

THE BURDEN OF SET #1 (EDITORIAL

Now as the Influx begins to be felt, time to build the
arks, to nominate
proclaim the Qualities

In time of the "Breaking of Strength"
the burden (droning undersong)
is to make the connections
inter sed extra

The Work of the Renovating Intelligence

This magazine is about the poetic exploration of the swarming possibilities (some occult, unused) in American life, urban & local (the rural is no longer available to poetry; to life?), here & especially *now*. Its character is conceived as dual*, *historical* & *magical*, the emphasized characters of Time.

* See Appendix I to this essay, "The current Prejudice Against Duality;" & Appendix II, "Time is (the) Number 2."

1. *the emphasized characters of Time*

The gates of memory & intuition, history & magic, open from a "windowless" event into Time, the fateful Cross (crux) behind the shifting hexagrams.

To discover our spacetime address we must fix our position in time as well as in space. And this "address" (our mode of being) is personal but also collective: "We are continents if we are." The way Americans, now, receive time differentiates us from others, say Peking man, the ancient Greeks, the Indians. Homogenous time doesn't exist in human experience, our living time is mythically organized, "favored" by the singling out of "points" distinguished for their values. Since "myth creates time" (G. van der Leeuw), the sense of history as well as of subjective past & future is magically determined, just as the magic appropriate to an age is historically determined.

You have then two ways to take a fix on Time, one by investigation of history, "from the inside out," another by investigation of the dark interiors, "from the outside in," like by objectifying an image (magic), the Path of the Names.

This orientation (eastfacing, sunrising) in Time man can only make individually, in his inwardness, but it is not less factual or more imaginative for that: As Wallace Stevens says, "To be at the end of fact is not to be at the beginning of imagination, but it is to be at the end of both."

Thus "poetry increases the feeling for reality" (again Stevens) & the historic fact (our scene) lies equally beneath all the moving poetry & all the moving science we make. Poetry & science invisibly concur

between the poles, & the Properties of the World are summarized for any point-moment by the Riemann-Christoffel tensor or by a poem

&

"... in the beauty of poems are the tuft and final applause of science."
(Whitman)

2. *our scene and how it disposes the poem*

Now in these, as Olson says, "dragging years of the fish bones,"
what is to be hailed?

The breakthru to the world of forms

by insight
by oversight
by up-sight
by down-sight

: the form of the poem must be our habit

A. for use now THE INSTRUMENTS

the elementary, or *physike*

the disposables

Kosm-
anthropo-
logia {
economics
history & prehist.
the "sciences"
linguistics
mythology
the Works

cultsure {
"aesthetics"
"philosophy"
"religion"
humanitas

B. the Knife of Set

The weight (threat & promise) of "artistic" *permanence* or *greatness* is now lifted from the soul of the seer (*persistence* remains an interesting question). Since kulchur is dead (bred cultsureness: that goes on) we are all enveloped by its stink (some poems measure the sensitivity of the nose) but energy at least & at last is free to recognize itself (the work of the 13th Aeon or Sphere or Month).

Poetry falls on an age of undoing like *nothing known before*, & rite measure & metric flow from the crystal of the Moment. Memento & talisman are dimensional of the Influx. The metric of the contemporary must be a gain of form arising from the shift of obedience. Although this shift is in part a displacement from traditional external forms of order to the shape of the person, no doctrine of "personism" or "composition by hazard" need be invoked to the creation of the poem.

"The basis of all metrical determination must be sought outside the manifold, in the binding forces which act on it," the great 19th-century mathematician Riemann wrote, & if applied to poetry, as everything must be sooner or later, this delivers the poet to the full complexity of how he uses what comes in to him. Alchemists & cooks have the same problems, how to manage the heat:

A parfet *Master* ye maie him call trowe
Which knoweth his Heates high and low.

Then "image is deficiency," as the Gnostics say, & any typology of poetic "Image" gets hung up on the line of similarity, comparison.

(Insofar as “image is referential it means a leak in the vessel, which should be Hermetically sealed for the cooking, *en daube*.)

The poem had better move OUT

C. the Path of the Names

The breath of Set may bring “criminal violence,” but it also renews, desiccates to freshen.

1484, in Rome, Joannes Mercurius de Corigio, wearing a crown of thorns inscribed “this is my son Pimander I have chosen,” preaches, pushes leaflets, proclaims “the new newness of newnesses greater than all miracles.” It came to pass.

Now almost 500 years later (Orwell’s 1984 itself can give us little, too spiteful too bright lacking the *foolish* wisdoms — but was its date whispered him by the Lord of the Gates of Matter & Child of the Forces of Time?). Again the Revolution of the Quarters, & now the Advent of the Sign of Man.

Mathesis today demands research in the world of letters, combinatorial analysis of the alphabet of the gods. Two books by A.E. *The Candle of Vision & Song and its Fountains* contain, among much romantic detritus of the European past, records of “spontaneous” experiences among the Flashing Tablets where language originates. In the 13th century Abraham Abulafia more systematically studied the Path of Combination, foreshadowed a time like ours when prophecy would

be self-confrontation & the magic of inwardness be hidden in the autonomy of the visible, the uses of secrecy obscured, hard to come by.

“In this the things without figures are figured.”

Appendix I. The Current Prejudice against Duality

Such a push toward One & away from Two, among contemporaries, it needs to be said more sharply, 2 yes. There is a formula called the Zero =s 2 equation, not mathematic, & would be mistaken to treat it as such. Process involves the consideration that since it is always possible to reduce any expression to Nothing by taking 2 equal & opposite terms, $n + (-n) = 0$, one should be able to get any expression desired from Nothing by being careful that the terms are exactly opposite & equal, $0 = n + (-n)$. (It is obvious that what is termed in magical work the Equilibrium is a development of this principle.) The $0=2$ Formula evades Monism, Dualism, Nihilism, Pluralism, etc. & therefore when it is said, “there are 2 ways,” the simplicity of 2 is meant, not not-one, not-three, etc. (two friends to whom I showed early drafts of this essay bridled at any use of the word “dual,” one of them saying it was because he “took the Zen standpoint.”).

Appendix II. Time is (the) Number 2

A. That Time is the Number 2

	twi	di	dvi
	two	duo	*duwi
ti (Arm.)			dayate ("he divides")
			(opp. in advaita vedanta)
time	}	*di	
tide			

B. That Time is Number 2

di
schiz - divide, split
skhizein
schizen (Middle High Ger.)
scheissen, scite, shite = No. 2

ergo, Time is "*filthy* lucre"