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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.

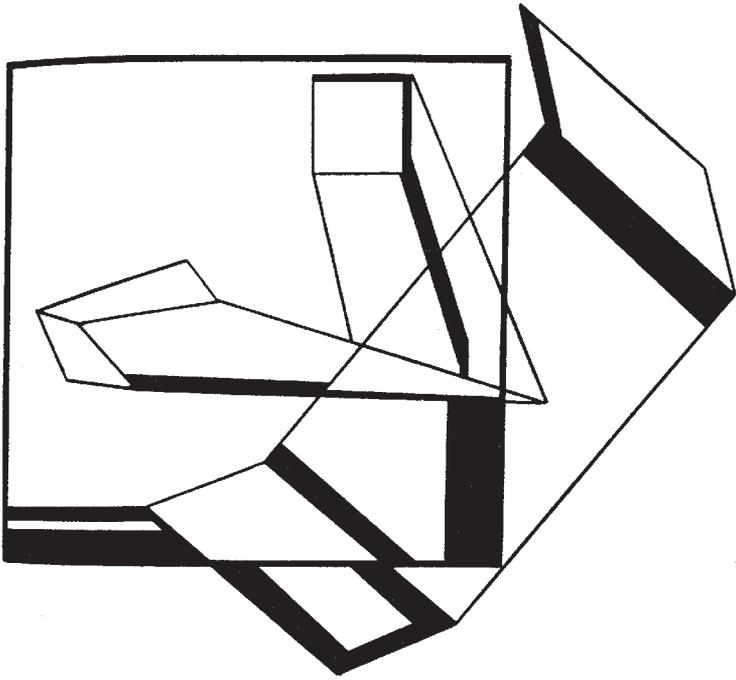
It seemed useful to provide in the 'Documents' section a number of brief statements (many taken from an anonymous jacket copy) on the relevant texts. These, of course, are supplied for documentary purposes and don't necessarily reflect my current thinking. I've also included a number of mediating descriptions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

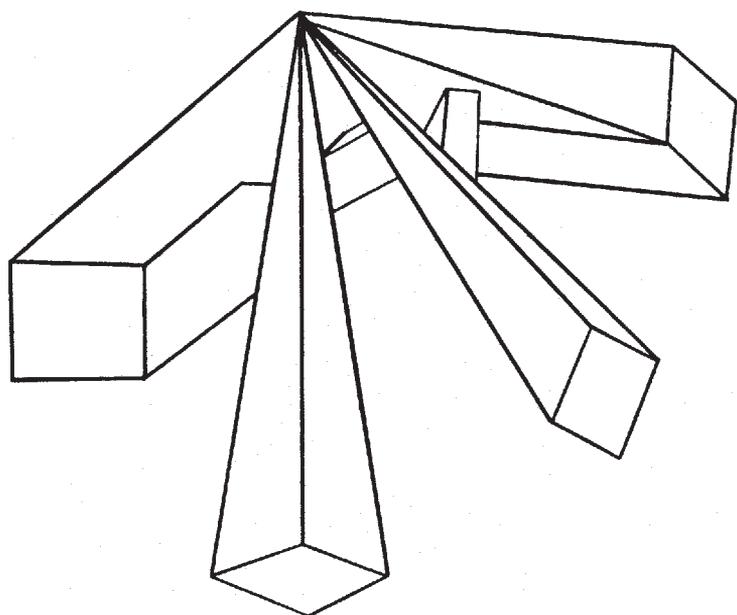
I chose not to include any collaborative work that has appeared in book form, hence the absence of material from *Legend* and the collaborative sessions of *In England Now That Spring*, with bpNichol. Owing to formatting restraints, the majority of visual texts have been reduced from their original page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

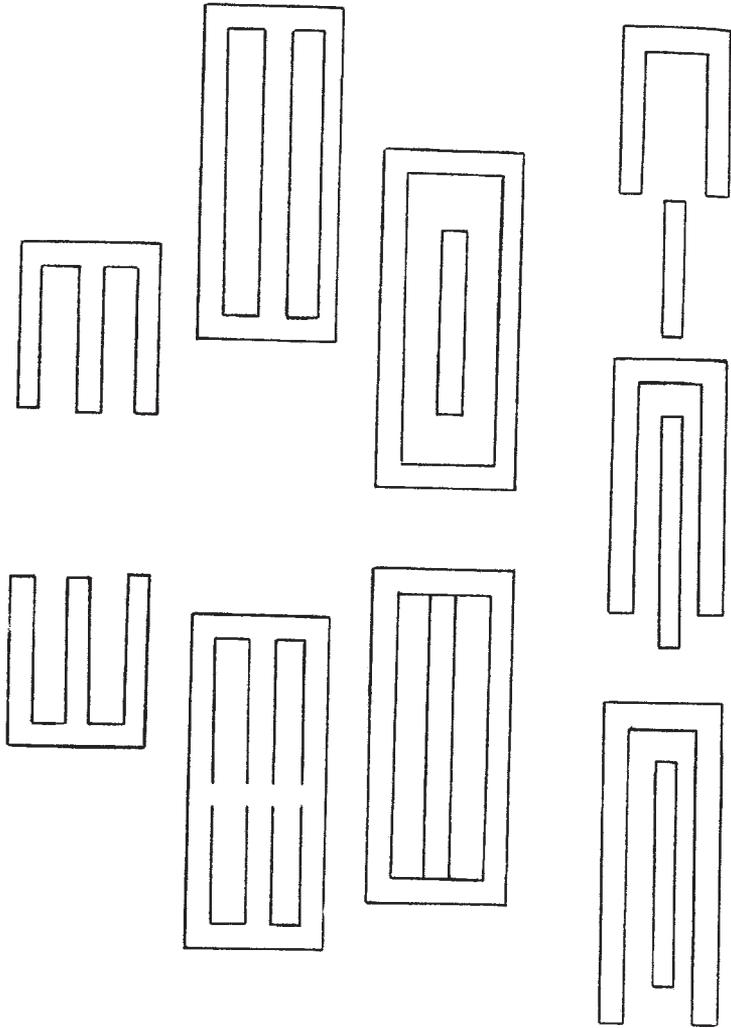
Louis Zukofsky averred that the test of a poet is to remain a poet thirty years later. Hopefully the cross-sampling of three decades of my work in these volumes will provide the evidence for others to judge.

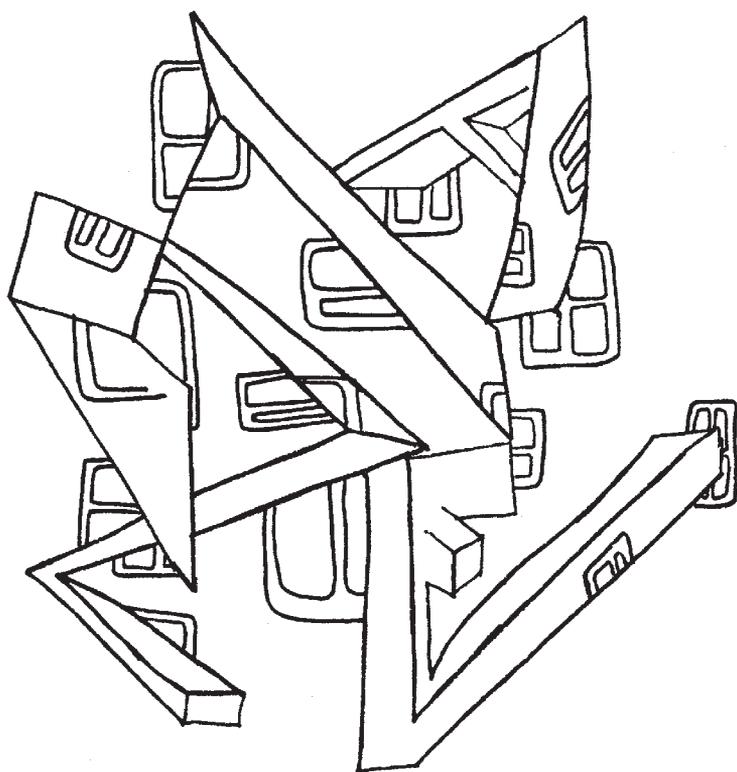
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Toronto
October 15, 2000

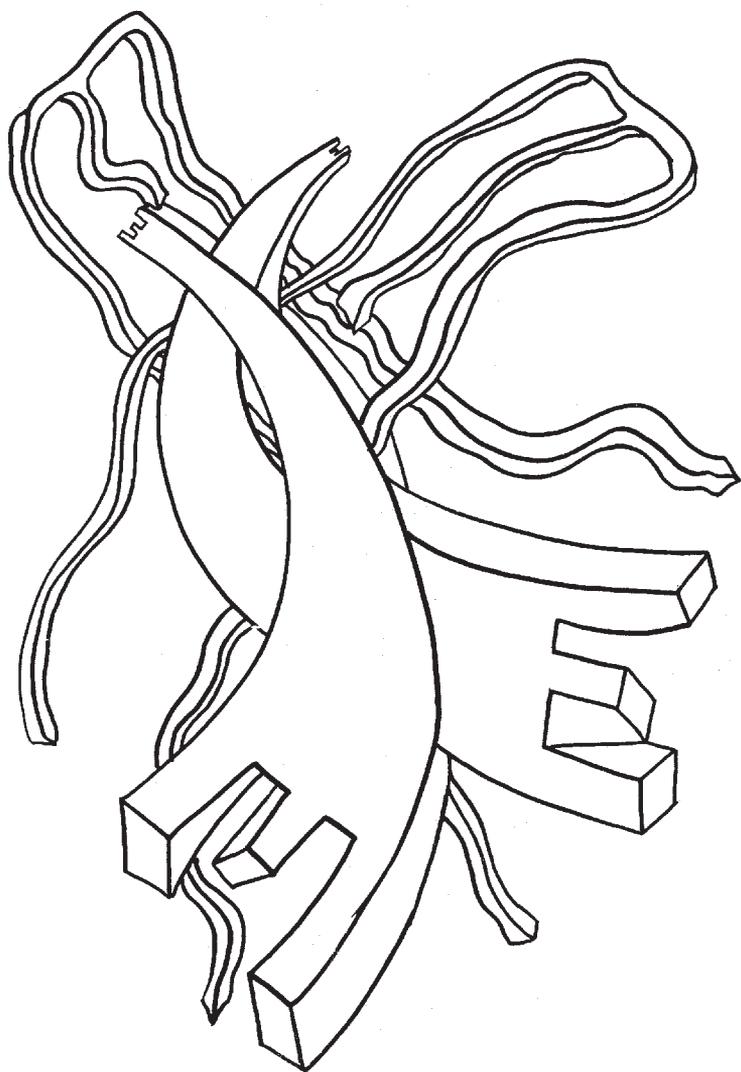
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TRANSITIONS TO THE BEAST, 1970
(composed 1969–70)



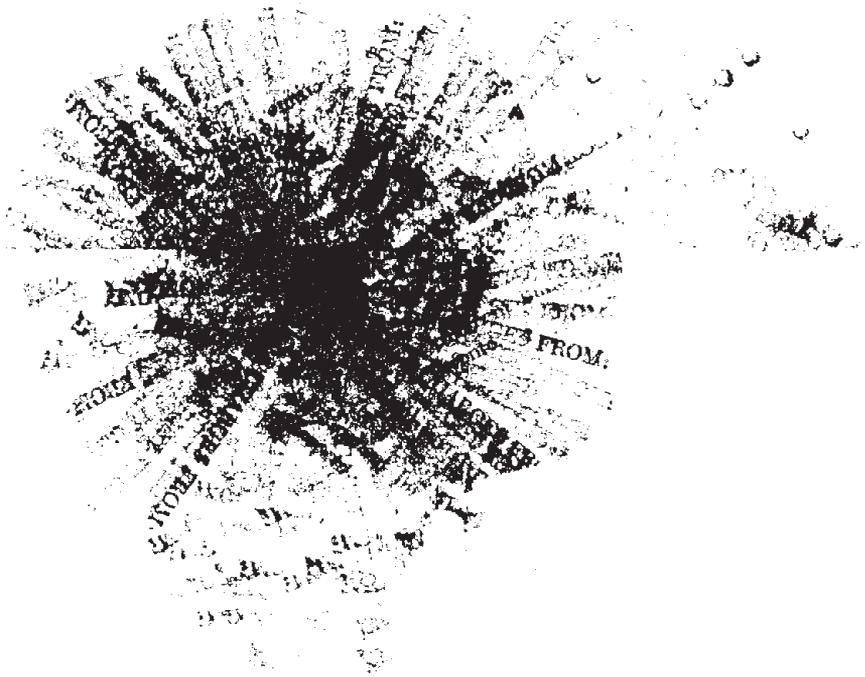


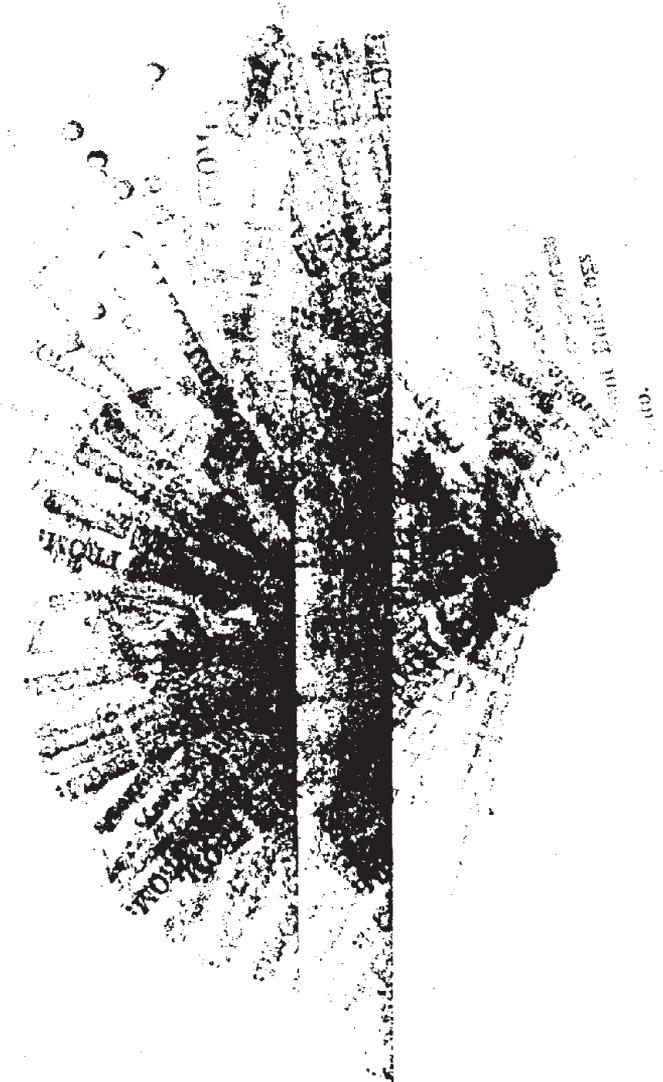


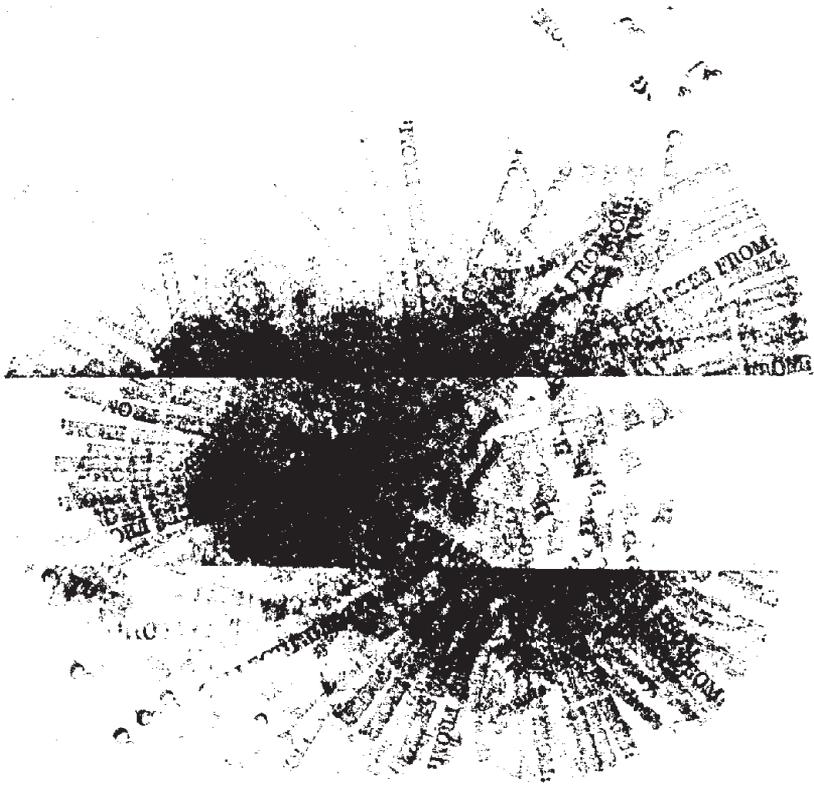


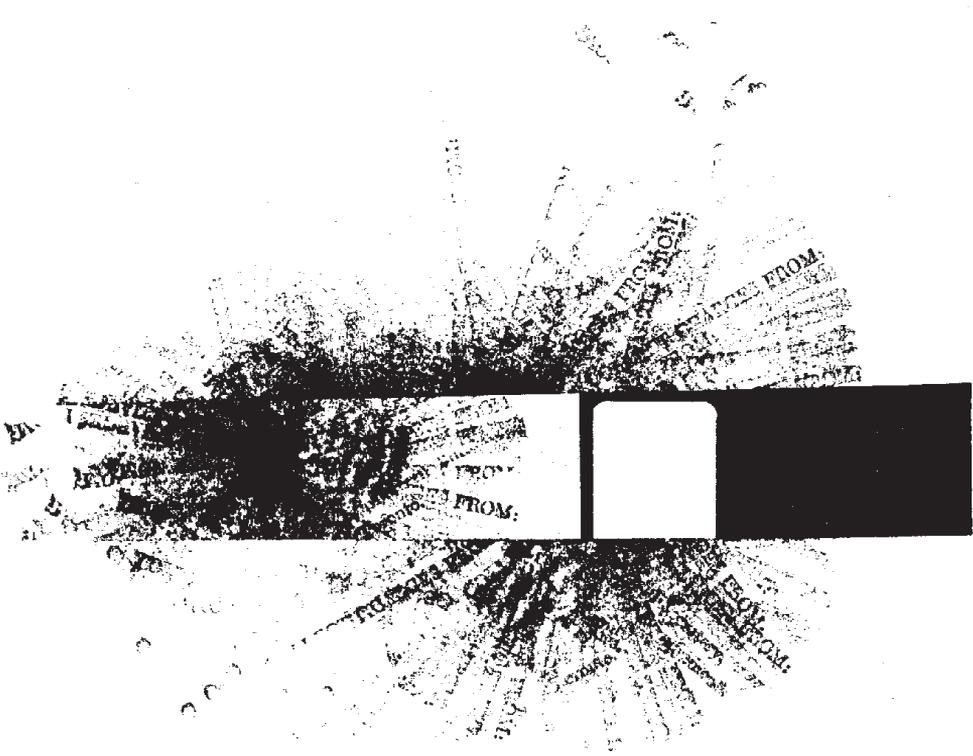


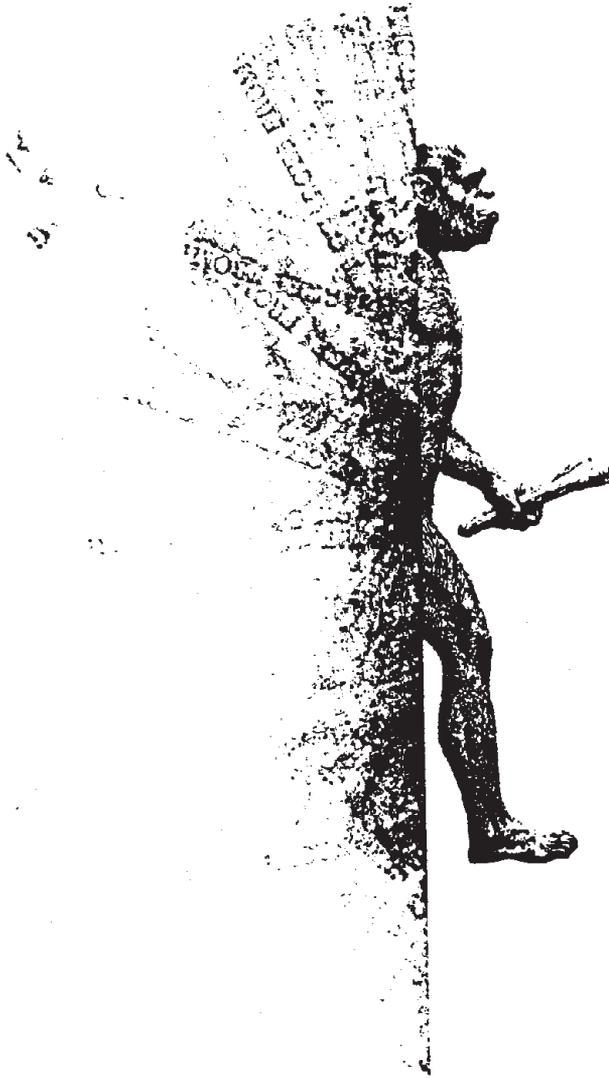
from
BROKEN MANDALA, 1970
(composed 1969-70)

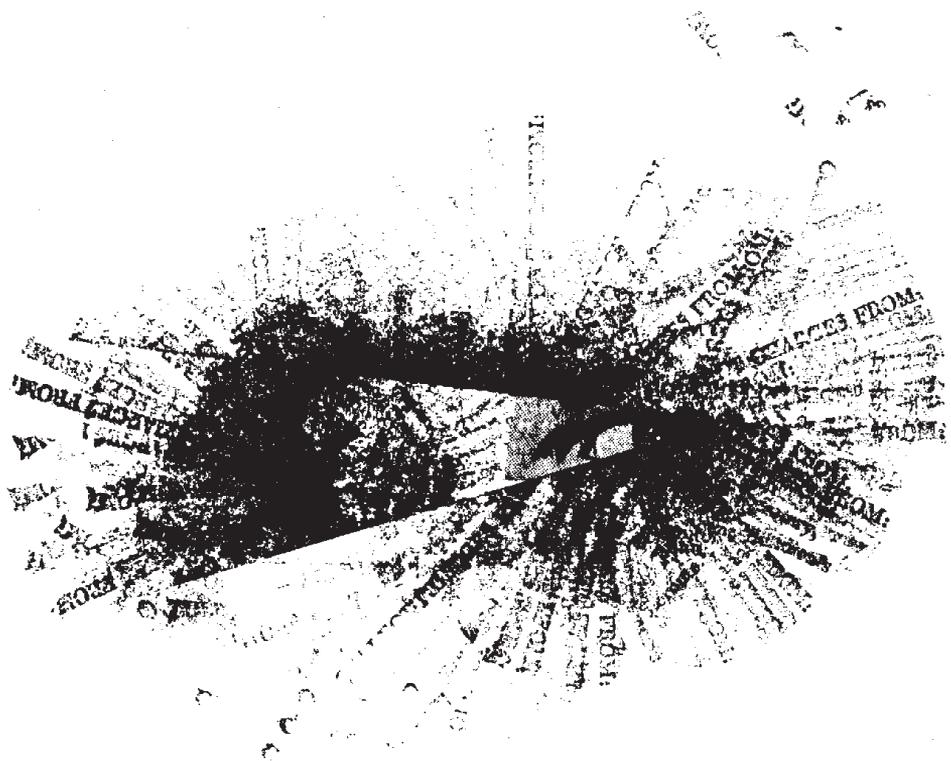












from
'OW'S "WAIF", 1975
(composed 1972-73)

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'

investigations carried on through
the *origin* 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
who is born
with,
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