

# Our Throng Is Too Much Involved with Dazzle

( HSCH 9 )

“Surely a principle..illustrated in experience  
is worth two or a million verbally formulated principles  
for which a single illustration in the given is lacking.”  
Charles Hartshorne

Our throng is too involved with memories.  
Prepare to be altering ways of relating with clouds.

Perhaps we'll remember the young and the immortal.

We may relate with pleasures and [quote] “pleasures” [unquote].  
These constitute experience as some know it.  
Could it be a diver's experience?

Who'd call an experience a “[quote] ‘experience’ [unquote]?”  
Who'd call a pleasure experienced now a “[quote] ‘pleasure’ [unquote]?”  
Though no single experience is best, two might be delightfully pooled.  
Or sulkily struggle.

Two shows or two pillows may cause far worse than one of them might appear to.  
They might engender calm security or welcome excitement.  
Or regularities a million-fold worse than disorder.  
Each may be attributed to many causes.  
No tricky logic or formulated principle can explain this.  
Some may seem dazzlingly boisterous or genuinely roughcast.  
Others clear as a wall.

No smiling trickster or resurrected avatar can ease a dependent self.  
A few abandon themselves to revels.  
Recklessly others may exchange a reasonable gratitude for strawberries or peas.  
And a myriad of materialists, reduced to sewing stripes a little more neatly than  
others, lives comfortably unprincipled lives.

Independence is for a few the cause of causes.  
They never bitch the psychical.  
Their every experience confirms its fundamentality.

The transitive is transient as a revel.

Elders may be logical.  
Often the roughcast dazzle.

**Nine strophes in which the numbers of verses in successive strophes follow the “circular” Lucas sequence 2, 1, 3, 4, 7, 4, 3, 1, 2. The poem was freely composed by making manifold changes (including insertions, deletions, and modifications of words) in a non-grammatical text constructed by diastic text selection (developed and first employed by Mac Low in 1963 and digitized 1989-93 by Charles O. Hartman) employing a seed text by Charles Hartshorne (the poem’s epigraph) and a source text that is a mix of word forms derived from writings by Hartshorne, Gertrude Stein, Lewis Carroll, and Gerard Manley Hopkins. Each strophe must be followed by a silence of three andante beats.**

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