

# Our Creativity-Memory Was Wrung, Was It?

{ HSCH 6 }

*Thanks to Charles Hartshorne, Gertrude Stein, Lewis Carroll, and Gerard Manley Hopkins  
for roots of lexical words herein.*

Please pause for three andante beats between strophes.

Our creat*i*vity-memory was wrung, lost, and blushed at.  
Stress and loss of leaves were likely tokens of d*i*ving.

Presently those joyful boys left us exceptional j*o*kes.

What are causers?

We witnessed two of them objecting to objectionable *o*bjects.  
Some sparkling effects are due to quotations of *n*onsense.

Their uses can be de*a*rer and more extreme than re*a*sonable grat*i*tude.  
They o*f*ten increase our dependence on marguer*i*tes.  
We're gre*a*tly pre*j*udiced against their being subjected to exchange.  
The thought of dependence th*a*t extreme makes most people cover their e*y*es.

We re*v*isit a calamity-site together.  
Each dependent alights on a token of dependence.  
Some assert what they assert *o*nly to have sub*j*ects a while.  
One is present in me*m*ory.  
Namely, Milly Cushion.  
The changes in her i*n*terests caused a vastness of be*a*ts.  
Likewise, the last of the play*e*rs covered her irregular roundnesses.

Could a gr*i*nder sing a fo*r*tune?  
Articles and roundness and a ple*a*sure-place.  
How-extreme-a-piece could pu*r*ple suit?  
Not trim*m*ing or red-carelessness or anything like a s*a*sh.  
Fundamental-experience is said-to-be-the-best who'd say na*y*?  
At least, the present particular doesn't-present-a thesis.  
Asking-for-an-*o*unce by losing prepares very-little-difference.  
Yet an interest in an elm is exceptional when nights are incompatible.  
Exchange getting ple*a*sure there for grat*i*tude that's blue.  
It o*f*ten matches carelessness but not like th*a*t!  
Often thei*r*'s is gre*a*t but unlikely to shake a ch*a*ir or twirl it in circles.

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[Strophe break between printout pages]*

We're likely to ask the question, "What's in question there?"  
In not share.  
Some are obliged to use one object *o*nly.  
(Could an object object to materialism?)  
No one receiving a fo*r*tune need longer depend on relations.

Some are “very prejudiced” *against* or *for* idealism.  
*Our* subject is *intrinsically* the subject-object experience.  
Foregoing an experience is an experience of foregoing.  
It may be a joyless floundering of and about the tongue.  
Harry was a *subject* at that *table* in that *place*.  
He *didn't* cause a calamity.  
The string of disgrace was all *theirs*.  
They *destroyed* their reputation by *lifting* him *up* and *taking* him, all  
uncovered, to-the-round-room  
after-they-found-him-talking-with-another-altogether.  
Some who *deplored* the vandals thought only the *psychical* real, others the *physical*  
*only*, and surprisingly many *others* insisted *both* were real.  
*Each* was independent.  
But all were “concerned with the *best*.”  
That experience was *round*.  
But whose experience *was-it*?

Seven strophes of which the numbers of sentences (and quasi-sentential word strings) in consecutive strophes follow the Lucas number sequence 2, 1, 3, 4, 7, 11, 18. The seed text, almost certainly a word string by Gertrude Stein (of which I've misplaced my note on where I found it), was “Truth's tokens tricks like these, the objects, is intrinsic to the present experience, joy in a table and more chairs and very likely roundness and a place to put them and a costume is that any the worse than an oyster and an exchange.”

The first stage of the poem's composition consisted in running a mix of sentences by Charles Hartshorne, Stein, Lewis Carroll, and Gerard Manley Hopkins, along with the seed text, through Charles O. Hartman's digitized version of one of my “diastic reading-through text-selection methods,” devised in 1963. The last stage consisted in extensive free composition, notably including extensive revisions of the output and its arrangement into seven strophes separated by short silences.

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