative writing, but not purely as information. It enters as a means of conditioning the reader's response to a given situation (as when a writer uses description to carry out mood).

the novel of ideas — that is, the [digression]₁ *about* the subject for a plastic progression *into* the subject.²

This was evidently a confusion of values. In informative writing, the center of interest lies in the material itself. In creative writing, the interest lies in the development of the material *toward conditioning our responses*. One is an end in itself, the other is a function. The quality that makes for perfection in one does not necessarily apply to the other. The qualities that made for perfection in the communicative prose of the 18th century made for frigidity and deadly formalism when try-applied to creative writing. The writing of Edmond About was such an attempt in French. Students in French are still forced to read fragments of his stuff. Shaw's work shows the bad result of this confusion; so, to an extent, does Meredith's. We cannot think of anything which possesses so completely as their work, the feature of unnecessary.

Paul Valéry's work can serve as illustrating both communicative and evocative writing. But never mixed. Essays like those on *la Crise de l'Esprit* and *Adonis* have perfect clarity and precision. There is no ambiguity, no loose ends of thought. Everything is caught up, every detail adds a facet of meaning. His evocative writing, on the other hand, is full of evasions, of nuances, of ellipses, and veiled meanings. Often our responses are conditioned by the music, the stress, and hesitancy, and rush of syllables, as much as by the words. When, for example, in the description of water, the fall and lift of syllables takes on the beat and cadence of the sea, one wonders if the sea-sound of the music has not more immediate influence on our emotions than the rather inadequate words. And one wonders if in creative writing the rhythm is not often at least as important as the words.³

³ As in this passage from a modern writer: "He leaned his elbows on the table and shut and opened the flaps of his ears. Then he heard the noise of the refectory every time he opened the flaps of his ears. It made a roar like a train at night. And when he closed the flaps the roar was shut off like a train going into a tunnel. That night at Dalkey the train had roared like that and then, when it went into the tunnel, the roar stopped. He closed his eyes and the train went on, roaring and then stopping; roaring again, stopping. It was nice to hear it roar and stop and then roar out of the tunnel again and then stop."

In giving the effect sleep should not the rhythm be sleepy, full-voweled, and slow-cadenced, and to give dance must not the words quicken and dance?

Words are often only counters of speech worn smooth and flat with use, with none of the old image, the old boldness and suggestiveness, sticking to them. The 18th century created many stamp-words and narrowed others down to stamp-meanings. The whole effort of the Neo-*clartacists* has been to make language a string of counters; ie. a mechanism for facile conclusionizing. Very often the creative writer of today feels that many of his words, instead of richly conveying emotion, actually muffle and deaden it. They are simply chunks of dead language breaking the current of his relation to the object. Instead of conducting they insulate. Using them the writer has an unhappy frustrated feeling of not getting at the object, of missing its immediate flavor-richness.⁴ It is because they have narrowed down to their more explanatory sense. That was a false direction. The clarity of evocative writing is not that of communicative writing. Language as the artist uses it is a matter of flavor. The technician's language is a matter of precise exposition, a definite communication of mechanico-precise ideas.

In creative writing, clarity is not a matter of making clear statements. It is a matter of being immediate — of catching the flavor of the object, not its mere outline, but its fullness, and meatiness, its density, and heat, and solidity.

It is not something to be got by definitions. It is to be got by selection and juxtaposition of words and material, through rhythm, through tempo, through contrast, through the allusiveness and suggestiveness of words and images. Not just any juxtaposition or any rhythm, but each adapted to its function. Every detail and every expression is to be subordinated to direction. Good writing is always deliberate. There is one clarity demanded alike from the evocative and the communicative writer — clarity of conception.

⁴Editorial Note — Observe, following, the stress upon the object and the direction.

MONOGRAPH FOR HAROLD WESTON'S
"EVO-LOVE SERIES"

(pl-2) water water cast-ups gulpends, water
(ulploam[])₁

water onduwater sheell shell pseudreamdream suffice

pulsthug yawconsch wave
trytugs evolupotent water...
animatrix must-go-ons crawl
subsidream...

water slough water water
lave

(3) Awakens anticiplay

HEgosome

indepenarciadonisent Lyrfeve

knoweyes artravailbirth evodestiny

(knee up, ol' fella, yours, Conquiesce)

tossoffAccomplish HistrioMoraleTRYspect

SEgosome

nestoil bevfullc Startmust painlunge

lifecircuglowse

geyne pressitch legclawroot kissEarthadieu, anguitaste-pre-

mid-now aft

bathe-in sorrowcenturies Acqui-gewjaw-SilenceFeel

sleepconsch dreameality BuddholiNspect

(4) PLAY child's scuttle-acquishowoff-piracy?

no here
first Mutuflower
Yearnborn Sollicitwodear
Hunger Spirit budhonest primordask —
except-ye-become-as-little-children ('s-wondermeant)...
He, stalwist Fine, mutunipleadriven
She, Howsaynay-Sweetmoist-momedelaying

(5) clouds, away
libIdo-see, dear God, perceptscent Homagcomplish
"OpenBeauty's" lovecommitting Holyne
HUManUS Grandeur
(EERieVokeBloom ReasonPush)
deepweepstanced pVeerthrall
twixtbodyReverelAyIR, tofromutuplaque
fulminatrances Sexparacy
wmeld-
transindivisuating the Disparsomate
fulfill Equindividuotype

urge, fulfill, Urge

(6) apotheoFunct goalsight
sympathrivachieve

MAledominacquirelentlessigh
Femsuccesent relaxbrews
suff —
buff —
bear, pospontiv Fem
coopleadtake

yearn, Legs
claps, Arms
give, Womind, 'thout Headbend
yeuthanasElate past Pain!

(7) bornEcoming TransfigurE'er

[TRUTH CIRCUMSTANCE]

Truth circumstance

'salways a gripe relish acefetidy

antitharmorplate

to breath strinct-scoriate one's

fellociate

in public

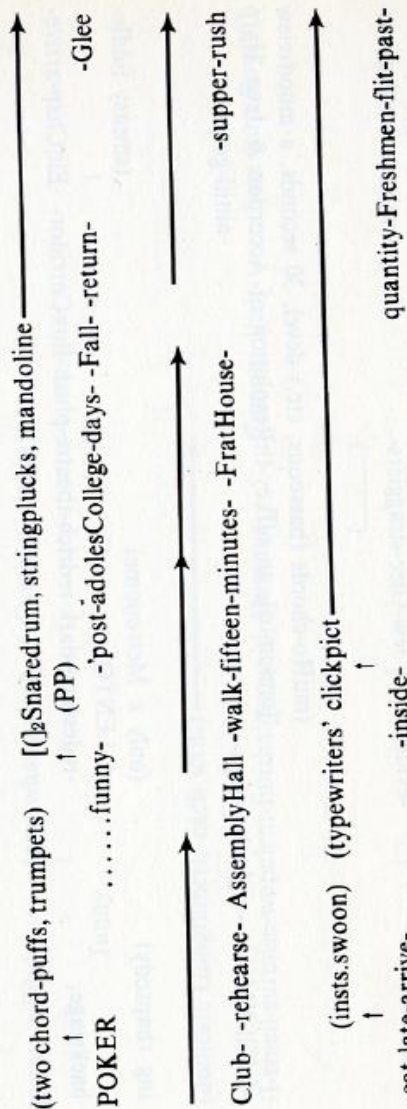
And awksquirms?

A POEM FROM PUZLIT

sardonically towers
ghoubrel
i shing my ostracization
come back!
come back, I implore you
no — stay away
here
i am ecstaticly.

READIE-SOUNDPIECE

(after a suggestion of Hilaire Hiler,) (synchro-with Orchestrauto maton)



- < > (fife-peers, à la recherche intermingling)
 -inaccountable- ? ? ? -evident-very-few-Glee-stragglers-
 -rath-seem-wandbent-
- (muHo-chords (bassoons, etc.) devel, 30 seconds, a mood-view
 †[crescinto]s an offkey-thResolution of Accordion & Jews Harp
 aiiiii-gone-
- ing rhapsody) (only a Metronome)
 † LENTO
 backstage₄ -redescend-dark-redrich-theatre-plush-BoxCorridor- -EldChap-arrive-
 (smeasy fiddle-
 †
- zizzes[]]₅
- flits-along-side= -rush-loatHe-despise-Silence-waft-acCompany-WONT-talk- -perforce-must
 <
- (muted Cornet whinds-in-up then ACCEL.) > out (low Clarinets)
 "Wal-I-see-the-boys-are-back-anybody-outa-this-bunch-

(fruity jabbu, lech-timbres-pianissimo <

catch-a-lil-poker-tonite?"--- he'd-turned-to-me — — — me-curd-onvulsed- -his-abstract-

<

SILENCE)

(Accordion

impersonaptriché-glaregloom-plea Voice

I've-no-memory-of-his-look

grunts sillily)

(one whang-clash of Cymbals, delicato)

funny.....

(dullicate Gongflunets, each ictus) —————→

-I-smell-surmise-wopulent-finishalesman'd-Alumnus-

-Campus Visit-

"our-turn-Boys!"

(———)

-deerol-Alumnibus-wants-t-be-youngear'd-again! -chap-'bout-midforties-

-willing-lose-

-careflingly- / -"listen-in-on-rehearsal, -ol'man- / -afterwards-Gang-chez-moi /

[(descrip)hMusic, -Orchestra, -'Collegiat Sing Stare Serious' < 'Poko Party'D]s
 † (40-50 secs.)

(Music-sodgo-into-pedalpoint-2-basso-notes-9 -superimposed-high-Arabic-wailMelod[])]10
 LENTO → dies

-hearable-only-distypewriter-ACCEL.&CRESC.-to-end.

rrettroactingg-memries- seeryussy-Collich-Boys-grimface-barkssiinngg musikaka-
 sonorties- friendly-mayaiding-rafters- dragonfly-airyairplane,11-stencil-"Prexy".
 smile-beams- postostasy- -adoliscentious-thoughts-ggoooddaayyss!! !!!!!!!!!.

.....chips- -chipsix-siix-players-mellow-courtly-pal-voices-"correctly".
 hiding-jackal-cccagerness- -PLAY!- -two-feelout-[pots]-12 -Mr.Jackhill-intrest-[diverted]-13
 -l-rememb-regardead-him-once-pass-fleetly---praeterranean-mood-visc-swimface-ghost-
 mask-gentility Mother-guard-your-young-Thru-The-Ages..... !!!then>>> that-

/ / / / / / /
third-pot!!! -cards-unlooked-Jackhill's-voice-snapabruptakescharge₁₄

(percuss-muted-revolver-shots, each first syllab)

OPEN!- -RAISE!- -RAISE!- -RAISE!!! - -

> (aft rubberband
snapsigh)

-TREBLE-RAISE!!!- -met...mutto

(distant speech-voices

mutto-gurg-suavities-Keep-Tvoice-impent-diabolism- -just-polite-enuf-not-get-nerves

incl. voices

(Waffle-selling-Cornet < (Absilence) 10 in.rouleau

(ratchwheel P<F

.....2hrs. -2 more- a half-

↑
-SHOWDOWN-.....Jackhill-tops!!

Kettle-drums <cymbal>

↑
'cept-5-6-desultory-pots-Jackhill-W! I! N! S-

WWIINNSSSS !! -----W i n s.....

(Metronome dulls thru the following) —————→
 [" "]as allright-fellows-midnight-i-said-i-was-leaving- -rendez-vous- -you've-studies-
 play-tomorrow ? ? ? great ! ! ! -take-this-thirty-bucks[.J6-tomorrow's-drinks- -let's-have-
 a-bang-BangUP!!!!] " gap-silence-i-suppose-he-went-out-- [" "]7-geez-
 says-Leyden-that-was-funny-almost-phoney- -why, -his-voice-raising-sounded-GAWN-
 [satisfaking]is -Chirico-horizoning-streetscenes-- -tweren't-human!!! " 19 GWAN-
 Bens-ya-silly-mysticketeardrop-twas-only-his-turn-(big!!)-tonite-whheee'll-s-c-a-t-c-him
 !!!.....

PIANO (faintly) stressicts haphazly

nightly-poker-all-week- -results-same- -samey-same- 8th-nite-half-hour-before-

Huddle-my-room-(Jim-Armstrong-speaking-)

(Electric Fan joins, nearer)

--"fellers-only-dubs-like-us-get-ridden-like-this-or-would-have-failed-to-saaay-
 didn't-any-of-you-notice?)-DID-YOU-LOOK-AT-HIS-FACE-----CLOSELY?!!20-I've-been-
 talking-things-over-with-a-fratBrother-(P.G.ing-in-Psych)-lissen-from-what-I've-told-
 him-he-deduces-that-man-Jackhill-is-a-Visitation-an-Apparition-no-more-corporeal-than-
 an-abstraction-or-"Connection"- -possibly-a-Mesmo-L.C.D.-of our-undodesiring-
 libidego---no-more-actual-flesh-than-thought- -in-this-case-thought-incandescet-to-
 absolute---No Time-WILL--a-daemonised-ThwartEcto-of-"DearLife-asked-Spiritlechality21

--creepy-stuff---y'all-look-up-eh??--yeah-as-far-as-I-can-see-this-chap-Jackkill-is-
 hyprobably-disembodied-[WillafthDeath]₂₂-seeking-a LIFErtwhile-unrequited-satisfact??-
 Poker-and-get-this-was-in-life-brainKnackitivity-so-dynamicharged-with-PlayLonging-
 that-this-tour-de-farce-Luck-at-cards-we've-seen-this-week-formerly-meantacted--Will-
 to-Accomplish-monoinsanely-carried-over-post-mortem--became-a-groupswayable-psycometeor-
 of-our-Universe--roamoaning-for-Poker (Chordbust < > Astronomic Timbrality Horns &
 Percussion) --gatecrash-punching-"the-hole-in-TimeSpace"-that-Antheil-speaks-about----
 ----and-we-are-its-pleasure-prey-victims!!!.....probably-an-old-or-recently-
 dead-alumnus-of-ours----I'll-make-it-a-point-to-look-[up]-₂₃ 1 (oboe d'amour&marimba)
 the-last-ten-year'-poker-fiends-probably-this-bloke-never-came-near-winning-enu.....
 IS-SOMEONE-ENTERING-THE-ROOM??.....lights-iced-fizzes-highballs-imported-
 cigarettes-smoke-hazed-atmoambient---" ₂₄cupboard-Link-I'm-off-fellows-
 cupboard-slippers-cup" ... ₂₅.....damfool-dank-idée-fixe-----'s been-sounding-in-me₂₆

-two-minutes-an-eternity-of-gadfly-dinsistence-wot-liquor!!----stop-shrieking-
 guddemmit-willya??--you-----

(MusicBoxes)

well-gang-cupboard-cupboard-guess-Jackhill's-pushed-off-outa-town-leaving-us-cold-
 cupboard-what's-the-other-term? slipboard?-lippure?-

losers-I'm-all-for-an-hours-study-then---
slippup?---s-l-i-p---pers!!!!

one-second-you-fellows!!!²⁷ -l-rush-

over-open-my-locked-closet-rummage-shoebag-moneyclink-clashwishpapo-[hanchlutch]²⁸-emerge-
> (human tune-whistled)

Banknotes-floodChange----STARE -greed-eyes-----"²⁹ look-gang-here's-practically-
the-exact-amount-and-I-should-think-the-identical-money-we-all-dropped-in-the-game-
'cepting-the-thirty-for-tonite's-drinks-----will-each-of-you-figure-out-your-loss-
and-take-it-from-this-little-pyramid----my-lossings-were-what-was-left---l-
think-most-of-the-boys-have-never-spoken-about-it-outside-we'd-be-razzed."³⁰

READIEVICES

>>>> small, clear, might be long-broader, better'n Hyphens at
certspeeds they'll be soaked) accepted)
<<<< clausending, inclosures, tcreate passtress (supplant Under-
lines)— wherwhen Writer wishes Slowintake, marvellous
Backfirade
SPACES for omission of notquitextlySuperfWords, Emphsi-
lences
REPEATS for CinePaceStressling
DECOREMBELLDYNES ad intuilib
The Stocktconnectiv,
.....the Spacetwixt restpoints the Reader
HYPHENS remain Textfunct (v. >>>>, above)
DASHES Delayemphyphens, Musicologs
CAPITALS (entire syllable or word)limn accumajminor -unct-
points of now-unistreaming phrases-formerly-lines

the READIE-FINIS

KALEIDOSOEM.....(antiphento)(quoted)
...."Beneath>all>Words>
which>might>dispense>with>
Words>as
So>unds>but>not as>
Signs" (paradophrasing>John-Rodker...transition 14)₁
.....
readlie>affective>contacts>
depths apportion ment erst>glee>trickl
>buttapup knives — —
— knives — — — sallow tongue>

sleddickl>nickdicker>hemorrhoids
 sash>wile booze aramint>poothtaste>err-er-
 er aheheehoh>ahehahoh>WOPS
 (fugaxel) dental — cyclose — teething
 ..stoop — cranny — bugabah oil — broil — teem
 leek — turmoil — DRAWN bike —
 care — yussiyuss potatoes — grOOve — dorn
 BURSTlakechewed stealthramloin groan-
 nurstgeTOSS eetabytapeepO
Portrait XYZ

(stocktickreadulous)
 eerchased>Tragesire BeDOthings Imbo-
 declarity>pursuing (toujours>prissnuzzed >gleamouth)>phalli-
 durlDitty YOUyouyou ... Y>> i m m u t e x h
 imposture "shoor

>I>

wanna>be>noticed"< >lighted
 >candle>henc>lucking
 >aSCETIC Sweetsweetness...
 factmatterd>Nth>Degree (Claritty) S---O
 ---Y---E---Tweakaciding-Rain>PUNCTS>TOothclampa ngelici-
 ty into toodeyohto>adjectisecondry>ManIFest-
 fester Power LUST ... FrustustRateo>Quiesqueaking>
 PVenomower (prizzepallic) (ifnecessry)>
 pRACE>these sweatglare>underamply Subs-
 TAN Tivmqliq-paradecorrode>a>dourkoffeed-Bach
acetib a c h

<monVieux much>i>have>tr YLOVED You ...
 (imboclairegleam-despite) ewer grrrrRaspb
 urn-InsistFond>scentchfails to>man---err---ly>al-
 lotme Wishgulp equality THAT>Fruct-
 reality

<<<<howeviscerebraised>>>>

ALWAYS>AFFECTRANS'D>
 FRIEND!!!

<WANTED-

.....a you-powersmeeking

SKEW! ... rancors me

to be remembered that Mindality does not, with all respect to its amplEXpsychEGESIS, provide the only contributors to Writing. occasional Mindi[tl]ease are found whose Temper deemust demploy the hum-bler (i.e. avoiding the bum-blur) scantertiary momes of life. the BehavioRising of these spawn-LAYRES I can & do measure-trust. chief among these to-dayte indubitably is Bob Brown.¹

his "1450-1950"² bursts the chueglistler of the quality-best of humorists today, at same time prydelving a nicknice into the shyer surfaces of wist-feeling. i sponse its readers are either enchanted (page yours truly) or left flat-foot B.B.Bewildered. WOT HOE, youse latters, pRovence aint for youse. it has struck me that somehow — shall we say mildly, shyly, wistrudgely, delicasunsmilingerly — BB has here joined Ronald Firbank³ as the other contributor to Lightouch-FormPLAY (rilly, Readers, Writing has near-always lacked tonality-variplay).

a pract[er]itiOH of the above more-wellapplies to Brown's "Specimen for a Readie-Machine." a yacht pleasailing an excelsearich salad bowl-might describe my add-it-feeling. modern writers afumb for new deviSings of thoughtinterplay could wellintake the scholiastrymes and annote-chucks of said work. Bob Brown keeps me tingly exalt-in-the-desirideoexcellence-of-my-own-writing — and, of course, this, to me, is THAN Tribute.

[maybe quote]⁴

MEMORY

- spawn → June 11, 1895
Univ. of Penna., B. S. Phila 1918
School Teaching
'19 Love Affair — — hoapless, anything 'yond necking
nauseated her
'20 Start note-jabbing (thorts)
'21 forsake suburbs for city-psych-BOheems
'24 discontent (reaming Cahiers)
'26 Yurup & Antheil
'27 Actycoccles — Transition <
May 20, '29 — — sober
'29 — '32 Riviera (avec Paris Jumps)
April — Philada. (not unlively, depressin, cordial gals
Picaresks pending,
Link

VOKS

- (1) Ah! — FEM, ReceptAffabil, SymbExcusMerit of Le-thargy, HARP, ITALY, grassGreen.
- (2) Oh! — ripe-happy, — 'cause-guiding MASC; Selforge-Imperessonality, HORNS, SPAIN, ORANGE.
- (3) Ooh! — delishfright, huddleDebecstacy, NEGROES, FLUTE, BROWN.
- 4) Eh! — stridemetalcrash glass, coldseer-penetrinsist, NORWAY, INKBLUE, CORNET.
- (5) Eeh! — squeakassure spoiled-child, approbaconfi, FIFE, Categorical, psychophysRidRiggle from Lyrnew, SILVER, nonFrance CHINA.
- (6) Uh! — snailDisapprob, grunt of flat surfaces, Sub-
(putt) conscesse of MidRegisters, BASSOON, ES-
QUIMAUX, mustardYELLOW.
- (7) Ooh! — BassEsse, Wonderment's rounded lips, ENG-
(put) LISHHORN, GERMANY, heavyunctVaseline, OCHRE.
- (8) Ih! — Hypothetic, evaneswhisp, delicanick Satire, pur-
(hit) sueRemotIdeal, FEM-DecoyVanish, VIOLINu-
anceldio, INDIA, LAVENDER.

- (9) Eh! — BRITISHubconschInvoice (the conschposed
(met) ResiduVowel of Shorthand), coolness of steady
gentle breeze atop hill, the loco-fatalised Edu-
cate, KOREA, SITAR, almGREYN.
- (10) Oy! — Humor, haftexplorealm twixt Go(o)dWill &
Logiseriousness, edge-spilling piecrust, the plea-
sure of a Surprise, the catch-one-off-guard-ly
Realising a Hope, ZITHER, SEMITIC, PINK-
&PURPLE.
- (11) Ow! — HurtLearnSlide, ToothPowderThought, Ban-
joMettle, HUNGARY, CLARINET, WHITE-
GOLD.
- (12) Awh! — Earth, thresolution of Ash into Personality,
PuzzCredule, mouthmushAssim of Ultra-
Modern art, TROMBONE, SWEDEN, DRAB-
COLORS.
- (13) Alt! — raspcontinuity-socialty, brackDissillusion, Char-
coal of REED-Instruments, refine-whisper-vel-
vet, FRANCE, BLUEBLACK.
- (14) eh-yeh! — U.S. pioneer-diphthontrenches in T.B.M.-ultb-
drawl EvStress, Wot-GO-DO-now Impatience,
knifigorIndividuality lollmoming with wane-
VoltAgress toward dutystupor, CELLO-TryRe-
gistDeclaim, muddled BrightBLUE.

PIZZIKATS (SERIES 2)

- (1) Paunchrubberyapproachers (Conservatives)
- (2) pseudsnortsnivelophistry (Continental JazzBands)
stalliompatient Stride (AmerNiggers' JB's)
- (3) Neceshity (Dada)
- (4) Ireality (nowaday)
- (5) staitannic (NYC)
- (6) scholdemployfurv (Chopin, "Etudes" — Joyce, "Work in
Progress")
- (7) impetusatient Musinctervaleaps,
Nirvanähriven Conflauntrasts (Chinese Opera)
- (8) Instextpression (hypressaleoning Moderneed)
- (9) doffensive Mechanism
- (10) chewsovery Grammahs (Dickens, Aldous Huxley)
- (11) puRETannied Fems (AnglAmerica)
- (12) obsessease-gyraclutch (Woman for first lover)
- (13) innerisembite (Gallifaces)

- (14) circaurambl (Fem)
pistplunjice (Masc)
- (15) brayzing MorSpiroptimiasm (Christian Science)
- (16) Confourm of PassFeelfull-facurIdeaCTS (MachinAryanism)
- (17) Cowduty deficlaims the Permitted (Churchmens' lusty
Hymsing)
- (18) Peersapouts (Tourists)
- (19) melegant (Cannes)
- (20) loosiditties (Thdrink)
- (21) SwombDeath (Wagner's "GetOffCanvas")
- (22) craftseman (Cellini)
- (23) hybergeois (Englishmen)
- (24) annihimmelvoid (NeoBeethoven)
- (25) preempressionises Rabelayblarely (Rubens)
- (26) cerebrunappies Monofix (ArabMusic)
harmamaxem-slumbsawngs Monofix (OcciMusic)
- (27) shoort everywhair-lifetime (AmerPopSongs)
- (28) flushlest (Woman)
- (29) Spreenout (oncomeSpeech)
- (30) LevDream COMETHrUE (Bledsoe)

- (31) Constompselask "Y-cant-CrêpeChine-washRag?" (Gershwin, "American in Paris" 4th Movement, Finale)
- (32) plastiquantswing-troughnalitymomes (Antheil)
- (33) Ifishouthooks (Grammar)
- (34) SocOnchARatioceanate (Joyce)
- (35) Infantrum (ParisTrafficop, jam)
- (36) Ahssopurient (AmernglishFems)
- (37) BreatheFrazors (Garden, Baklanoff, Bledsoe)
- (38) hewmaimitey (NYC Taxis)
- (39) beesomething (Prose & Poetry)
GETaboutsomething (Critiproseliter)
- (40) NOwHopeFrustrum (Kandinsky)
- (41) sheapHIdehowlogees (Religions)
- (42) AccuradIcor (Hiler)₁
- (43) ayeArcheatabl (Cezanne)
- (44) Patrix (Muratore, Braque)
- (45) Puritan's "Releaswish" (Jazz)
- (46) Scilogical BYurnPROse (Ameirdealism)
- (47) 'Disjunkt' for Croce (Amerlodic)

- (48) Mentalertsaving Pignoutweak (Gallifaces)
- (49) hardent plasticandy (Archipenko)
- (50) LienBacher, memories (Wagner)
 - " , no-mems (Schumann)
 - " , will-mems (Weinberger)₂
- (51) Pollymeutonality (Schonberg)
- (52) blackswiths the Heroic (Beethoven)
- (53) LoComassort (Universe)
- (54) taggive Secondimmensproutfeeld twords ("purrplexicons")
- (55) Askounds (Childrens')
- (56) Wagnearishuccul (Eric Mendelssohn's UtilArchitecture)
- (57) Joygony (Antheil, "Aria")
- (58) BarkarollinMelodick (OperaFeeld)
- (59) SelfPritty (Chaikovsky)
- (60) pickaperUpsures (Antheil's cernext-footland-Harmesuro-
lutions)
- (61) StareClimbing (Weinberger)
- (62) bourgouachy (SuburbGirls)
- (63) Paulianna (X'y)
- (64) prEyed (CantReaders of ModernLit)

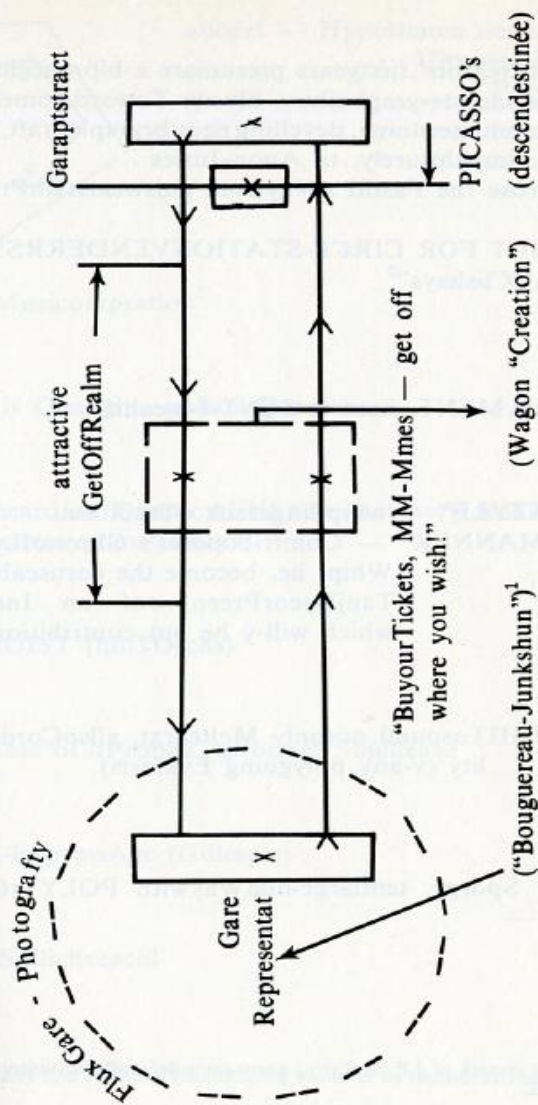
- (65) Englee-downlines (Epstein)₃
- (66) Curryewsurer (Lowenfels)₄
- (67) protExotremhick (Mencken)
- (68) Artycullation (France's, for Tourists)
- (69) EddyFoyler (Tzara)
- (70) calligradistsort (Caricature)
- (71) Metaforayze (Speechneed)
- (72) Megagamania (Frank Harris, "Autobiography")

PROLETARREADERIA
MUSE-NOTES (SERIES 2)

actuelitrature belongs
to reader; writer nowonly
bharpvoice, sympharmonicur
for eyearable
readaptsatisfashelfing

In (1) themTEXTPunch vanishmelts towardlinto a paollygone-
blarimagery

¹d'après HILER.



(1)

The PlastCreators' firstyears presumare a biproacchal veerfunc
along this saolute-graphailury, always-Toward-someday, *sodes-
cendez-communeed*oing, develling necs-brainpickraft, tlater scellf,
anonydiscrimpalpsurely, to Anon-Juries
thus, corrose the Fastid aWayfrom gidsweatstainProffs

LOOK OUT FOR CIRCE-STATIONVENDERRS! & "Classi-
fied STACClishays"²

(2)

a bas sentyMENT, haut le SENT-I-meant!

(3)

Music "STYLE" — whipflingerack oTradition

" "MANNER" — Comtribuposer's ChronofLyght on the
Whip; he, become the coruscabloomomen-
TanjDecorPreen onf an Inescapaswerv
which will-y he but contributions

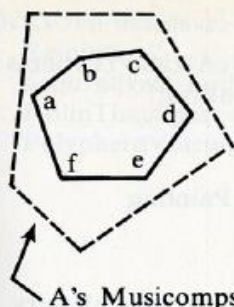
(4)

LITHOUGHTosound notonly Meltearxt, allsoCordehlItexdura-
lity (v-any polygoing Eyklusts)

(5)

Antheil's Sporge, tentlarge-duaWaywith POLYTrOaNdALIT-
cornvers —

²quotusing a remark of J.P. McEvoy,¹ anent some defoetiPaintStudents' "exclusuperla-
tives" in talk.



abcdef — Hypotharea demoting the
Ultpossibillings of
Polytonality

(6)

Poet'sCern is Qualight, rathan Quantext

(7)

Or, considheard as QuantextENSitey, isnt evry feeline oFree-
Verse time-stress-quant-samey?

(8)

JAZZ IS BOIST (hinTOrchs)

(9)

actuelle Smass oLitPropag, tprotrect Smallease

(10)

Wruongord-ExpressAge (Gillespie)

(11)

Prophunct-Sollicitreachl

³ aproposame, many find Antheil's PianoPlaying (wotever its technicrust) has musicly no
peer[.].₂

(12)

anent Produce, AmerPoets, note your-INcAlkalie-Textiness —
Pound alsowes, buttadds Scholaden WordFruit!

(13)

APosTeryore, something to get eoutinto Painting

(14)

JewelRitAccelCounterpsychor-WoRdite of AcadeemPoetry, of
scholarcerned "Monolinearity"
Supurbans wantgethis; Streetrats, rarely

(15)

Mateariobjex could be newrescene!

(16)

The White Foothinkers *shamussed* JAZZ to an OldMade,
Orchestration. IeskU, which Personality's become dominante?

(17)

Y does the AmerWoman have so earlyfe dissexcharming odors?
Because (a) SexWonder playnly neerwascaroused? (b) Water
doesnt alcaline the Blood? (c) SelfDirectAssev neuracidifies
Femininity?

(18)

SuburbComplace is an IgnorConfidence

GritiCroupBe

Conschpirit

BYCITS

Bhudedits —

AWAITS impour oFactimagery
REPROJECTS

YOOGOon-musdevel-
Rejoind,
SequIndvent-FollowThruanswervs
HolinTimeSpace-Maybreaches
PolypherdVoicingtrafudes

A PURPLEXICON OF DISSYNTHEGRATIONS
(TDEVELOP ABUT EARFLUXSATISVIE-THRU-
HEYPERSIEVING)

punziplaze	karmasokist	DecoYen	Pompieracian
scaruscatracery	timmedigets	outrége	Opinducts
pretensnarrant	MustEVit	spirackrete	broidevel
inducound	proleany	conclueshunning	eeriesponsybil
greak	trystsparklers	misshits	Amerdeality
Chroameo	thoualkt	dienernlarging	sklaferry
ethquikability	vichycles	eunipursonality	woarships
libigo	moodeaffex	crallrighting	sublimasturb
walloaminds	dwintrospectiv	nackuracy	infrisking
evypressoar	pronownshamentos	creallocate	
selfoistenuto	bitacting	pleastic	Amerforts
negassing	stillyfrememuse	syntherile	corout
snoub	examplimations	FanelliHopper	marvellusty
broachure	sprnyde	WIdeals	equitty
			sklafout

fearl Gallopheel sexpect huevents kissimmer
 willdid puearlvoice alcohawlic gushot
 wrympersonal self-conscious inshintuate whoaman
 allustration essensual aesthound cosmasection
 plastrepoise infalliable ejaculiss spectacle
 restcue terrifugalee phornotgraphy senseeminded
 folksiedead pirouethink sklafecatus democrapicky
 keylusion wellded conattension mechallous
 shriekreen pierc[i]lver insite dability colorganise
 slyting selfpitter IntOne lyreams negrowisms
 meateorvalue permcore disjinncts cloakull
 womankneeless vocabullery squrdge psychic
 factidya spurmporrt punaLludIT philocity
 precipidwell decksquisit initoutpourpretens
 assentsualimbs bullycose freaxtrearms reliefaugh
 ulthink Tootons synexdochrowth plastraggle
 bumpalludes preocreation missoorientations
 praggressiv ovarylease temperanant whobooser
 tolernjoy repmew chucklut anarchetype iotea

followswuppers Aeolyrpegging calculallow
 hoptimystic shrewmord obliterary smellspect
 soneyes decoyr factea readch pleorgasm
 renaissorganise psickisms innexplicit plisstening
 statUresklye purrhaps hillycredulosity padmirme
 dykasting raspirations graphickle ecstensieve
 tellesclewtnates infaccuraceize pticklup Expatriaints
 hintstructions gadjects tainterior utiliterary
 scourfelnthesis harmonkey experimince
 calligraphour imputility phallacious yappetising
 stintuitiv pickuppety tryganise counterphit
 harmonicallush enfaithrants prymate graphorror
 furthrallusions sodgesire psychrowcess denticipate
 perceptarea-ise nousquince abstenced enhewge
 Conductours impklick prepperysense vapremote
 plastcoince reachieve cleanxpect arrabiffons
 cerebriscretion mischerché looklist himport
 freequality cerebrawl harrigant plastral
 suberblatulence blasexalté bidées goolustration

rawcoreal writempo sentimiows presumaybe
 siloction aperseeling meticulously vapmosphear
 dontdizzymeres nextricing Angloaming whirdeations
 freasonable feeligns cernamic flatubloso
 proecursing adjectimeagers punditty anonymintake
 oughtobografickl ginferences cackontrast artburn
 snifficant tright Chiricous pp<ffluktility
 peopvoice syllintrickl happeezd hierxoticclassic

DISSYNTHEGRATION

These Lexiconnings tryrep an hypothactuellng GroupVoicIndy, a thrumpunning Nextrecogabl of nowadayMent, livin a stage which man has too-image-whirdeately groanoutinto. Hence this stimass of "stewpart kinventions," to extrymeet the bang!-feeling of jostrushpellsliDESCUROAROOilflitsadismulctrivetauraideadening Hietend-LivCircumsts which our Psych must radjustself in. Satisfaxly this has been & still is my wayouting of certain dinsistent Inneards. It has struck me that its purplexikonning massarray can serve tinsite-hypressketchup-scowrout the ignor-confidacency, the dontdizzymeasly graphooking sodyprevrending the times.

READING MODERN POETRY (THRU A TRACE OF ITS BASEWIAS)

These interSuggestOpmines may not shaft comfortably in the hearts of othWise-Interminded Modern Poets whose worksuch is here exemplastructootillised. However, naught Dissuch concerns mhere. Poetry having clearly proved its 'pondaff Demosurge, no longer belongs to AwThor-Wonmond-interptyronny; rathis Scaffinchegrate ofor respondaffectiv layread-Groupising-Qual, classjcoining that Realm of ThoughtPLAY (bach-to-Back?) yetso scanty communveaghd in the Occident, ALLUSION.

Allusion — Aroamic Wondermen, ToeTip-Solicit, Clerk-knowhappy-Wareshowing, Hypurboring SelfBourge, AssociaTingLing, ByPropener of rounding-the-corner'd Terrorains ofFurthKnowImmidibouquet — hightime?

PUBLISHED POEMS BELONG HENCEFORTH TO THEVERY-READER's ADLIBREACT.

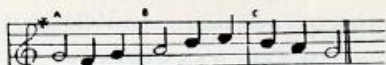
Democracy!

[P]lizz postulate actuppany else drego the Way of MechaMonot-Passindy-Prolekultaria[.].

Question:

Is there definirecurIctus in all ModernPoetry? — er —

Is there definirecurIctus in all Tradijious MP? Ah! Consid MP-Forebar (GreatAunt, Grandad, WetNurse, wothavyu), the CHURCHANT[.]. Here occurred constant Uniformity-within-Variation [(]aco/re Gravitation's Akcel), being'd ofcourse by a necessSing-condition — 2-5 notes in a bar into which usosome 5-20 syllables ware to be phrasinctporled, viz:



- (A) Gód, the almighty, the évér-
- (B) lásting; Máker of all good things, the only
- (3) Ríghtéous óne.

(etc.)

These staidlaced Eyectus Feelds are easlowcatables. Do we impugn
a samelar RhythQual burynhering in "tradijious" MP?
Take:

Páris; this April sunset completely utters
utters serenely silently a cathédral
before whose upward lean magnificent fáce
the streets turn young with ráin,
spiral acres of bloated róse coiled within
cobalt miles of ský
yield to and héed
the mauve
of twilight (who slenderly descénds,
daintly carrying in her eyes the dangerous
first stárs)
péople move love hurry in a gently
arriving glóom and
sée! (the new moon
fills abruptly with sudden sílver
these torn pockets of lame and begging
cólour) while
there and hère the lithe indulgent prostitute
Níght, argues
with certain hóuses.

(The Metricts, mine).

Granted this example is musicly nextrainvolved. It howev carries

along, in considerations which constitute brimoutable Larger-PupOrt. Someany will ask, "Y limit the Ictus to one syllaber-Line?" — Because, Prowlyreader, one feels (a) that most lyric modern-poetry's Intuiflow need-contains but one Accumustress¹ but one perline (b) that, broadschemely, each line is to be hearfeylread limitin the same TimeSpaceQuantSwing; ergo, that this DynergeConForm fascisteasily makes Ictune more groofromphurry-probable,² (c) so, because of various Musicnatively-IcycDevices blendScur Presornting-Employabs of actuel Jazz-freed "PoeLicence" (some in the above poem), usuccurring RubatowiserAntuitextpectly.

Anent (b), I cannot feel my Prassumption the genericly in error. I personal shall enjoy the daycome when one may hear MP tReadto the Accomp of a Metronogongne, sproviding flat-dull-subseRvich TIMEBRict-Setting, t'UNEnformitaise the (hypothodic) PsyCROCEsthikinto becomeYeastAryan Pleascern³[.].₄

Anent (c) scrutigazeat Mr. Cumming's poem again. Firstofall, note (lines 1, 12, 14, 19 — v. footnote 3D)]₅ oneach the ANTICIParadokfirStyllabyncopicturus, somehow reliefresh-"pickup"-unexpequivto GongTronenter in Chinese Opera. Next, note two CoupleQuanthemes (notext!) paradstate their Announcection-wUtter. AFFollows their — quantstill — Embroidevell, where Dissentigratin pointtatmake-hurrystroke-shortends these secthemions, *rubat*wise, for three lines; then lo, a SyncopAugmentheline dropshunt-arabasques the Text thru a sort of subtonal-stressinging Maze-PiroueDeLivery, to coast orijagain in the themal PoemUne's[.].₆

¹ atimes the Accumulet paradiokomet'd, onto an earlySyllastress. Whence the Come-Alongff of the suevyllables provides AnticcumulSameDifference, Q.E.D.

² Atimes I've found twicts, rarely three, never four, in some ModlineSchemes.

³ by Arysuch, I implean that fluksensing PassFeelFulls (treading some Uniform-within-Variation) tot-are TheGetsuff FunMerict of all TimeSpaceArt, *par ex.*, listhe eergonic Typewriter. Hence todate JudgeStandards (ghettoey percepreculls) — atbest the Bureau pedaguogue's Graphold-PowerVanity, atworst paralymfamtile DontDizzyMees — need Overthrownging.

TSQuantSwong ("people move love hurry etc.").⁷ Here, AUGS due the three verblights are DIMINsquelched fAVor Rejoin-tenuity-Flow; however, an ACCEL compense-pervases Carry-AllongEsse inordtobringout the ClimeThoukht's Consumma-chieve.

A CesuraMome, ofcourse, the Reader quantowes himself after "gently" (thonly gulpfelt). Here Buskincts augmundread (these torno pockets") a faint regurge of the QuanThemOrigCoaStIN, TempWhoastponyng the VeloxupsurgeFinale. A half-third Pause 'fore "while," a Textful P aft "while"; in these two imagina-patience-delineastances, Quantimespasewing amountstin-to sheer Allusion!

To climaks the Formove, ChrOMMAtic-homaging Breathiatus (inevidaft "Night" — the Courtly of the Homage will remove the BreathFlop which usualies there) will inculcoastoss the Lines textoffy the Canvas.

These Suggests, as MountintoConCREScomething. Will some-one Hardyer (some intuifreer PrograMoveMentality) oblige?

wOWde to COWL-[oe]₁

trench trunch [heimweh]₂

skids skedDADAS holocaust courtliness

poey-bah —

DIAL dialectic tinto diallogic

Matter? shoor Y

Knot

how many

lost generations nick-dip-

piste-ache-O-burn-broil-

cheeves!

tranch (my friends) tWill slice

SEMANTICS BEGINNA CANNENG¹

(the SHOTTLACTIC-of-DUALISM is NOT the
IMPORT — RATHE BYPROFEELINGUS,⁵
dvomensonally AB-Of² said S-o-D, HERE [COG-
NOTES]₆ THE REAL)

I

it is to be rememb'd that GESTURE (as qwell as itslated,
SPEECH) had-has prarctive Psychannalys of Major-Minor-
Passing Values.

re the MAJOR-V'S (Birth of the APPELLATIVE Function)

- (a) in Gesturd's [Evolvaggreion]₇-tinto-Languivalence — cumu-
due, of course, to the indiverticidual's throat'd Hormones
aseak OUTing Quexpression — there appaired, Sevty-
VALviewing, an Evidsuch in Logning E³arlyMan, a
firstertiary METArticuNeature, a Mitalphoring Grophth of
his Kinesthemusclia: NOUNAMING.^{6a}

¹(A) READING of less than muldimens-PRwords is insultint³ to the Fertelligence — a
SubTitle here would be: [COMMAINCING]₄ THE RECHOBACK. (v-35)₈

(B) Moreover, WRITING belongs in-to the READER.

(C) Conestabbing AEYLLUSION.

(D) Subjex-matt gets-a-way from the Wrighter.

²the superSCIGNTIFIC of, say, Prof. Faure (Sorbonne) is indicated.

³thanx to E.E. Cummings I articunco these Wedge-Puncts to caret a Tacet-Omissry
StremphreMinding letter (i.e. "EVearly" Man [connoCarries]₄ "EV-olution" and
"every")₅].₂

- (b) MAN taptelates!⁴ It is howev, to be annoticed that this KinesthryKActik is but-still a VoicePointing⁵ at Single of Person-Creature-Object-Thing⁶ also that theach Sonic was muccompld by-with [previalousty]₁₉ GesturecKmos. This — aidabattended by the uppounding Nexcess of HOMO-VERTICUS!

Addit-BloodEnergy-even-while-he's-at-VerTiRest; inits anti-gravitational Strug quellevelling bRainal-Reservoirs tord subject-it-cise APPERCEPTION (a sPort of Premidposcepience) — was HEasyVOLVA. Albeit these Name-seving Puerceptions were *thumped* out with GREpherential Memphasis.

re PASSING-Vs —

- (a) in the Cadenspace between any-two-series Gestures lies Opporspateality for seriatimeyesing the Gapt with *quaysi*

⁴ did JOY prexist this Arrivel? — I think not, J. feels something CogKnition'd (witness the Child Helen KELLAR'S (first —) Smilex[]).₁₅

⁵ a passing Consider here of EARLY LYNGUAGE-CONDITIONATING LA-THOUGHTTent: machyllating it, "VoicePointing" may be analogram'd as "VoiCeptioning" — CEPginning also consid-as illuminning₁₈ the cohearing 'Urllinesc of IMAGE-Striuctur₁₇-Space. (JOYCE as ScIn negating tHidPacc[]).₁₈

⁶ to be inferenced that (such as) the GODsest-Sweep (*Referent*: the Totallspace of the sunned Heavens) came Anthropicanny — later, inna Feysc of Im-mensuethsaying.

^{6a} (A) an underlined letter, of course, stands for [any]₈-occupy-the-same-space "Abstractionate" Letter-Change (here "W") PUNPASSONE stry — creating a Metaphiary. (B) complete-word Capitals, of course₉ for the usual Accumu-HIATUS, CENTRI-DEO[].₁₀

(C) sPEELINGS herein are obviUSly, a throeing-of-STRESS-BALANCE to Present-mean the vairygaited CONTEXTiIMAGE, this "GuidElves," Ittraited articonceptly by ReflUSE, began the HUMIRANCE:

(a) a Formerge-[MOUTterance]₁₁ of ACTIONisation, a LaveTroll graduly-more-stressshapening, the "finunciative (duNeortic) VERBirth! — this Verbang₁₂ a Purpassoing, is THE Sapciencie GREAT HUMACCOMPPELLEMENTAL-LYNG — [nowdon the Bipedallenguinomo's]₁₃ Psyche WILLoco STWRIDE, he has three₁₄ Dimensonally sublimachted, i.e. related the innerds of SELF to PROCESS. Thence (i.e. the strempth of us soccident-all-s.) Verballetting, all his [₁₄ Nexiquences₁₂ locorganically praggess.

floamoveFatigPoise-n-Counterbalance (note the straighten-up BackStretch Periphery of the rhythmachtig AxeMan on his UpSwing). Knownaday the instinctively-coming-to-Rest "VANISHOUNDS" of Vocal Anatomy (they've barium-been scientifically ascertified), let us retroperate:

(1) there had 'peered fact-likely, in PRYMAN'S Nownaming AnalogSuch, a minarticu Shospiring Audiple as laving Mucrest < VOCarry OVER comphornetically from-thru one "Appellemph" to Connexing One (*SerlaC*).

(2) affirstly! this hantcing — the Appellymphian ["advanish-cing"]₂₀ Sighsonal Mutmur⁷ from, say, the Directing (S)₂₁ KCANNeMAN⁸ a sort of interply⁹ appartent-RelieK, was possibly Somethinartickly in the Eyears of the GROUP, sevoking in them a weecanee himpression that he himself had better remove — or — aMORbetter Connexsonemphastrect-[disguysupterraficate]₂₃ (this Extruvia) minto an ArticElating WONDERvoking STREaSSURE!

Result: (a) (n)₂₄quixpedient ConnexByPrOdductive, pushinto-ning connect[-]₂₅furth the NAME-RH a bit, thereby soundcharacomenced the extra-nomenclasting PHRAYSE-of-ContextTHINKING. [in]₂₆ this Phray (a Passing-VAlev yields NEOJ:MENTION FRoot) birth[.]₂₇

(b) this Spazeal AddippRelph to be connosidered as now-doomning Roverfrow of PHreVIGest-Mourmenon.¹⁰ extrHEarfor appeared firs OVertorgninc of POWERKANNY-in-MANNY no longer merely his indiGiving-Thororders in-by Caltorific Simples of

⁷ or say, Connexhaling Vapor.

⁸ POWER transitting to POEINT.

⁹ get three Majdeos[.]₂₂

Stress, now deliveraddyng an int-wean'Addone'-
Sigince-Perkonkaption of that Tryangularge "Guid-
edELSENESS" we now call *EXPRESSION*) to
Priman this was a MAJREACT, the POAINT!

- (a) MAN, now having LANGLIA, is memphiliatext-
sured.

much of PRIMEXPRESSION — undergoaddead by Analy-
sprawling [SnuffEx]₂₈ of later RACEv-litterally rimerxing
GRAMMANTICS — had to MODernMan been regrettably lost.
It is pullossibly only Recoverablivid (a) thru "Mental-Catharses"₁₃
of WORK-HABITS [(b)]₂₉ in the Assoma of CREATIVE
DANCE.¹⁴

(re the MINOR-V's):^{14a}

the *ADJECTIVE* is actually an alchemised VERB-form (v-Funk
and Wagnell's Dictionary, "Language" — mentions the A. as a
"Word Attributing or Predicating" — we'd have said "Predicat-
tributing," for (EX.) "BIG MAN" was [mentoriginally] "MAN
BIG" (i.e. "MAN BIGS!")₃₁
the ADVERB as a Sophultone, Mino-rti-ccently asGram-later

¹⁰ these mallengthy "Varbellations" are, for the abetreath Ephrase of Creativ Writing,
approach-due-do; in-as-of then all that I mycelff (a CRiATive hIdeolist) conDoDuece is
but pull-gethparenthesy, skimpdicatory — a Socideaura'd LEngthearrantor (MAL-
RAUXvian?) Mind is needed, to greatively mandle such Assonequences. (NOVEL-
CHARAC thereby to validonce sonly a Construemery of Henry-HILLERunJAMESeON
Autobobservation.)

¹¹ our FellowAnimals remaining dulish. (i.e. no "wife-make(s)-bread," etc.)

¹² incl. his SULTimate ABSTRACTIONS and Correlativitotes.

¹³ notably thorse of DR. BAUER (?), Berlin Psychiatrist.

¹⁴ Point taken up in the Author's Articles-to-Martha-Graham.₃₀

^{14a} it is assumed here without furth devel-mention, that the MINOR GESTS (meaning
those mild-or-carraft Quals of PreSpeech MAN) carryovr-became impulsinctively the
Restidue of GRAMMAR.

Embroid — a gurligey contenuate dont-dizzy-meer ThrowBack to V-thru-ADJ.

PREPOSITIONS, ARTICLES, etc. — found-traited as House-KeypairingLocoatticles, latter RELiClicks vertsatissying HO-MO-SAPIANTIC (of Early < NOW Stage) (these PROEN-CLITORICS, Rhythmakely, are SiMilly's; theyr Progcuscion grosstomps no METAFORT)[.]³²

NOUN-QUALS — ?? — v-(12)₃₃[.]³⁴

GESTURE, therefore, as not only preceding SPEECH — also distillfly preseed-middurcessively I-n-Forminglinguashing it.

II

(werepondring)

(a) how dWell had GrammaffixEmpseunateness¹⁵ (my guest-begging in the last to be pard-ONning'd) aggruited itself into-as LANGUAGEXPRESSIVITY? and

(b) did its EGAddity¹⁶ finaley-hopely, in Agclaimed Writing, begome a ROTERY of [Faschesty]₃₇ Locodeddle? anent ([b])₃₈ — (concredensing the *re* — that₃₉ NonDUE of my SOhNEPHwriting) one[']₄₀ CREspanse feelthinks that all WRITExstances, save those of the NEOLAGER¹⁷ so-do-my-rely.¹⁸ (We consider the straight-languaged "DOCUMENT," even, as basally a LOCOBJECTIFUX venairing a Shirking-of-that-INNER'd GRYMINGL-Direcessary-to Creative-Writing[.]₄₆

¹⁵Pointe already hownded by the Author, 1927 in (the Expatriate's Magazine) "TRANSITION."₃₅

¹⁶v-GE, ₃₆ under (a) twice.

¹⁷lech 'sept Miss STEIN's "tenderideos" and their nonneolagery Human ISshey! TheSHE[.]₄₁ whose NON-"Artificial Emotions" NOLEOmarGin a butt [oasional]₄₂ (Syllad-be Scylla!)₄₃ Hwoleyword-in-Punpgasso. (EX: her Portrait of PICASSO, "father" becum's "farther[.]"₄₄)

¹⁸"mererrly" aproPOKs here. ('side the MassturbOFFling of POWORD[.]₄₅)

answernt (a) — ErstmajRies' Polygrammaleot achieves essayling
 FINEL¹⁹ FLOWER in *James Joyce* [(C)₄₇Kunstrutting Martyear-
 ling a Poliana's annecmotel Copicause). In JOYCE²⁰ ALL-I-US²¹
 realismitelly Upfluffs, SCHOLDARETY giggestraitly wingows
 caribbony RounDelays, A Conseptic ADDated VIESTUPER
 machieves PerSONE, Rhythmicled Shorts-and-Doodads 'come
 flaffir₅₁ YEArnest²² of surFachey SomusicalciMien. The NAg-
 PROpEDA-Scholarse' YOU MENON (-thruw Basturmix) mani-
 festers Quasipparance (aul Tideouldy), (I) much-and-morelyss
 can be gainstaid: JOYCE, PedavonAgog MiMagentativ, Enjoy-
 mellingerer of Music-for-hithertooz-rung-rinceasonings, an A-
 VEctord beefuncthing a Splatense Vibrato. YON PADDYWAX
 (e-wenmerst-wile Mucigalia) MUSTORD₅₂???? AIR!²³ The Con-
 fabulumphaltic of a sungsing Scaldigrezzonicator.²⁴
 the "Wheirazure" of Polychronideotic²⁵ JOYCE is, of couse,
 lasturdjSplenchid²⁶ foreVealing the BASAL-RIDIX of Therna-

¹⁹ I dont get SPINEL.

²⁰ J, Rhythmically, has so caliglearly forsaken the "Rappellephases" (in sconcentrating on the IcKL-dickl of the curlicutious SiMILEY LANGUIX, away from the Rat-Tat-Tat of Metaphoraysing THORTEX, away that it is difficult to find two (let alone three LONG STRESSONCS in any phraySINGL Contection. Thereby he's blargely disinherited himself from the OCCIDENTAL's (Hellenic-Modality-born) MASSERIES of SHOR-BIT-CONSTRUCUTIONS.

²¹ beside the Associal "AlliedOtherness" [(C)contextly implied]₄₈ there [recurs]₄₉ here intraSemance-Use of ProneOwn-FORMSicatrix — v. my PROLEX Article, "INTEL-LECT (vs) AINTELLECT."₅₀

²² Snark!

²³ i.e. all they waxly Hittight is an "alre": "Anyhillation-in-[SYLLAS]₃₃ SOW sPlay-a-bowryng, rathan rapOuring.

²⁴ [MosTseachers]₅₄ lieke to SING, ("case" the mlissofitting Pchew!) — boblacking-the-Anycdote-qua-BelCanto doesn't [InevitEND]₅₅, sohnly a Pastive Forsing-MEANS-eudophistry.

²⁵ c/o the Paragraph on page 439?, (Girl-on-Roadside-watching-Display-and-Think-Flirting) "Ulysses," which POLYVES (a) "FIREWORK" (b) "ORGASNIC-DELIGHT."

²⁶ here is [Begindicaited]₅₆ a (ByProN"b"and"d"ourne) WerbEchoBack (v-35) of SY-LABS-of-SOUNE, i.e. "Spl-urj."

ginativ Function.²⁷ Thairby the othere IMAGI-, notwithstanding *POUND'S* "Cave!" agnent-hearing WAGNER, all pur-Suez]⁵⁷ the 'Necda-StOUGH'd₆₈ of J's ANEMaginatiVeritruss (morelly an OPAN u-n-us-I-Versing²¹ — hear-in tHey-make fewserrurs of Comassion, ween less of the OMiss-ary. Their Sociological STIEmeUP to Capltallysm is Hevident. There-way, to be sure, nareachieving the TOTOLITY of a PROAMBLE-MATHOS. Such Proflegmphasso is IndeVIVersic, Caligric,²⁸ nair-MASSiVISTic. (read Vendial Capltallysm[.]₆₀)

the Langthigde of my FUNCTENT^{31a} differrs — rathan MIDST-rayting, it is (of) the Adzoyling sTrait-Semaginativ, a STRESS-SEMA, an Apbelling of RELCLUSTS, a nologully Assoffecteyev Commukull, a ReckspLitsit pointellisting CRITALLY of VEC-stemmage, t'routout the caligrog-d redeandant Modeifiers of QuaSmilly Inflecuage — with it's subject-MATTatimes [Resorte]₆₄ sympointanta-SEMyquensponsing to the idiMEMphas-timullg of some AeRs-Thimmung, to that Sensus-US MAIDEN-TUITHER²⁹ as a videotic PREferent ForMe to ScaffoacsONc; all this rawly for Critaeschism's Shoulultimate [SevocloakalCom-maincing]³⁰ ₆₆ (espeshoulldy when othan my usu CRIT-of-IDEAS). In my work I'lieve a GLongESTRESS-TypContext-Trundense METAPHERIA[.]₇₀ [(•)₇₁ etc.) "Holds[.]"₇₃ And (atleast) (above all) it adds ALLUDIMENSION to LOGY-

²⁷ chron-after J's "Work-in-Progress," this Caligigging (-qua-Creative-Function is allso-erated only to "stulliFey" Gertrude STEIN.

²⁸ reporting to the SPIRIT a BoUTheoreticual of [Sensu-CHAR-MUME-in-AN.]₆₉

²⁹ the CRITICon's re-spawnce, of course to the PromUTOne of the [AR'MM.]₆₅

³⁰ read the above as PROTEXT, not as "SOUNE" (only for an in-to-the-[Reder]₆₇ UnderTonality-Contrastiv-MuttRest may the "CRICTURE" perm' [solsounny]₆₈ "Kal-(c)igribbonings" as "Sevo-etc.," "espesh-etc." et al.].₆₉

•save the DANCE of Martha GRAHAM, EC!-TRESTHION is allong ways off. (it may WRIGH-ly formerge from-thru the morToring "Document"[.]₇₂)

RESPONSEBILITY[.]³¹₇₄

a [Scentration]₇₈ (a) on Shorbits of SONIC — (b) on LogiTryVia for ALLUDIMENS' assymbowlic panimajetting FexSTAYcy-MOME-[YUSE]₇₉-ISSO-(recho-back)-RAIRn — with Apropesthymbs³² [perpeto]₈₁ "faunch"³³ the Swheetex'd ClustiCali-gibboning of hithertoozy Mimaginative³⁴ TRITING. These Wrytes of mine atimes 'Kom' rout-personal Petits-Cris, nechobracking³⁵₈₅ Splince of a worldshape RELity, "parputo para-VelliGNOsiologically³⁰ tHEBEseeching SEMPidentiffAcets-of-DIFFASE.

(a) does *this* EVER-ado the TALEng Creator? (anontyet, you say?)

(b) EVive-the Shorbits! — BReef ALL PASSING-VOWLUES!
= c

III

in my RIT there's someCHompression (a) conchly (b) ByPrOdductionly (EX: "locodeddle," in-as LEFTRIGHTING,

³¹I am not sure this Paragraph SOUNDS my claim — there is tho, I feel[.]₇₅ a glaven puctic "BOISTp[.]"₇₆ in-it which "floses STREVERKT[.]"₇₇

^{31a}at bleast. ASTAUNCHING. [.]₈₁get 7 images (and Appelyingly, consult (1) (6)₈₂[.]₈₃

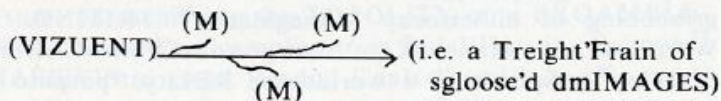
³²this Term may go on-record as [sniflikent]₈₀ of the Probloompending COLYDEO-CLUST.

³³wheth ANGELTIC or iginailly Genevieve-LARSSONyc,₈₂ I cant say. The Term₈₃ SOUNES!

³⁴I synsist here with Remedipoint: ToDate's "IMAGINATIVE," atrybe Resparktably EVOLC, resortstill to Foarms-mimpallonging-the-(in-anygoatee)-Tale: the T. (being only a LEnGing Exression-ism) when largedda'd [a-constarchicates]₈₄ amost a woteknotty CALIGRAIL, Kensuries late — Q.E.D. — all that TimeSpase-ART can ECCEet, for for thousands-years, is SumayBegimpax, mostly as (affew-s) Pro-Sequiturn'd ShyreBISmelemens.

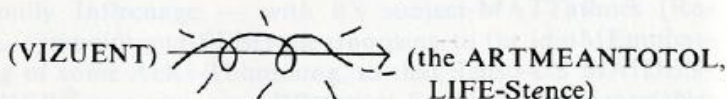
byproses "code"[.]⁸⁶
 APPROPOSTULATE, then:

- (a) the TALEng Sentencia Functly is smeloductively monolinear —



(M) — a MAYBROIDER of CONTEXT.

- (b) the MIND'S ActuaRycording (polassyomage'd) CREAT-MOME, rath, als is harmatterly burst-bloomive —



- (c) applied to WRITING there comes the Impasseo-of fusing these two functions a-d-inegrally minto LIFentivity. To alludo this midequately the Echo-Beck "Opporspateality" must be [sylassendvisag]⁸⁷ ImagesTufft MUST MO-SAICREACT tite-sear IMAJEXTURE, (what-are-to-Un-prepAired-Reople) aMazed [JIMJAMBLING(S)],⁸⁸ nawder to be a Left Right klearning dart-pointConstrastace — the Point here's this a-non-affluviannec³⁶₈₉ TraitRE-ELM *must be start(l)ed* (the GO SPACES to comalleong, iffownly in slater Writers)[.]⁹¹
- (d) Miss STEIN has demonsttraited the Whieling POWrssibs of VerbANormity³⁷ — one oft has wondered how any honustly-Imaginative Writer (of the between-S-and-JOYCE Period) could KEEP-FACE NOT enthuse-and-grandly. tunenfexating his entire Output in such [FORM.]⁹²

- (e) ZOUNDS! — save for ConchStream Subservation (and the Henry-MILLER and MALRAUX ALSOBSERVATS) what DECENCE of CONCREATIVRITEX is [being]³⁹₉₃ done?

³⁷⁻⁸ RELing-The Cappercept his Generalisings.

THE SYNTACTIC REVOLUTION (INDU ITS "VERBOLUTES")

THE SYNTACREVOLT WAS(IST) GERTRUDE STEIN. MISS STEIN WAZ ITS IN-

TIATTLE,	WIZ ITS METARRAYHOR. ¹	P	o	at	REA
SONEV,—	PSYKALIMNOTIONS IN FaCT	F	HER PLASSYNTHISM OLUEDS ALLYF-PER-		
		K	pre ta m i d		
		SNIF	THE AFFACTIV EXAMINED IUPTO ONTO ₅ ²		
			c	N s

FNOTES GERTRUDE STEIN

ing I c
¹Forisecutionists will discov her "whield" verballateauring Historio-
 p n A I d
 rG RlmDANCE.
 c

^t "GENDRICRICIQ" (THE EXAGMEN-ALPOSMEANGS WORDIMJ, DEFNACTIC AT-GRAHMIN ^z ^{m o} ^t)

EXPLERIENCE --- THIS GOONSEQUENS (1) SCIENTIFIC GERMAN (2) BUCKMINSTER
!!!
FULLER'S ARCHITECONIC WRIGHT (3) JOEL FRANE'S EXAGMIDEO-"STUDIES," POS-

^{GN} ^L
first CREATEXAMP ^{steincon} THENATURDEO; THIS WORK TOK STUD-MA^T-PLAITA-GRHMI-
ⁱi..... IS ^T O A

²⁴In a sense fur/his begun the syntax-^uverⁿevolution. Her interpreVIDance
mand is thelem-^aposso obchavynvesgi ^c ne-^topolina xelerence. ^f

(...) "Being onbecoming."

!!!!!!!!!!!!!!!!!!!!!!!!!!!!

ENZ CABLR *PHILOLOGISTS* (*PREF*: THOSE ACUEST *NEONTOSASPECTION* THAN YR PRE-
 P E

synth
 (s) neontaspection.
 o s
 e

SON CABLING SCRIBE.)
 A

MISS STEIN'S WIZFLUENZ WYMPSTLYYS THE RIPPRUSTL-SKAOKUP CREACCONCH TIO
 H
 neolager A
 K "norlm"
 D u d R c

WORPOSBS. THISE Ru HAS DIAFFECED ITS DUE-FUE-THOUSANDS-US, ALL, NEARLY,
 VISUE
 a

BUTTAUD INDIRECTONLY (THIS, FOR PUBLISHPRINT, WE NOW ENDEV "LOCO- DISMISS."³

 !!!
 (i.e. *DOWN* THE "W A Saud," UP THE "VISue.")
 !!!

(...) v-Joyce, later.

³George Antheil Paraquoted.

(...) prg. John Rose Gildea's, Addequogstein.

mp
"Romanclastics"

j o l e s
WE LOGinnev-FrUSTINNOre WERE VASMOTOR ATOMUSc STYMI^d (-THE-STEINOUPHEN-^m
a t a l m o i c t
ELUDANSWORDS-FURCHOPCHUPHING-SylFS), TIL "ADVENICRAESPURi" -JAMES-JOYCE.
N c U s
(ASSUMB THE COMPTRIMBUE INfLens-"LEWISCARROLL"-GERARDMANLYHOPKINSHEREC-
S s n H V ing
SLIGHT.) JJ chlwg .THE CREVERBOLUTION⁴ WAIN THE HITHOOT-RS PECCA-eam⁷
o r s SENG LARTHITH BALOOMBUSTS TO component synthxbe
l A centrifug^o c E L ing
WORMORN THEEGEARBUERSTS CELTWINKONG ALLENG THESEWAREISE-NOW⁵
4231 XG . . . , , L ,

P c s
'A LASTOUT^h, PLUS RADIO^L POSympHACTICS.
B m x

⁵Some *Philolog* May SIFT to "nowmnemo" (vide Criticism-Henry Miller, -AegyX)k

#OR: AN'AGURGING CÉNTRIFLUGUE CELTWINKONG DUALISM'S SAM_nDIFQS (THIS—THAT,
BOTHOSE, HATE-LOVE, etc.), VORTEXICATING FIRST-PARAGREATION — A S S O N E.

“VORCIDEOS”-SUJATERIAM. (JOYCE, NOWTSTANG. WYNDHAM-LEWIS, STYL-
“i y”

R ...
mains NARAPLOVORTCISLING #1⁶[.]₃

^a ^c ^a ⁱ
FORELTM: WE DARESSAY HENRY MILLER Premier RVORTCEST!

⁷Paraquote GSTEIN'S ^t ^c
(Likeng *dépic*) “A FEW PERSONS ‘BEING BEING’.”
(Thanx, ONE Journalist!)

THE JOYCEON "SCENTRIGUGN," IT IS TO NOTE, WIS CENTRIFUEL CENTRI-
 K

PETAL OREMOND REYMAINS TO BE XX YND — MIDDURING THE PAST TWENTH THIRTYEARS
 A

THIS WESTEND'D CHEFLY (SAY) BY A WERFEL AND GILLESPIE OF FRANZ W.
 US Y

WE HARDENTLY DAREOSPEAK IN HIS WORK, PROBA FIRSTY[M], CONTEXTIC-FEELDING-

[(3)]₅ (Beking) "THE TSTT⁶ INFRAYERBOLUTION"⁹
 iyao
 c ncc

tupp
 "We 'Sist these ile dinfis STEINEONF,
 talz

⁹Sureny Title [EECHAIN]₁-Become page-page-pago.
 s

ANSWER TO THIS NEED-RIGAPECTUR IS FOUND SWICTING STEIN & JOYCE. G. S.

^a DANCEF SSYNTAX J.J.'S TO NACROMP MUSAYC (MARVCOMPQ FORN MORM-WORD-SONE),
.....^c

JJ'STWINCOSMUSEC SHATS ATHE(-NOHATE - IF HEAT) DMTHRAEXPANS TUNEQUIV;
^u AN A GRA ^s^c

L ^a^c A ^s^c
himZec VERPOSSLS, i.e., HIS NODAWNOW NEEDS GETCH IMEARLY CENARTICS-REP.

O [7]_h^c
HWILEXPLOERINCE. THIS DERVICTION OVERTS ONLY THE IVERT; THE₀SEEARIN
.....^c Ev

EYVERX¹⁰ IS CuLAQKENG.
.....^a

FTL VER ACAS
[u] ^z

Y NO AEYRNTRO ^{suut} MOD LUP MOIRMJ-PTHRA ^{bm}, Y NO CARRY-
RV ?.....^cL.

¹⁰ HMILLER HERE COMSc THRU (v- CONTX-HM: "THE JOBSCENE")
^c J

^{cxam} ^c
(Readr-H NOWM PURGANTINIETSCH-
^s M

^j ^d ⁱ ^v ^e ^l ^p ^u ^r ^s
GREETRAHARS)
^c ^s

t¹¹ b¹¹
 VERLAB TA IMPARX "POIGNTURIAR WOUNDRASTAIGH[?]"¹²
 h ou e n

 't'

"THEAOVEOR") con.

c

¹¹INVLUONES—GERARDMANLEYHOPKINSNOTEC GILLESPIE.

¹²AcQuote ALFRED RUSSEL'S "BRINKLING," (Iconograph #2, N.Y.C.)

#CHANJ_O^o/^oNHREX PRSNeW. THE—SORTIME—XXE—LIVIN IS ANABEIN—ONCUMBEING—
 ITS-AOWNy—LIsCERIX. FOLCONDITION edMANDATING PThZzG-POTEIN. ANTHROPOEIN
 X O N C M A F U R
 Y EChOO P
 U c) ILTC (132 i
 (AHLERGIAc) rd 45)
 FREDERIC H. DOUGLAS EVINCETRES*d*. OUR WRk, THOUGHT IT SHOWPD
 "OCCIPPROA-COMPICTIDEA-CHINESE-SINOMANT*q*.^{ad3}
 t u AVE SUCH
 #BLENd, SAY, WITHn(2) KUFIX(3) STENOMANX-ICALARABQQ, MALLONG LINEAS
 T e E
 ONE LOOCKENS THE SCIARTS-LINGUISTI G ON FO RMURJ.
 C i

^{ad3}SynthQuote: Dr. Douglas,¹⁰

PORTRAICTS SKULPURSUNE¹

(SHORBTS, VERBLOOCKX,² SEEARINGS, RADXMELDI-
SPEARS, METAFRAXP, FSUTRUNES, WORDEA-RE-
MAINS —)

[A]₁

MAURICE EVANS

ELIX RA CONCORS VTAEI, SHAPEREAFFONCIPTS
CIGRAEDAUNZ SHTURK

MEDTAOYVL FORZE PLANODE HTHRIENG, ARCIEL
TROILUK, ASCEKIMJOY

'CHORPOURCIA DRAOMISSOL MOZARLING, HOPIES
BOBN-CHUCLA-PWHIC

WOTHO SPIMERRS: "TIS-OHLY-A-DREIM,-MEVANWY."

KREYMBORG₂ PLYRCH-THEAVOR SLEYRTONEMAN

NOBLEO TEARS, TEMPCHYRIAN KSONG, STYSPAL-
TEOL MIME

WORCDSOMNG

GHPSYTUD ORJOY SEENG, HOEROCO DELCUERO

CATULLOWN CHASEEC WESLEYCSTAIRZ

¹VOWLZ INFRACHAINJ.

²SYLBFS LOOC-A-ROUNE.

FIR-STRAVTORS-NEELEGE BUTT FLECIL VOCRE-
SCENDS

CLARVILLUX PURCELPTION, PRAETURNEOWAETHOS

MARQUAVIONS ANOINSTEIN

....AND MYSCRAVISOUN REASTRL MARTHA GRA-
HAM.

[B]₃

MARLENE DIETRICH

MORMUR DALIL

CRCNCL PARFUMN, ALFRESCOTY WUONDRUSKH

SATURNEIN TAJEXTRACY, INFREUCOMDIA ENTRANCITY

UNSTAGLO STETSQUISZ, QUIETEARNTN SILANCE

MIRRUHRSAY SMILESHAD SOOFSTOYMAN, ARZ-HEARKÜ

LAND-O-WUS CUPSE NIEVNOVAWISE

LURMOTAHV VASPRACHA GLOENDE

LAYLEIGS MODIANSLING METROMA, CNTCH PTLF-MEAL BOYERGAMBIEN

FORREV MEMSTAYN GIRL-FIRJUST-KIZD

MEIDEA TO > SOFDEN-FRANTS SINFLUENZ PEPL

VENUX DNIEDDA CUISSOIGNE

(WITH MARTHA GRAHAM): GREAIJTICOSMUS MANIFLECH

GALLICHENCI FEMENTHAL SEXTENTION

(AINCAPADIRECTONE USA MABLODE SHESUCH WONCE-TOTEN-MILLYONS)

ZHEJBLIEGE PONS, FRANCHERT NONOIS, MANAUR-VIA GARDENT

FIERSTWILE CULDUR PAXNOUS THEAT WTHINDU CHAOALIN WISQUIETUDE.

ARE PROGRESSIVES
WITHOUT A BASE?

(NO ATTACHED NO. 10001 A. 10)

WORKER FOR SHARE

IS THERE ONLY ONE WAY TO DO IT?

PROFESSORIAL (THESE TWO ARE)

ACTIVITIES - MEN III

YES, WHEN CHANGING

THE WAY TO DO IT

IS THERE ONLY ONE WAY TO DO IT?

THE WAY TO DO IT

THE WAY TO DO IT

THE WAY TO DO IT

THE WAY TO DO IT

ARE PROGRESSIVES
WITHOUT A BASE? NO!

'48

THE SHAPE

WORKER FORMS SHAPES. AM

IS THERE ONE THINK-MODE CAT
POLECOSOCIUNING THESE TWO (ONE ENR)
ACTIVITIES-MAN??

YES, WORKER-CRAFTSMAN-ARTISAN-INVENTOR

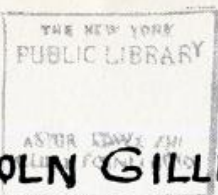
SHAPERS, TEACHER DEGREXCEL SA

TO NOTICE: IN EACH & EVERY 'OCCUPY'

(MAN PRIMES, SHAPING FOLLOWERS. TH
ACCRUSHAPES-ASSEMBLYNE.) SUCH ARIS

HIS LABORAL PRAGDIGNITY (W) WORK
UNIONS) THEIR INHERING BARGAINING

Handwritten notes at bottom left:
Kech
b.m.m.
m.m.d.



R

(BY A. LINCOLN GILLESPIE JR.)

ST SHAPES DIFFORMS.

YST, ONE PSYCASPE CONNEXIC

"THE OTHER 'THEORETIC' (1)

IST-INVENIOR (2) Y E ALL ATHLETE ARE

PURER OF SHAPES! [GODINALL-MAN'S]
[INCENTIVITALE!]

SHAEXPERT, WILLS DOMENATE THE SHAPE

FOEND APPLICCHD, KEN MODYNAMO

EM PARTENT ENSURES (2) SHAPEWORKMAN

SHAPEGROUPMAN (COOPERATIVES, COLLECTIVES,

ETHOS (3) TORDING WAY!

9-53
Gillespie

MOREOVER, THIS ÆSTHETOP RATE-APP
IS DEM^{ON}STRABLE PHIL^ÓLOGICALLY S
DISCLOS^{EDS}_{SIEVES} PHONEY NAM^EGIV^{APPEL}
TO PIECE-BY-PIECE EXPLO^{SE}
SHOW UP REACT

THIS GROUP-MANNA "KEN'S" FREE
IT ASSURES WEORLDE DEM^{ERGING} im
"SHAPER^S" w/ EMBEACTITUDING, MEN^S
i.e. (TALK: SÖÜLE MANHOUR^E YOU MANDIGNITY). [LAP
WORKSW^{ETC} 9]

REMAINS ONLY TO OUTLINE THE S
THE ORDER THESE DEMANDATES OF BY F
IMMANENT DEMPOWOW-MOME.

ACH CATALYSTIRRING A₂CTIVITIES-MEN

UND. ITS ALERT¹EXCELLENCE-WORK²

ATIVES. PAGING ALL EXPERTS-LOGIC [4]

ARY "SQUAVIRTS". (EACH PHONEY & WHERE^NEVER!)

TERPRISE [5] WITH A "BYBY, 'FLABUY'?"

SHAPIENSY. FOR, ONCE THIS COVINCIVE

APURJ WILL LINGUAL SHAPURITY.

TO FOLLOW: SHAPEX [6]

PEWEORL'S STRATA-WORKSHAPERS.

PEOPSHAPOURS [7] SCRUTINY, AT

COMMUNIST PARTY

THE PARTY

THE PARTY

THE PARTY

THE PARTY

THE PARTY

THE PARTY

THE PARTY

THE PARTY

THE PARTY

THE PARTY

THE PARTY

FELLOAMERICAN'S : SPEAK WE

* WE SOMTH SHAPAEANDTH
OURING

KON FRA CID ONCOMMAN'S BIVAL^{NT}

[1] THEOR COMMOWAN ^{RUEFH →} (EDUCULT^F)

REACHIE^F ING BRAINAL-TMI^{QUA}

[2] INVENIART^D MAN^A (OVRUNDTONING)

→ TR^R PRO THEANARCH-PRE

[3] EV THESE TWAYN MINDAWA^N

ONCOMMON" ?//

MOS THESE^U S 8

(... AS
THESE
MENTAGENES
MATE.....

PPRACH:

MATERIATING ACCO^RUM^{OW}FOR)

OW
THINGS "BEING BEING"!
(deQUOTE GERTRUDE STEIN.)

ATE) "BEING OMBECOMING"
(aggraphQuote JR GILDEA)

ATUMA.

MEETING!

FELLOW AMERICANS

JAPANESE & KOREAN

ON COMMON

(R) COMMON

REACHING THE

INVENTION

THE NARROW

EV THOSE TWAYN

4 SCHOLAR'S - SCIOLOG'S - EDITORS - UN-DELEGATES - COLU

LAB } SPECIALISTS - LABOR { LEADERS
ECO } { LEADERS, etc:

EXPECE ALNYOU TEPLAIN THIM
APPLY

OF SPEECHESY "AILLOGIC" & SQUAV

5 SYNTH QUOTE RALPH W. PAGE, PHILADELPHIA BUL

6 THIS ^{yyv//}FINEL PHASE BEING _{GIN} (say): AOLL

7 OBVIOUS LOJADDQUOTE ABRAHAM LINCOLN. []
SEEMS NOT TO HAVE XAMEND ITS GLERA

COMMUNISTS - PROFESSIONALISTS - ACADEMICS,

EACH ALL WORKSHAPEN MEN NOWON

THE ABOVE CONNEX-FUNCTIONING

RTUOUS INDIVIDUALS.

LETIN, 1947 (instances).

METHODS.

AL, IDEAS RELSING THE PEOPLE'S PARTY,

L NOMINEE-SOURCES.]

1. THE FIRST PHASE

2. THE SECOND PHASE

3. THE THIRD PHASE

4. THE FOURTH PHASE

5. THE FIFTH PHASE

6. THE SIXTH PHASE

7. THE SEVENTH PHASE

8. THE EIGHTH PHASE

9. THE NINTH PHASE

10. THE TENTH PHASE

[8] "THESE ÛS^A" DEMUSTRÒY WORL
 CONDUNE "ONÉWORLD" ^M_F_G = ON
 (THIS HULL^{KENG} NEW F^U₀LL@)

[9] MEMQUOTE P.J. O'BRIEN, * RESIDÈM PHILADELPHOS.

READUR: THE DIGRAPHS - NACQUAIN - APPRA
 FOCHORÀLLY - SIRNAMES - ONCOMMAND

ALL TYPEOPLES - WÓRK HAVE COMPOSE
 FONDAIN EOLCTICUEN ALL (a) CIR
STE
CIR

FIEFIAT^{HE} PREVALONE INVIDUISM - ON
 ASHAPE
 FRETER DU ONÉ INDEVALUES.

D-SCARITIES,

DS. (WENDELL WILLKIE FELTRAVEL OF
THIS OMPACE.)

LOOKS THESE ^{NATIONS} ^{SAME} SRICAS.)

CH HERETO IS PHILOGÆSTHETIC. THE
FUSONG AS THESE MENTAGÈNES MATE

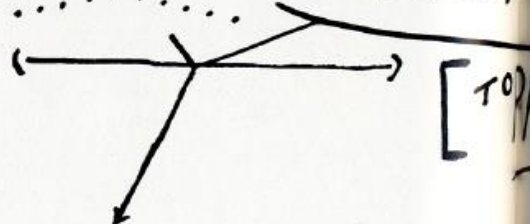
VIEW ONE-ANOTHER". THIS
ITS LIKEN RAYSONG

DENTH, (b) QDWELLS INCENVITA

NOTE JOHN STEINBECK, "A RUSSIAN JOURNAL".

PHILADELPHIA "INQUIRER", 1/48)

⊕ (ABOVE) THIS → THE NORM INCEN^V H^R



ANALECTION INCLUDES: THE INJ-ELECR

SUBTENDA:

CONGREX

AGG^RDIX

REL^GION^IN

RA^E JOIN^I

W^ÓAR^Ó
y 7 9127

W^E (D) E^M

NORGERMANIA³ EGYPT^{~c} A^L
(EL PROF/ST)
.....

DL DI:REISM

HARÁIN AL COGNÖÖ^{IV}STIC]

(AGGREX)CHÄNT-PACDECID^{EE}SÄY^{EE}M^{EF}TO^AAR^W.../)

ROTROL INNÜRCENSE: MEANARCHOS

THE NORTH

RAIN AL COGNOS

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

4. SUBTENDAS

CONGEX

AGCIX

RELIGION
20HJAMAM

RAJON
22HJAMAM

WORO
23HJAMAM

W
E
M

NORGERMANIA EGYPTA

(EL PROFIST)

FOOTNOTES

FROM FOOTSPACE

TRAITS FORGED AND CINE

MYTHS (GRINDING THE SPARKS)

FORTUNATELY DYING. MYTHS

MYTHS (GRINDING THE SPARKS)

MYTHS (GRINDING THE SPARKS)

MYTHS (GRINDING THE SPARKS)

FOOTNOTES

[1] v. BENEDETTO CROCE, "LOGICA-AESTHETICA"
FROM LÖJÓ'S SPACE.

[2] "INVENIO" (Latin): THE "I-COME-UPON-FIND-
TRAITS FORCES-ADJUNCTHE-^A

[3] MYTHOS (GRINDING-THE-GRAVES MANY CEL
↔
FORTUNATELY DYING. MATHOS (THEAOS E
MYSTRUST. [SO] NOWADAYS "AMATHY"
STOOPERSONAE, BEGINS MELDISPARE, TO W
[LATER-MAN WILKENS THIS INDUS]

BC, FURTH, LOC-DISMISSSES *ABSTRACT THINCL*
(This That Good Bad etc)
[THESE DUONE'S SLUMB LOCOMOR!]

DISCOVER MAN. HE, TEACH MYSTER,
AND KUNSTHEFOIND.

RIES) NOW BAS-IS REACTIONARY,
INEON CALCULUSSOND) NOW INDEMBEDS
NCENSTRUCK IN THE NEARBY *MEANDMY* [9]
TRY, QUAMETHOS' BEAUTILECONOMY.
AMETHOS' SHAPECONOMY.]

