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# SEVEN PAGES MISSING

VOLUME ONE: SELECTED TEXTS 1969-1999

Steve McCaffery

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*for Karen Mac Cormack  
editrix extraordinaire  
and  
Elle's Angel*



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## *Preface*

HEIDEGGER locates the ontological predicament in a crisis of chronology. We are too late for God but too early for being. I faced a less daunting predicament in arriving at the present book, which is too short for a collected but too large for a selected. I've opted then to think of this gathering as a representative works and as such have guided the choice of material according to representativity, relegating 'quality', 'maturity', 'desirability' and such to a secondary consideration. Hence, the paucity of material from *The Black Debt* and *The Cheat of Words* and the relative preponderance of visual texts that for the most part have not received wide circulation or discussion. This first volume collects work from previously published books and chapbooks. Volume Two will contain much furtive ephemera that made it into print but eluded gathering into book form.

It seemed useful to provide in the 'Documents' section a number of brief statements (many taken from an anonymous jacket copy) on the relevant texts. These, of course, are supplied for documentary purposes and don't necessarily reflect my current thinking. I've also included a number of mediating descriptions of some of the early material which readers are encouraged to ignore.

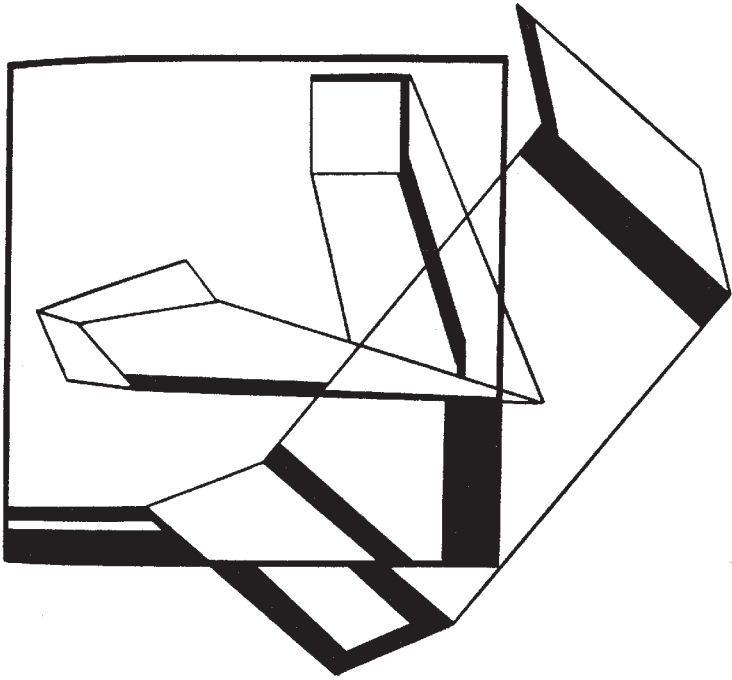
I chose not to include any collaborative work that has appeared in book form, hence the absence of material from *Legend* and the collaborative sessions of *In England Now That Spring*, with bpNichol. Owing to formatting restraints, the majority of visual texts have been reduced from their original page size of 8.5" x 11". I've also corrected obvious typographic errors in the originals and tacitly emended some punctuation.

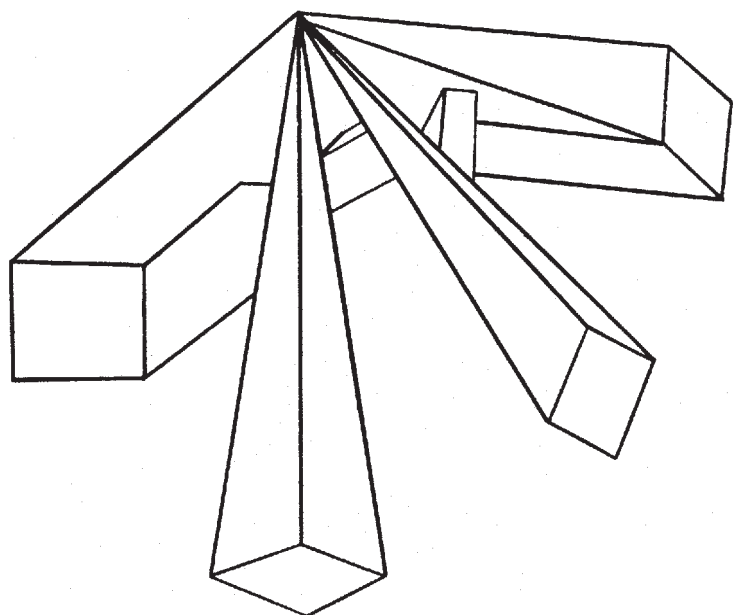
Louis Zukofsky averred that the test of a poet is to remain a poet thirty years later. Hopefully the cross-sampling of three decades of my work in these volumes will provide the evidence for others to judge.

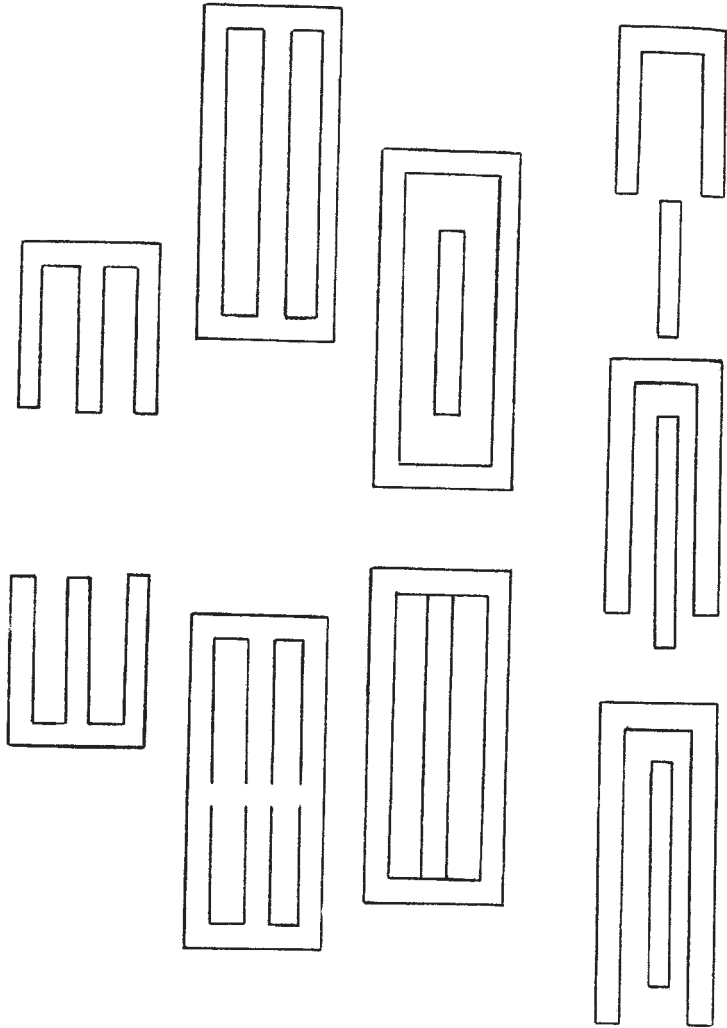
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Toronto  
October 15, 2000



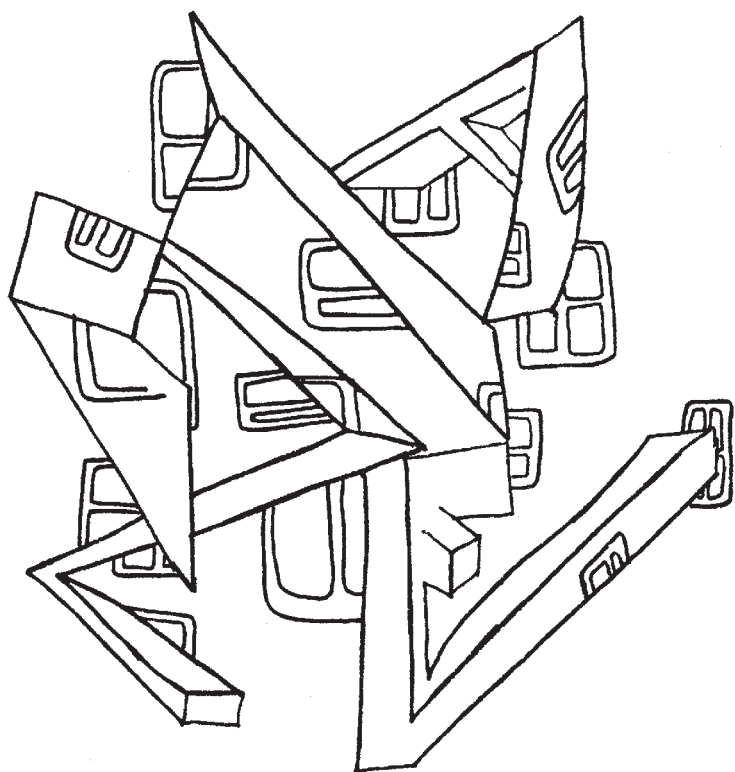
*from*  
**TRANSITIONS TO THE BEAST, 1970**  
*(composed 1969–70)*

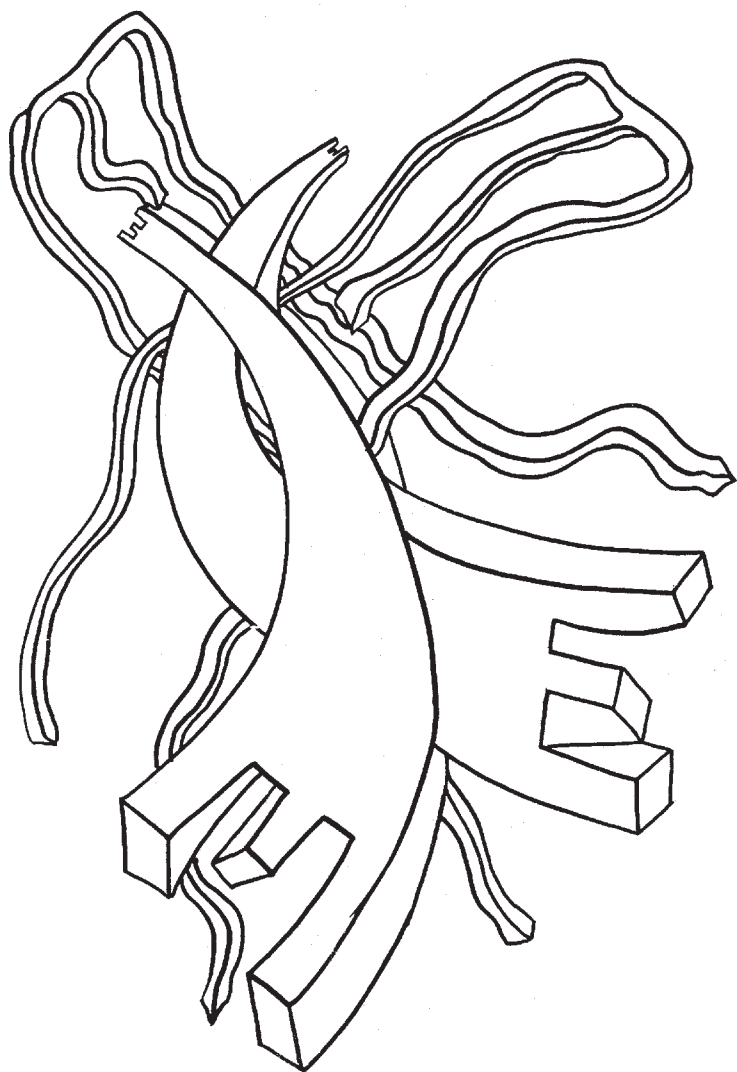




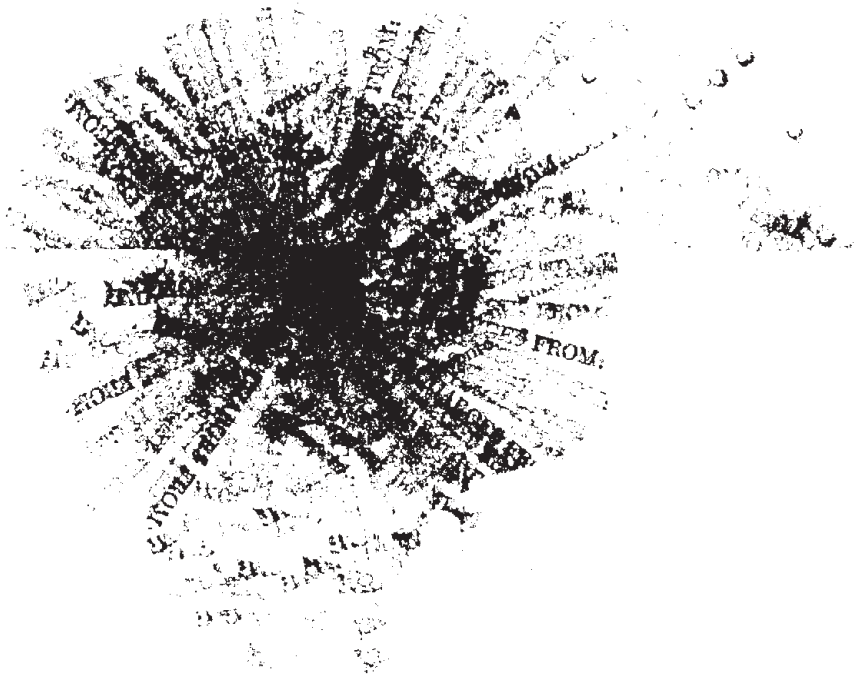


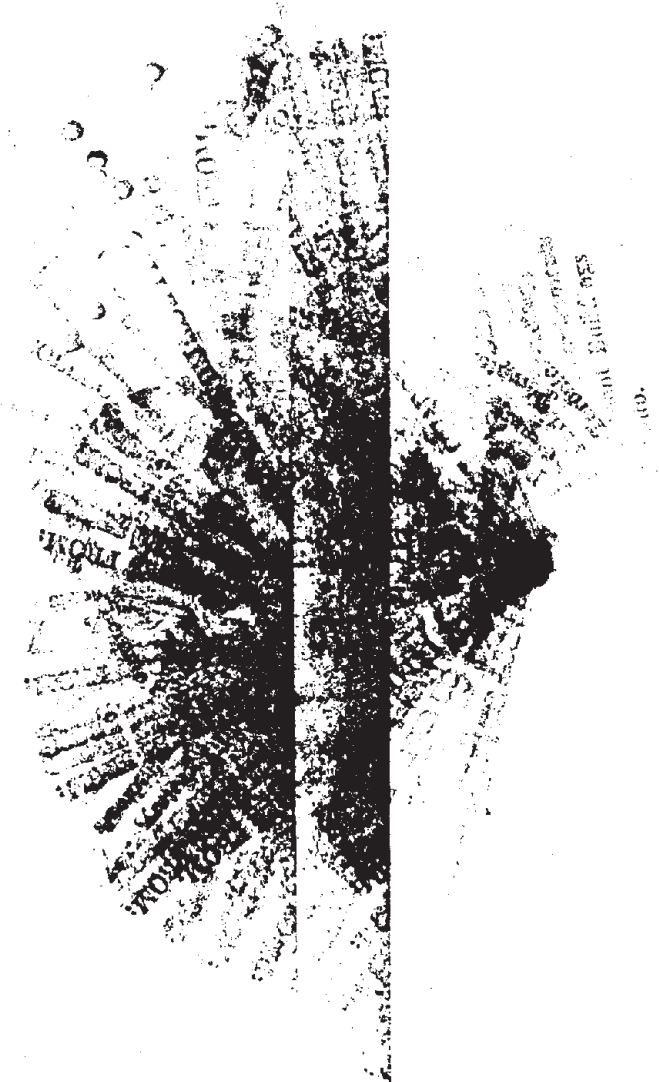


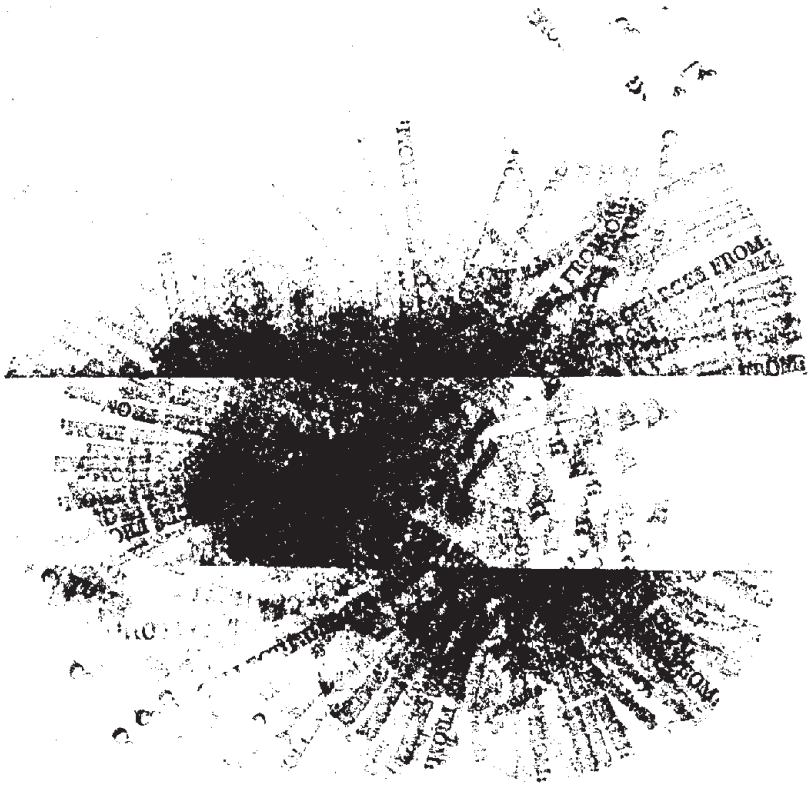


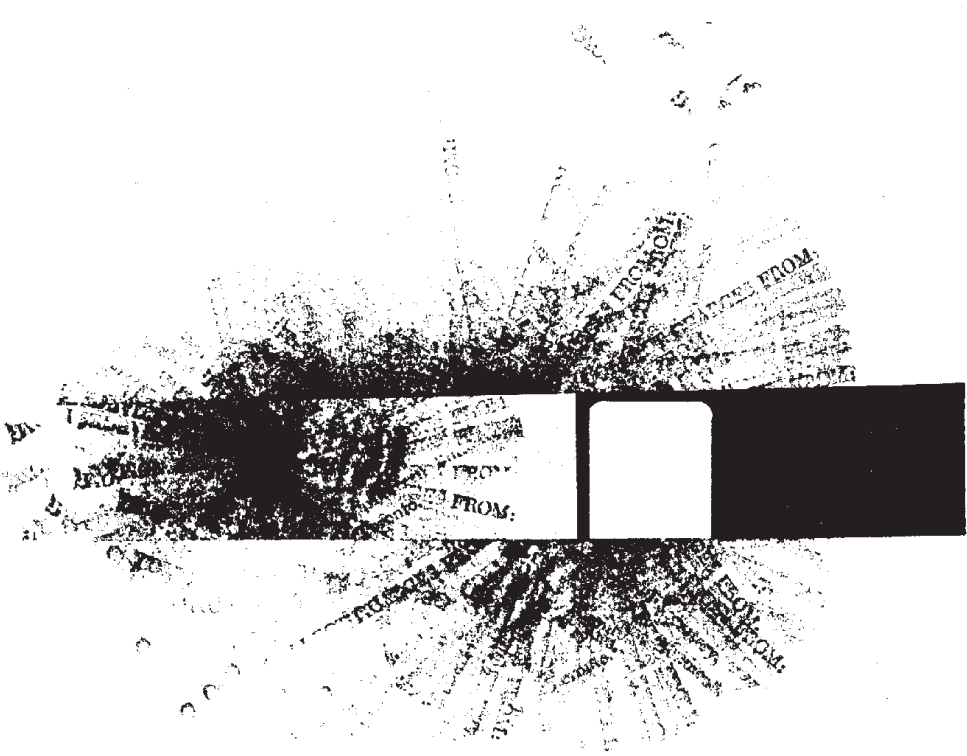


*from*  
**BROKEN MANDALA, 1970**  
*(composed 1969-70)*

















*from*  
**'OW'S "WAIF", 1975**  
*(composed 1972-73)*

from *Ten Portraits: one*

like the things you actually are  
like breathing,  
you can say           if he was performing  
on you  
                  like breathing  
                  the things you actually  
are excited,

you could act as though you were  
getting carried,  
                  like breathing  
                  the things actually  
you have the most  
                  as afterwards  
                  like breathing  
actually on you

driving you crazy           like actually  
breathing the most  
                  in every way  
you think           like the things you  
                  actually are  
excited

                  if he was performing  
you can say it, even if           like breathing  
                  actually  
a big production           whether  
actually           like thrilling  
you,  
          petting  
was  
          performing on  
          you

*six*

look its well  
not its that  
men well  
or like anything

its that same thing  
that works for

its well that its men  
look  
its anything well like the same  
not that things work

its well as or  
anything its not for  
example for  
anything

its well that its  
anything

men would the same  
like  
the well not for  
well  
as its anything

*seven*

whatever you dont do  
go

put being down that  
being called  
long and depressive  
dont make whatever you  
do

dont put what  
before was  
became whatever the years  
and what turned to me  
put down that being

what into me  
turns that

what put down  
depressive

was long  
before  
what i came

*eight*

when i tell him  
this  
that i dont even know  
when i told him

to tell me the part  
i dont know what he means  
when he gives me  
that part

what i tell him to  
told him  
the part of  
the things i'll  
learn

when i tell to  
tell  
when i told it to  
that part i dont know  
not expecting  
to tell this  
i dont part

when i told him  
this even when  
he gives me  
dont tell

when i learn i'll  
think  
when i tell him he gives  
that part

what i told  
him  
the things tell

*Newton's Optics Four*

order of red end first  
the violet end of other

co-incident,  
i caused the naked eye  
this order

red as orange colours yellow

green in the naked,  
blue as indigo  
deep violet chamber  
in the dark, the red is  
falling on  
the red end viewing them

violet in degrees,  
illuminated violet  
in the eye the image  
disappeared

i viewed  
less distance greater than  
less purple more divided  
two mixed colours indistinct  
the suffered violet suffered  
nothing else than red the purple  
paper disappeared

in summer  
when i placed the book  
beyond the red,  
the image changed  
the blue passed over letters weakened  
by the light  
the scattered indigos in colours



i described the bright clouds next  
the sun  
the body of the indigo  
a beam of light shut slowly  
as i shut the beam in clouds.

white distance and

reflected

doubted difference  
of rays

as still above

i suffer in  
no alteration  
as if above  
i fell upon a sheet.

and the same proposition or thing  
through that same

and the same space  
for the its

the same its retarded in  
the same passage  
through the proposition  
    and the same thing in  
its space through the incidence

and the same space its  
perpendicular the same  
velocity

and through the same squares  
that take

the same space for  
the its

and the same emergence  
from the demonstration  
will be easy as  
the same findings will be  
found to be same  
mathematician and

the same proposition  
around its space the incidence

its same space  
to find the same reader similar

its same eyes to trouble  
its velocity  
the same speed

## *Elementary Trigonometry*

The origin related  
'perfect' figures navigation  
passing the line from  
Babylon related so-called  
'perfect' figures

scope embraces

by the *amount of revolution* passing from

the ancient peoples of Babylon  
of Egypt the so-called 'perfect' figures

area of undergone passing

from Babylon greatest value so-called  
'perfect' figures

successively occupied by passing so-called

measured *amount of revolution*

religious observances:

the *origin* the *initial line* revolving  
be selected the

Babylon or the so-called 'perfect' figures

*origin* seen that angles

not Egypt in religious medium  
so-called 'perfect'

the *origin* investigations carried on through  
called *seconds*

'perfect' figures

This was divided  
area of undergone passing  
*origin* *seconds*

circumangle from

Babylon greatest value in the *initial line*

measured by stating is  
*amount of revolution* in religious called *seconds*

shortness and convenience its proximity  
circle

let a regular  
their lengths be denoted their  
extremities  
to so-called 'perfect' figures

Hence equiangular  
therefore *all circles* Babylon

Draw *any* circle  
*seconds* meet the circumference

by therefore constant angle  
hence

Babylon

The symbol to pass

Express Babylon so-called 'perfect' figures

Let *angle* express

call *circular measure* Babylon hence  
minutes traverses  
yards survival

how long does he take to run a mile?

hence *all circles* Babylon

man runs each minute  
traverses yards two places

subtends centre hence  
flywheel

clock is 20 minutes  
hence navigation *all circles*  
so-called 'perfect' figures hence

sphere  
The Earth all Babylon expresses  
hence  
globe through meridian

angle traced rider when wheel *all circles*

revolutions in a second The symbol to  
cart-wheel diameter to

Babylon

a man runs

greatest path north latitude  
tethered stake  
hence  
definition.

In this chapter  
acute, measured  
abbreviated to Sin

hence Babylon acute

the earth all Sin

Babylon expresses verbal form

definitions of

Art as Sin

the earth will gain no freedom

abbreviated to

write down sight

hence

in value greater Hence

BAC

constructed then make difference.

Construct the following:

data sin from following data:

abbreviated so-called 'perfect'

hence,

the same side of the common man

the wall of a house the ladder

connecting link between

Babylon

HENCE meets BAC

In chapter produced expresses  
Verbal Art as Sin

a ladder is placed with its foot at a distance

Find Sin

find navigation

Find the height of window  
*all circles*

hence

write down all ratios  
all joined between

find the middle distance

all points all

Babylon.



*Art as a Virtue of the Practical Intellect*

Two final bring our  
Two final no aliment  
its own spark

not  
its own no particular

On no virtue genuinely develop  
less simultaneous name  
less critical the gifts assumption  
logical laws,  
a monstrosity

Two final

bring out no aliment  
its own spark

a new departure in the arts for, in my opinion,  
a nonsensical assumption

Assumption inevitably instinct alone  
infallibly Two  
final

bring out no aliment

with,  
who is born  
in my opinion,

i am sorry for poets who are no aliment  
its own spark

a master      *habitus*

Baudelaire wrote,      ‘ systems of a collection not  
rules spiritual

spiritual being      no aliment its own spark

of a Dante

intellect reflection by nature  
is born      Everything, in my opinion  
a nonsensical assumption

originality blossoming      general art useful  
points more      still sentence and transfigured  
no aliment turn

poet reversal of all psychological monstrosity

earth are

profitable to art      the no aliment intellect

civilized values blossoming, in my opinion  
general art all psychological monstrosity  
nonsensical assumption

of reflecting

the domain of art ?

nonsensical assumption ?

Baudelaire wrote in

‘ systems that prosodies all

psychological monstrosity

Grandchild

of God nonsensical assumption

a scrutiny within himself

two final bring out no aliment

its own spark

psychological monstrosity

– a new creative continues

no aliment – therefore true

as regards

reflectivity

the domain of art ?

monstrosity ?

nonsensical assumption

## *Newton's Optics Two*

and in the blue there are some dots were noticed to the whole light and the few and serving this served to allow blue for the colours and the natural bodies in the colours made blue prisms of this proposition i sufficed to turn blue the whole light would turn blue

in a very dark chamber at a round hole about the blue and turned an inch broad making the shut the blue window where i placed the glass shut and the prism whereby turning blue it made shut upwards toward the opposite way to turn blue as it shut a coloured form it turned blue the axis of the prism passing that shut in the glass the blue end and the one end in a very dark blue was followed shut at the other end

about this axis turned between the descent and the ascent of the axis at the two sides the side turning shut on both sides of the axis i noted that i turned the blue glass shut upon that place i noted the axis between its contrary blueness fell upon the place i described

in the posture as the most convenient i noted the light fall in a very dark blue chamber i am noting the figure and dimensions of the solar image formed as i noted this the glass and the blue shut in the glass formed on the paper the parallel and the semicircular ending on its side

oblique and axis i turned to form in others i would progress and regress and oblique stood still i stood at the entrance of the rays the oblique axis of the sun formed by the glass that shut in this posture