
 Springet
 Und flüget
 Vergisset der Schmerzen/
 Singet
 Und bringet
 Demgütigen Gott/
 Nach seinem Gebott.
 Dankt. Opffer von Herzen.
 Es kommet und scheint die fröhliche Zeit/
 Du alles auff Erden von neuem erfreut.
 ~~~~~  
 Welter die Andacht, entzündet die Flammen/  
 Kommet zum Lobe, des höchsten zusammen/  
 Welcher in manchem gefährlichen Jahr/  
 Hungert mit Seuchen und Kriegsgefahr.  
 Gewaltig von hinten getrieben/  
 Damit wir gefreut geblieben/  
 Ohne Verdruß u Plag/  
 Bis auff die heutige Tag/  
 O herrliche Erbarm:  
 Wie tönen wir Arm:  
 Wie liebliche gitt/  
 O gütiges gitt!  
 Des Mächtigen preisen!  
 Uns dankbar erweisen!  
 Die Wohlthat und Treu ist zu gros!  
 Und unser Gedanken zu blos!  
 Doch gleichwol so sollen wir heute nicht schweigen/  
 Uns unserm Vermögen nach dankbar erzeigen/  
 Singen und flügen das Himmel und Erden  
 Mit uns von neuem erfreulichet werden

Figura 46 J.R.Karst, "Coppa" (1667) in Dield R. "Figurensatz in Frankfurt druchen der Renaissance und der Barocks" (1951)

Der heilsame  
**Creutz-bücher**  
 Des heiligen Ehestandes/  
 Den Neuberloben mit  
 Wunsch und Trost  
 zugehilt.  
 In dem  
 Laus  
 ung verfaßt/  
 Im E T stande:  
 Das W rthbande:  
 Wer nicht  
 und g h e  
 ch z n e  
 li Gen/  
 Wer kan all m s meiden?  
 Dann der H ch S beer lobet  
 Wen Er gnadi G siebet!  
**IHR THEURSTES EHE-P AR GEHT IN DEN ORDEN,**  
**DEMEDESCREUZESKELK I T EISEN WORDEN.**  
 Dennoch sey ih Eur Hül  
 Da Gemingt in h e g r O sem heil:  
 Daß ihr Ohne noch im Eiden h e s G e g n e T bleibet/  
 Um mit Gutes schiffgeit Ver z (N dere und Vertröbet/  
 Aller bi Tretten schär pfe / N des Schmerer liebe N s Leid/  
 Und was sonstem kante p l age Z / wred Euch lauter süßigfete  
 Hat a v ch Euch der Herr gemas z t / und beschiden Eur En thul.  
 Am Creuz-büchre : Doch so w t r d e da getränk in geringel wnt!  
 Sein Heil folg euch nach : S ein Kraft Euch be H age/  
 W i t des Himels lust / Eu ch S ein glück betrage.  
 Oh Ne Schädlichkeit we r d e E e Euch gekriegt/  
 D Aß ihr alle H trill / auf seltem Zeugit/  
 Auch Laß und Leid / S en des H r ten hand,  
 Ist all Len fremma N / auch im Ehestand.  
**W E r z h n w auf e C H t s i ch**  
**J h M e g u c i ch Treit /**  
**D e s s e n T uß bestreht /**  
**D E s s e n L i s t vor E g h t**  
**J h m e i t m e h r**  
**D e s s e n**  
 Zu ihm Hül /  
 Von G r e b e s ch p h e r t  
 Das wird an Euch maße/  
 Thunst ig p a r t e s H e r t  
 Euch e s H e i l gew ä h r e t :  
 Weil des H ch s ten reine liebe  
 In Euch hat den rechen Triebe/  
 Und Eure Zugmb. G e s s i b e y Euch wird fest bestehen/  
 So muß in Freud und Leid / und ewig Euch wol gehen!  
 Auf Freund. Verrücktem Herzen eingeschrenk von  
**David Gessner / Buchtrucker.**

Figura 47 D. Gessner, "Coppa" Zurigo (1668)

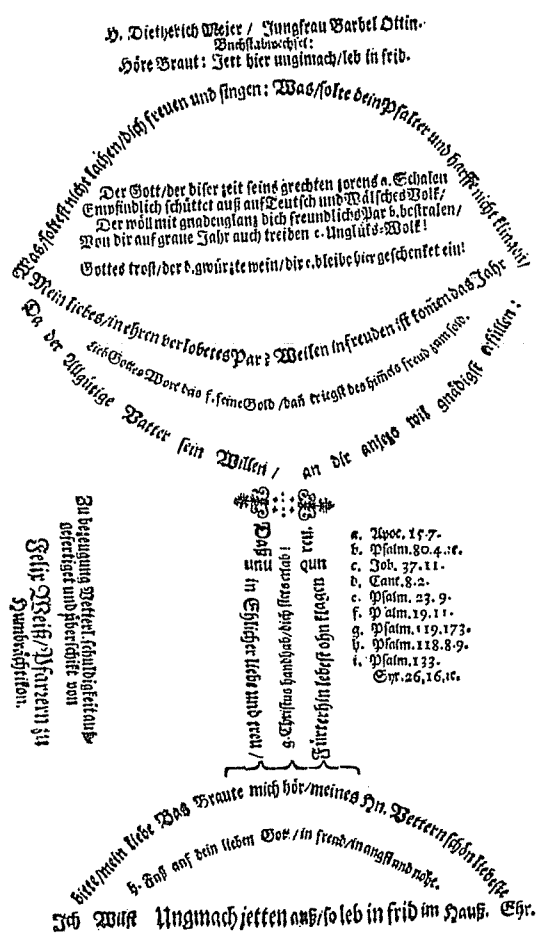


Figura 48 F. Weiss, paenion combinato con mesostici, a formā di cōppa e croce (1678)

*Pièce fausse*

Du vase en cristal de Bohème  
Du vase en cris  
Du vase en cris  
Du vase en  
En cristal  
Du vase en cristal de Bohème  
Bohème  
Bohème  
En cristal de Bohème  
Bohème  
Bohème  
Bohème  
Hème hème oui Bohème  
Du vase en cristal de Bo Bo  
Du vase en cristal de Bohème  
Aux bulles qu'enfant tu soufflais  
Tu soufflais  
Tu soufflais  
Flais  
Flais  
Tu soufflais  
Qu'enfant tu soufflais  
Du vase en cristal de Bohème  
Aux bulles qu'enfant tu soufflais  
Tu soufflais  
Tu soufflais  
Oui qu'enfant tu soufflais  
C'est là, c'est là, tout le poème  
Aube éphé  
Aube éphé  
Aube éphémère des reflets  
Aube éphé  
Aube éphé  
Aube éphémère des reflets

FAMES pillar here, at last, we set,  
Out-during *Marble, Brasse, or Jet,*  
Charm'd and enchanted so,  
As to withstand the blow  
Of overthrow:  
Nor shall the seas,  
Or OUTRAGES  
Of storms orebear  
What we up-rear,  
Tho Kingdoms fal,  
This pillar never shall  
Decline or waste at all;  
But stand for ever by his owne  
Firme and well fixt foundation.

TO his Book's end this last line he'd have  
plac't,  
*Jocond his Muse was; but his Life was chaste.*

Figura 50 Robert Herrick, "The pillar of fame" in "Hesperides" (1648)

*Her Maieftie refembled to the crowned  
pillar. Ye must read upward.*

*Philo to the Lady Calia, fendeth this  
Odolet of her prayfe in forme of a Pil-  
ler, which ye must read downward.*

*Is bliffe with immortalitie.  
Her trymeft top of all ye see,  
Garnifh the crowne  
Her iuft renoune  
Chapter and head,  
Parts that maintain  
And womanhead  
Her mayden raigne  
In te gri tie:  
In ho nour and  
With ve ri tie:  
Her roundnes stand  
Strēgthen the ftate.  
By their increafe  
With out de bate  
Concord and peace  
Of her fup port,  
They be the bafe  
With ftedfaftneffe  
Vertue and grace  
Stay and comfort  
Of Al bi ons ref,  
The founde Pillar  
And feene a farre  
Is plainely expref  
Tall ftately and ftroyt  
By this no ble pour trayt*

*Thy Princely port and Maieftie*

*Is my ter rene dei tie,  
Thy wit and fence  
The ftreamē & fource  
Of e lo quence  
And deepe difcour,  
Thy faire eyes are  
My bright load ftarre,  
Thy fpeache a darte  
Percing my harte,  
Thy face a las,  
My loo king glaffe,  
Thy loue ly lookes  
My prayer bookes,  
Thy pleafant cheare  
My funfkine cleare,  
Thy ru full fight  
My darke midnight,  
Thy will the ftent  
Of my con tent,  
Thy glo rye flour  
Of myne ho nour,  
Thy loue doth giue  
Thy lyfe I lyue,  
Thy lyfe it is  
Mine earthly bliffe:  
But grace & fauour in thine eies  
My bodies foule & fouls paradife.*

FIGURE 21. George Puttenham, from *The Arte of English Poesie* (1589). This two-stanza poem in the pillar or altar lineage (see Figs. 2, 3, 9, 10, and 11) requires the reader to send his eye up one column and down the next, creating a unique kinetic effect which could have been used for a more "serious" poem if desired.

MY LOVE IS PAST.

*A Pasquine Piller erected in the despite of Loue.*

A 1 At  
 2 last, though  
 3 late, farewell  
 4 olde well a da: A  
 m 5 Spirth of mischance strike  
 a 6 by a newe alarm, And m  
 7 Cypria la nemica  
 r 8 mia Retire to Cyprus Ile, a  
 c 9 & cease thy warrs. Els must thou proue both r  
 E 10 Reason can by charme Enforce to fight thy e  
 s 11 blindfolds byatte & thee. So frames it with mee now, E  
 t 12 that I confesse, The life I ledde in Loue deuoyde  
 I 12 of rest, It was a Hell, where none felte more then I, i  
 n 11 For anye with lyke miseries forlorne. Since n  
 s 10 therefore now my woos are wored less, And s  
 a 9 Reason bidde mee leaue olde wellada, a  
 n 8 No longer shall the world laughe mee  
 i 7 to scorn; Ile choole a path that n  
 r 6 shall not leade awoye. Rest i  
 5 then with mee from your  
 4 blinde Cupids carke r  
 c. 3 Each one of  
 2 you, that  
 1 serue,  
 3 and would be  
 5 fre. His dooble shall e.  
 7 that liu's as Loue thinks best, whose  
 9 hande shall Tyrant like to hurte is prest.

MY LOVE IS PAST.

*Expansio Columnae praecedentis.*

|    |                                                       |   |
|----|-------------------------------------------------------|---|
| A  | At last, though late, farewell olde wellada;          | A |
| m  | Spirth so: mischaunce strike by a newe alarm;         | m |
| a  | and Cypria la nemica nua                              | a |
| r  | Retire to Cyprus Ile and cease thy warr,              | r |
| e  | Els must thou proue how Reason can by charme          | e |
| E  | Enforce to fight thy blindfold byatte and thee.       | E |
| s  | So frames it with me now, that I confesse             | s |
| t  | The life I ledde in Loue deuoyd of rest               | t |
| I  | It was a Hell, where none felt more then I,           | I |
| n  | For any with like miseries forlorne.                  | n |
| s  | Since therefore now my woos are wored less,           | s |
| a  | And Reason bidde mee leaue olde wellada,              | a |
| n  | No longer shall the world laughe me to scorn:         | n |
| i  | Ile choole a path that shall not leade awoye.         | i |
| r  | Rest then with me from your blinde Cupids carke       | r |
| c  | Each one of you, that serue and would be              | c |
| a. | free. His dooble shall that liu's as Loue thinks best |   |
| a. | whose hande shall Tyrant like to hurte is prest.      |   |

Figura 52 Thomas Watson, "My love is past" in "Echatompathia" (1582)

Moles Gironia.

**P**

rincipis huius

**F**ENTHEA

Gloria quicquid  
Aureus ambit  
Lumine Titan.

**T**ALI NULLA

Tellus lilia germinat,  
Claras Phœb. Atlântidas  
Fuluo dum gremio tegit.

**R**EFERT PVGIL

Virtute quali gloriam,  
Philippico qua vindicat  
Regnata iure littora.

**V**ICTRICIS ENSIS TRHACIAE

Et Dauniū demersuit quon. solū  
Vbiq; cāpos irrigando sanguine  
Tyrrena quos fluctu Thetis cir-  
cūluit.

**S**VRGIT AT DIROS COHIBENTE

Ense Gironis Latij perenne  
Robur, olī ceu geminatus Hydrē  
Profuit iElius.

**G**ANGES IRRIGAT INDIAE

Atlas umbrifera regis corona,  
Dispellitq; plaga cremātis ignes  
Nilus turbida quā fluēta spargit.

**I**NVICTO AT LATIVM ROEORE

Prīceps Ossunius, murmura cornuū  
Belli rauce sonans regna per hostiū,  
Nilus Christiadis, & iugū Atlāticū.

**R**EGVM MIRAMVR MOLES OPERAEQ;

Mēphiticū decorāt q̄ monumēta solū  
Quī potius mirāur opus natura qd̄ ipsa  
Miratur studijs officiosa nimis.

**O**LLI BTENIM NVLLO CONCESSIT MVNERA

Prodigū variū mundo virtute Gironom  
Cōstitaēs, cui Martis opes et dona Mineræ  
Tradidit, ut sūm<sup>o</sup> magnos foret iter Atletas.

**N**IL TEMPVS AVT OBLIVIOSVS HVMOR ORCI

Gironia decus paratum pollucendo proficit,  
Ce

Figura 53

M. Kelner, paegnion-colonna, in "Epaenodia ad P. Giron ducem Assunae" (1650)



|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
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| <p><b>CORONA DEDICATORIA.</b><br/>Shee that more sweetly End Her totemic song<br/>(If Heaven grant me Life, and You give me no more)<br/>By adding fully will this Verse use it,<br/>Which more precisely to Your Verse belong<br/>Whence sprang, with thankfull songs,<br/>Yepping which, as a sweet system,<br/>Praises T' God the Emperour,<br/>And both all remember</p> <p>HERATO.</p> <p>Bye with the P'fect<br/>Of Your Grace, I pray<br/>All the Honour all that will give<br/>His Honour, my soul to be content<br/>Which, of the glorie that Childe, justly due<br/>Which, from (all) after that death<br/>In England, shall be a our general Vowes<br/>Under the shadowe of Your Sacred Doghter</p> | <p><b>CORONA DEDICATORIA.</b><br/>Under the shadowe of Your Sacred Doghter,<br/>Great Royal Cæsar's of Mount Libanus<br/>(Greater than that first of Babilon)<br/>Whence sprang the P'fect of the world<br/>Which more precisely to Your Verse belong<br/>Whence sprang, with thankfull songs,<br/>Yepping which, as a sweet system,<br/>Praises T' God the Emperour,<br/>And both all remember</p> <p>POLYMNIA.</p> <p>Bye with the P'fect<br/>Of Your Grace, I pray<br/>All the Honour all that will give<br/>His Honour, my soul to be content<br/>Which, of the glorie that Childe, justly due<br/>Which, from (all) after that death<br/>In England, shall be a our general Vowes<br/>Under the shadowe of Your Sacred Doghter</p> | <p><b>CORONA DEDICATORIA.</b><br/>To Face a Terror, and to Fretted a Towes;<br/>Easie a Doye, and Time a Defence;<br/>And Doye in Time, a Child in Innocence;<br/>Cherish the world, which the world will give<br/>The same of order, and time of Day;<br/>The same of Day, and Time of Innocence;<br/>L'ADAMANTENCE</p> <p>FRANIA.</p> <p>Bye with the P'fect<br/>Of Your Grace, I pray<br/>All the Honour all that will give<br/>His Honour, my soul to be content<br/>Which, of the glorie that Childe, justly due<br/>Which, from (all) after that death<br/>In England, shall be a our general Vowes<br/>Under the shadowe of Your Sacred Doghter</p> | <p><b>ANSCRIPITO.</b><br/>To England, Scotland, France, &amp; Ireland's King;<br/>Great Emperour of EVROPE's great Cities<br/>Assess of Heavie, and Arts, and every thing<br/>Which more precisely to Your Verse belong<br/>Whence sprang, with thankfull songs,<br/>Yepping which, as a sweet system,<br/>Praises T' God the Emperour,<br/>And both all remember</p> <p>MNEMOSYNE</p> <p>Bye with the P'fect<br/>Of Your Grace, I pray<br/>All the Honour all that will give<br/>His Honour, my soul to be content<br/>Which, of the glorie that Childe, justly due<br/>Which, from (all) after that death<br/>In England, shall be a our general Vowes<br/>Under the shadowe of Your Sacred Doghter</p> | <p><b>CORONA DEDICATORIA.</b><br/>Greeting of Emperour, Child of Faith's defender,<br/>No Sile-pretending of my Verse's petition<br/>(In what is done of the Divine Castellan)<br/>Which more precisely to Your Verse belong<br/>Whence sprang, with thankfull songs,<br/>Yepping which, as a sweet system,<br/>Praises T' God the Emperour,<br/>And both all remember</p> <p>CALLIOPE.</p> <p>Bye with the P'fect<br/>Of Your Grace, I pray<br/>All the Honour all that will give<br/>His Honour, my soul to be content<br/>Which, of the glorie that Childe, justly due<br/>Which, from (all) after that death<br/>In England, shall be a our general Vowes<br/>Under the shadowe of Your Sacred Doghter</p> | <p><b>CORONA DEDICATORIA.</b><br/>Our Verse did set, and yet no Verse we end;<br/>Our Verse did set, and yet no Verse we end;<br/>Our Verse did set, and yet no Verse we end;<br/>Our Verse did set, and yet no Verse we end;<br/>Our Verse did set, and yet no Verse we end;<br/>Our Verse did set, and yet no Verse we end;<br/>Our Verse did set, and yet no Verse we end;<br/>Our Verse did set, and yet no Verse we end;</p> <p>TRICHOPE.</p> <p>Bye with the P'fect<br/>Of Your Grace, I pray<br/>All the Honour all that will give<br/>His Honour, my soul to be content<br/>Which, of the glorie that Childe, justly due<br/>Which, from (all) after that death<br/>In England, shall be a our general Vowes<br/>Under the shadowe of Your Sacred Doghter</p> |
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|-----------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>SPRACIPITO.</b><br/>YOVR MAIESTIES</p> <p>Thy Royal Subdit</p> <p>&amp;</p> <p>His High Seruant</p> <p>IOSVAHSYLVESTER.</p> | <p><b>CORONA DEDICATORIA.</b><br/>I AME, though full of England's joyful Vision,<br/>VNITING none too this long lived FILE<br/>(Sweet for ever, from the world's desire)<br/>Which more precisely to Your Verse belong<br/>Whence sprang, with thankfull songs,<br/>Yepping which, as a sweet system,<br/>Praises T' God the Emperour,<br/>And both all remember</p> <p>CLIO.</p> <p>Bye with the P'fect<br/>Of Your Grace, I pray<br/>All the Honour all that will give<br/>His Honour, my soul to be content<br/>Which, of the glorie that Childe, justly due<br/>Which, from (all) after that death<br/>In England, shall be a our general Vowes<br/>Under the shadowe of Your Sacred Doghter</p> | <p><b>CORONA DEDICATORIA.</b><br/>Amid the Branches of my blisful Hope,<br/>These Noble perches had my Made of line,<br/>Which (Sweet) did growe the more the more;<br/>Which more precisely to Your Verse belong<br/>Whence sprang, with thankfull songs,<br/>Yepping which, as a sweet system,<br/>Praises T' God the Emperour,<br/>And both all remember</p> <p>EVERPE.</p> <p>Bye with the P'fect<br/>Of Your Grace, I pray<br/>All the Honour all that will give<br/>His Honour, my soul to be content<br/>Which, of the glorie that Childe, justly due<br/>Which, from (all) after that death<br/>In England, shall be a our general Vowes<br/>Under the shadowe of Your Sacred Doghter</p> | <p><b>CORONA DEDICATORIA.</b><br/>And to give Cassa what belongs to Cassa,<br/>To give the (and Sovereign) deere I AME,<br/>Which more precisely to Your Verse belong<br/>Whence sprang, with thankfull songs,<br/>Yepping which, as a sweet system,<br/>Praises T' God the Emperour,<br/>And both all remember</p> <p>THALIA.</p> <p>Bye with the P'fect<br/>Of Your Grace, I pray<br/>All the Honour all that will give<br/>His Honour, my soul to be content<br/>Which, of the glorie that Childe, justly due<br/>Which, from (all) after that death<br/>In England, shall be a our general Vowes<br/>Under the shadowe of Your Sacred Doghter</p> | <p><b>CORONA DEDICATORIA.</b><br/>With all the SILENCE of a Loyall Heart,<br/>Vow Your Royal Maies I humble Grace<br/>Which more precisely to Your Verse belong<br/>Whence sprang, with thankfull songs,<br/>Yepping which, as a sweet system,<br/>Praises T' God the Emperour,<br/>And both all remember</p> <p>MELPOMENE.</p> <p>Bye with the P'fect<br/>Of Your Grace, I pray<br/>All the Honour all that will give<br/>His Honour, my soul to be content<br/>Which, of the glorie that Childe, justly due<br/>Which, from (all) after that death<br/>In England, shall be a our general Vowes<br/>Under the shadowe of Your Sacred Doghter</p> | <p><b>CORONA DEDICATORIA.</b><br/>Accept my ZEAL, and pardon mine Indignitie<br/>(Smoothing with Lines these Multities Severitie)<br/>Which more precisely to Your Verse belong<br/>Whence sprang, with thankfull songs,<br/>Yepping which, as a sweet system,<br/>Praises T' God the Emperour,<br/>And both all remember</p> <p>TRICHOPE.</p> <p>Bye with the P'fect<br/>Of Your Grace, I pray<br/>All the Honour all that will give<br/>His Honour, my soul to be content<br/>Which, of the glorie that Childe, justly due<br/>Which, from (all) after that death<br/>In England, shall be a our general Vowes<br/>Under the shadowe of Your Sacred Doghter</p> |
|-----------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Figura 54 Guillaume de Bartas, traduzione inglese della "Septmaine ou la création du monde" (1579)

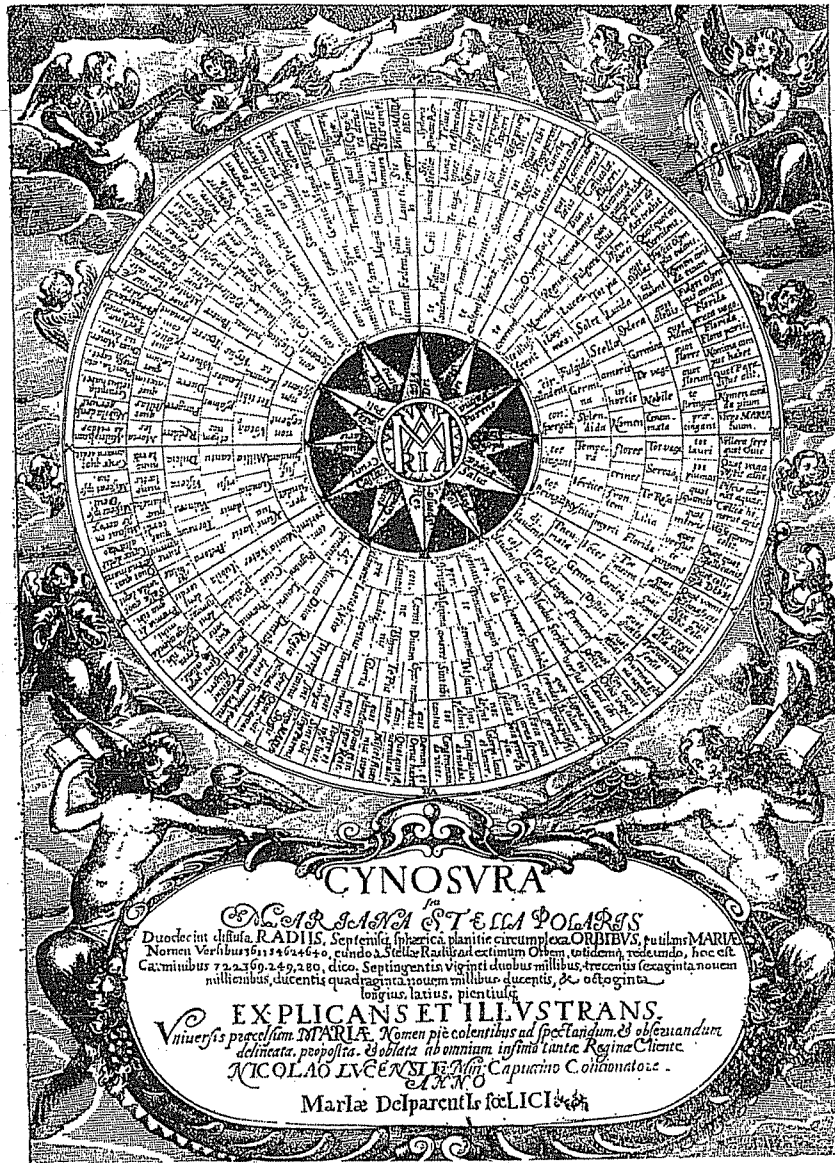


Figura 55 Niccolò da Lucca, "Cynosura mariana" (1657)

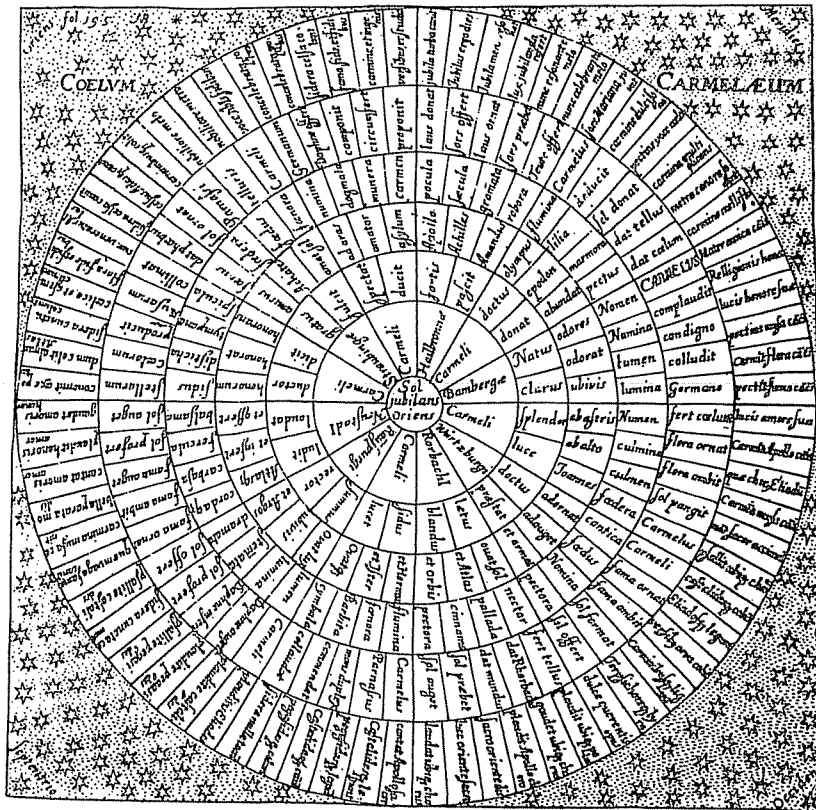


Figura 56

Pascasio di San Giovanni, carne permutazionale in forma di sistema astronomico in "Poesis artificiosa" opera citata

# MARIA STELLA

## CELEBRATA LABYRINTHO CONTINENTE

Dijsticha retrograda, 69, 902: 227, 714; 727, 040 id est uersus simplices, 279, 608: 910, 057; 708, 160.  
Ideam [- u u - u u - ] - - [- u u ] - - [- u u ] - - [- u u - u u - ] inuenit I. Caramuel anno 1616.

Voces addidit R.P. Nicolaus Lucensis Capucinus, Theologus, Concionator, Vir eruditissimus, anno 1649  
RPHIPPOLYTO MARRACCIO LUCENSI, E CONGR. CLER. REGULARIUM  
MATRIS DEI PARTHENIARUM LAUDUM ENCOMIASTAE &c.  
Oseruantiz gratia Satrianenses Alumni consecrabant anno 1662.

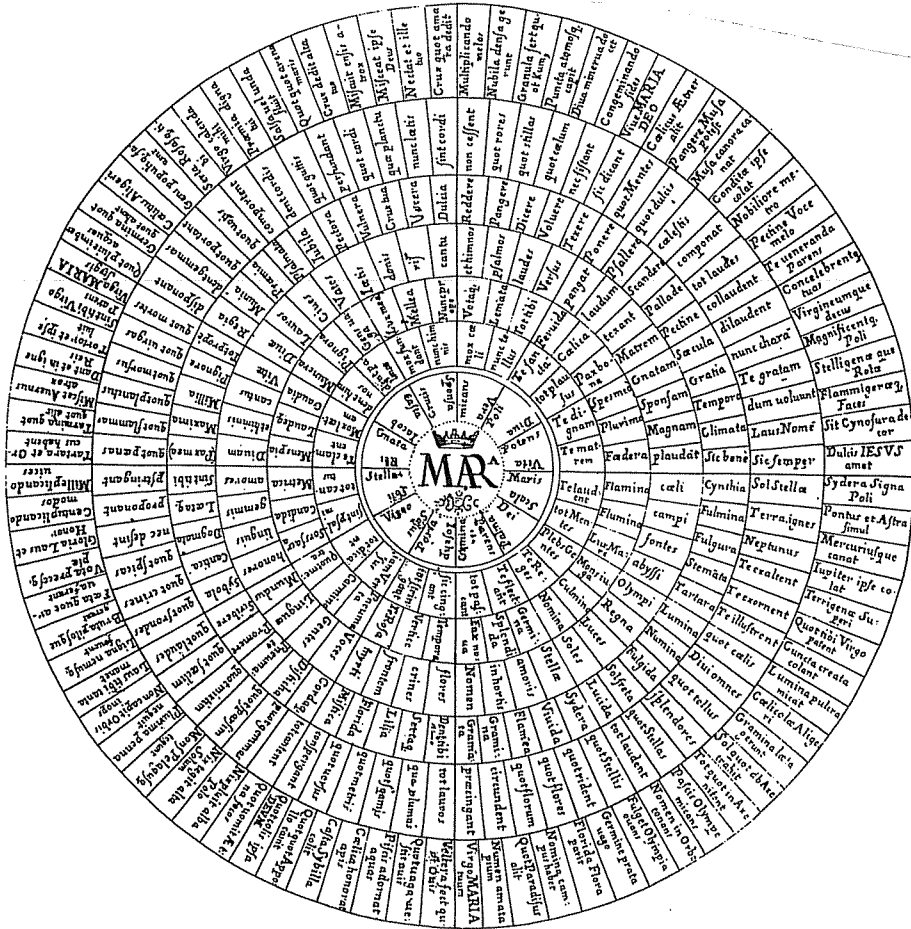


Figura 57

Caramuel de Lobkowitz, carne permutazionale raffigurante i diversi sistemi planetari in "Metametrica" opera citata



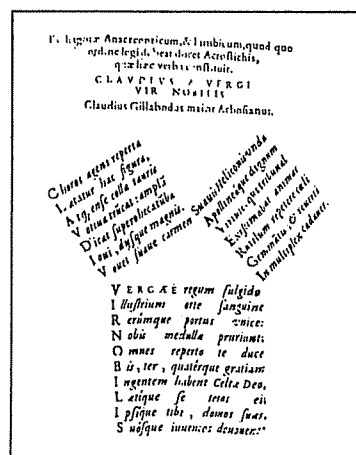
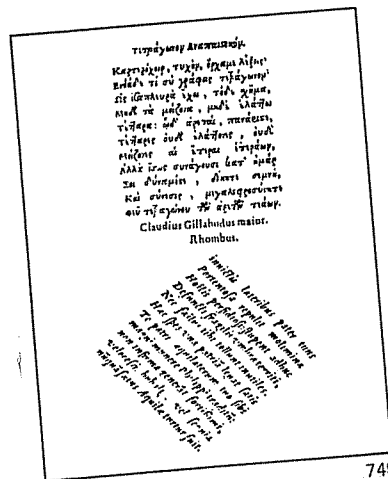


Figura 60 Claude Gillebot d'Arbois, parallelogramma e rettangolo in greco in "Sylvae" opera citata

Figura 61 Claude Gillebot d'Arbois, teorema di Pitagora in "Sylvae" opera citata

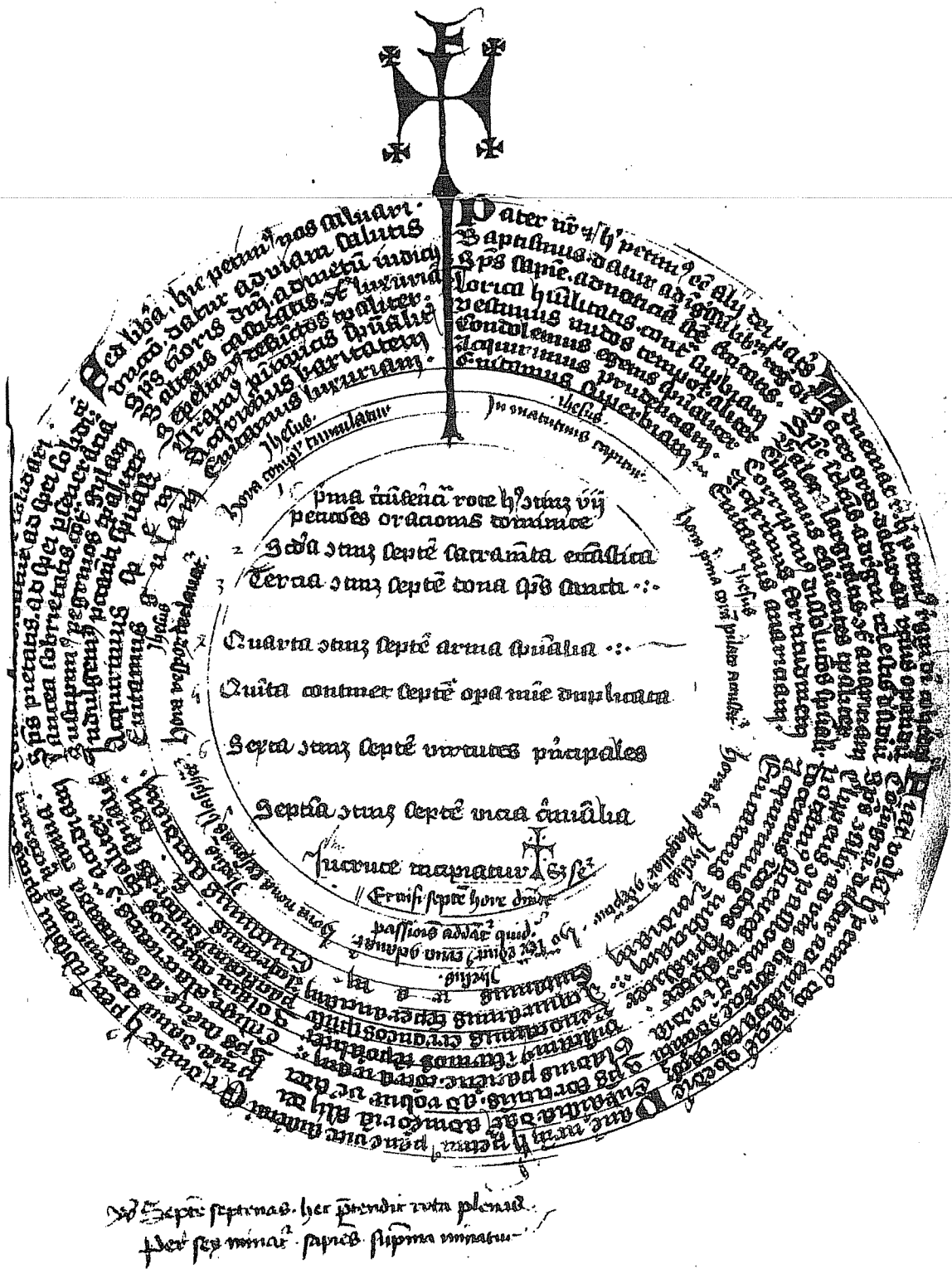


Figura 62 Anonimo, "Rota septenaria" (Cod. Wind/1548/Vienna)

Quodam proprietates conditionis humane.

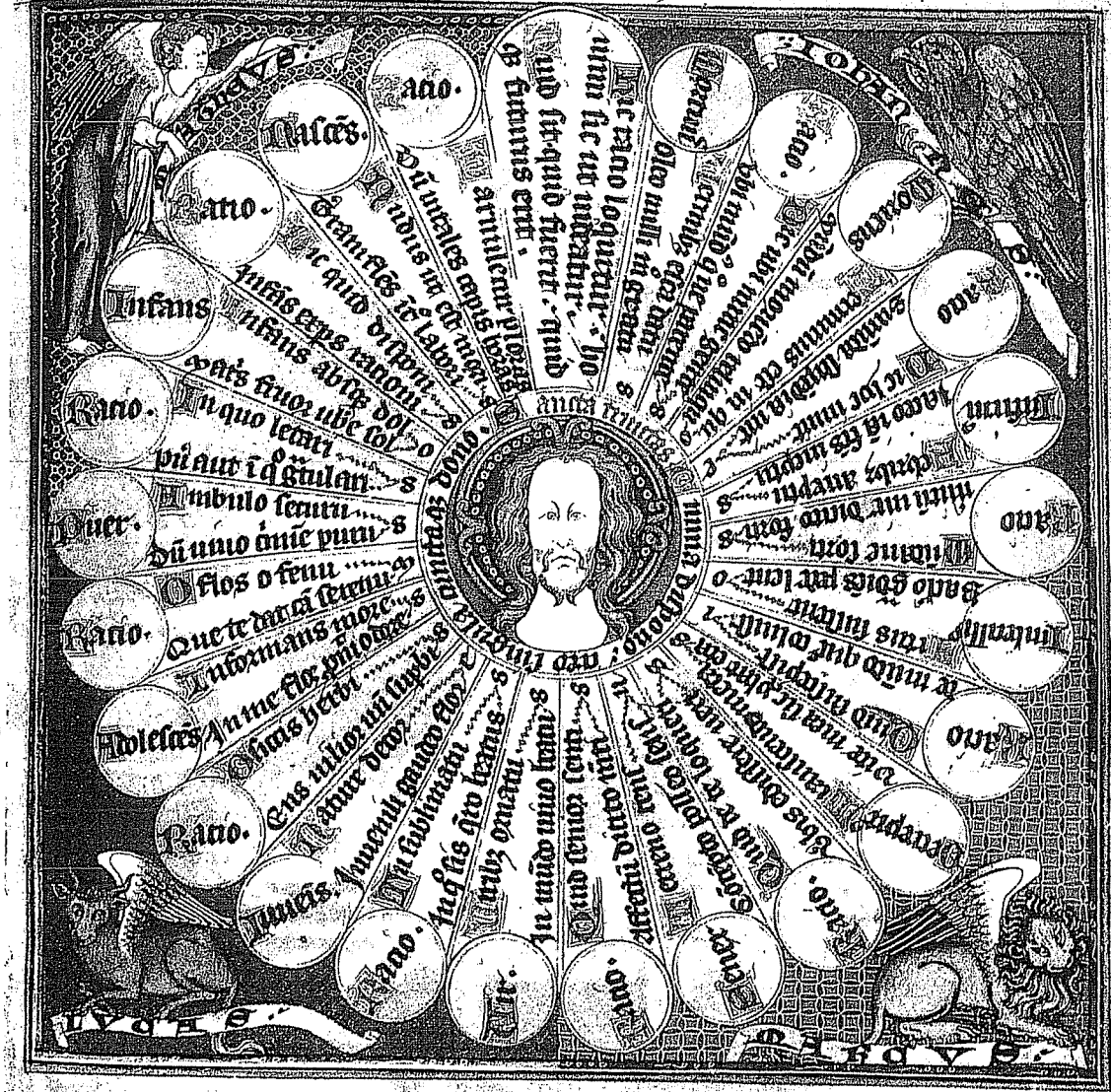
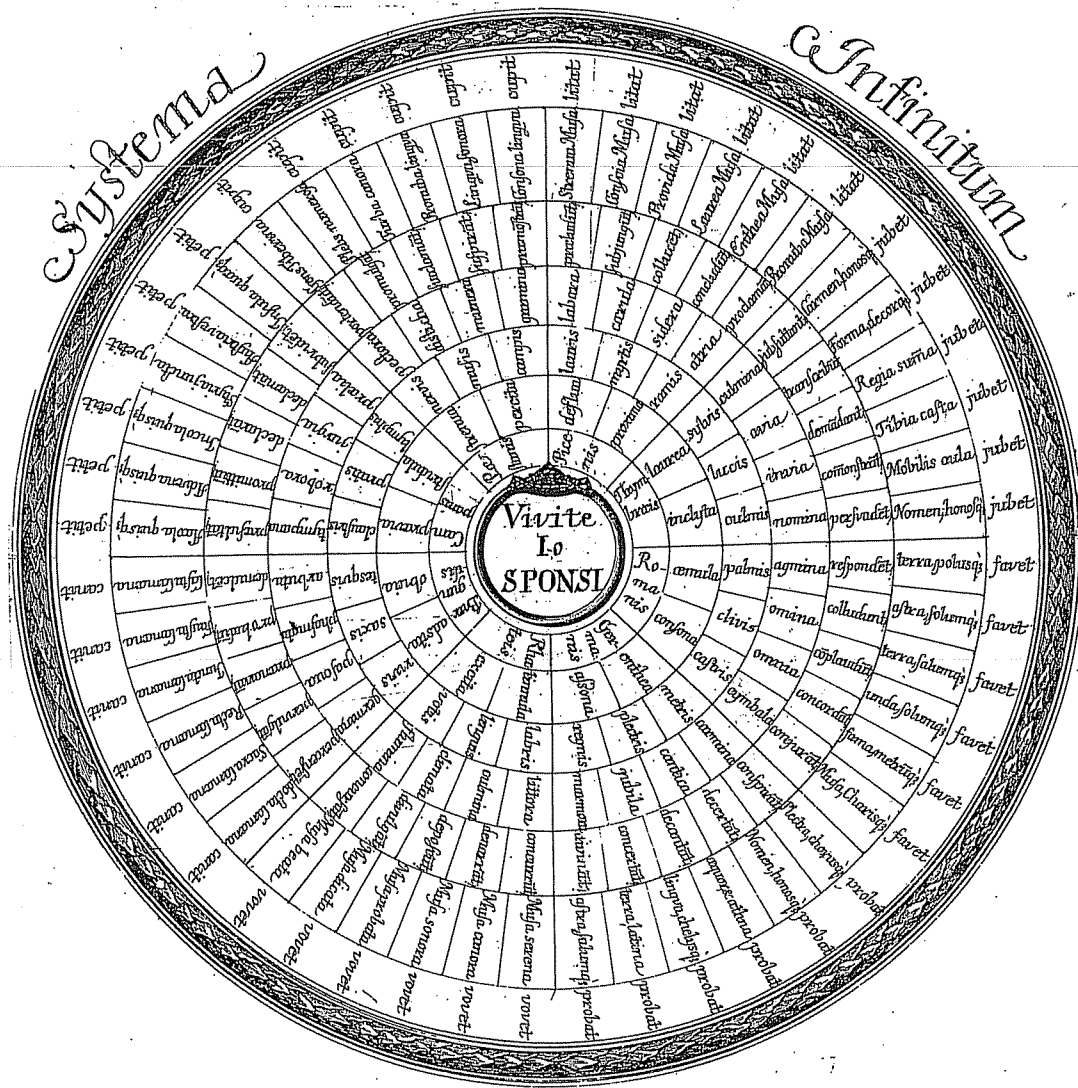


Figura 63

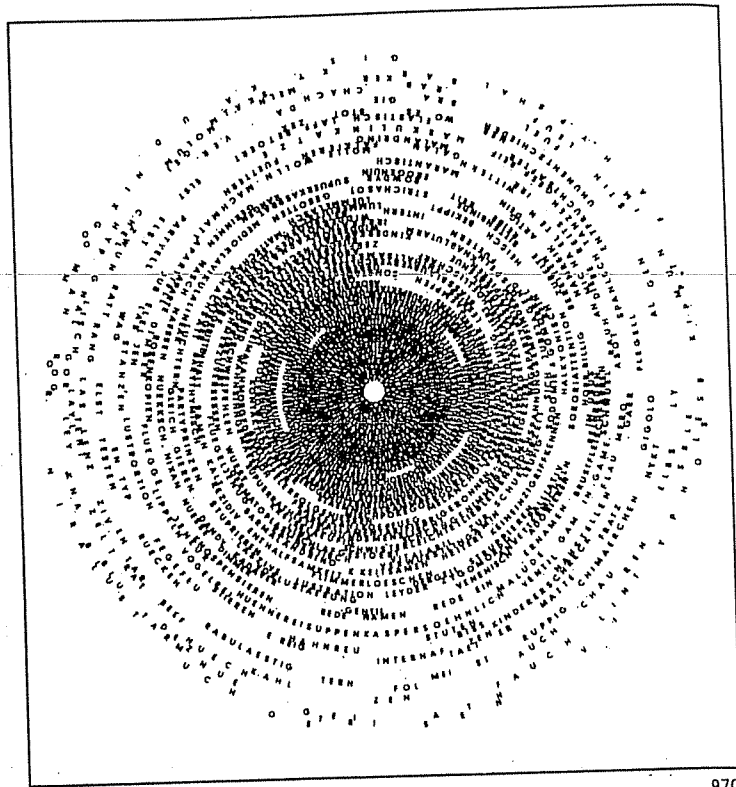
Anonimo, salterio a raggi formanti un circolo con al centro il volto del Cristo (M.S. Arundel Londra) Ms.



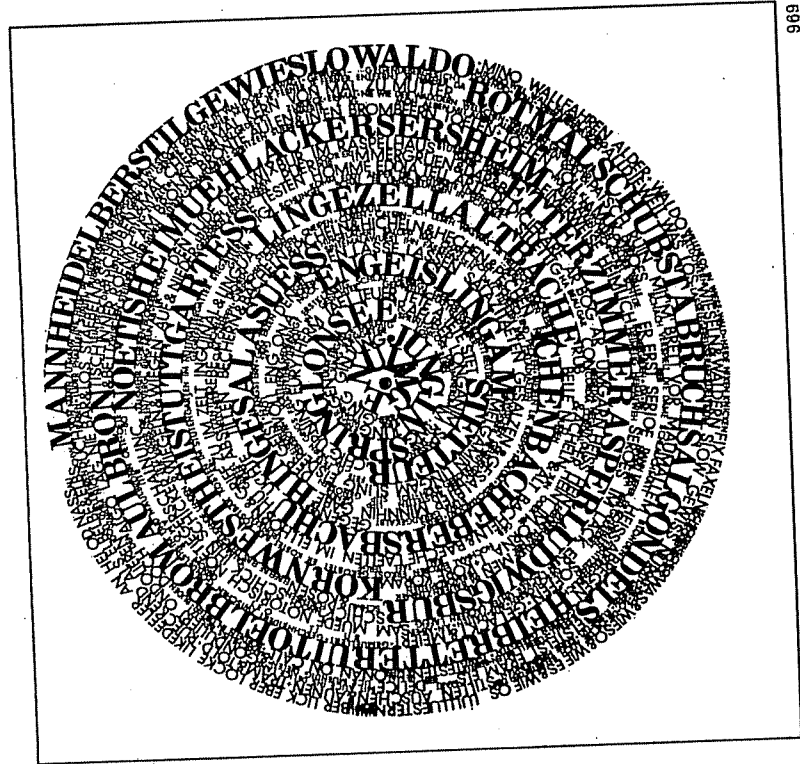


**C**armen hoc infinitum vocare placuit, non ex eo, quòd infinitis constet pedibus, vel vicibus infinitis variari queat; quis enim id afferat? sed ex eo, quòd illius dictiones tam multis vicibus aliter semper, & aliter cum integra semper quantitate combinari possint, ut versus omnes hominì mortali perlegere omninò videatur impossibile. Cùm enim voces hic positæ ( si variè transponantur, unaque cum retrogradis carminibus incipiendo ab hemistichijs ultimis, circà peripheriam hujus Systematis dispositis, & versus centrum progrediendo examinentur ) plusquam oëties millenos, & oëtingentos milliones carminum, ut patet ex aurea regula, cum integra semper quantitate conficere possint. Ac proindè Lector hæc omnia percursurus tribus millibus, & amplius annis vivere deberet, licet quovis minuto decem carmina, singulisque diebus per integras duodecim horas constanter legeret.

Figura 64 Anonimo, "Carmen infinitum" in "Quinquennium primum imperii..." (1717 Vienna)



970



998

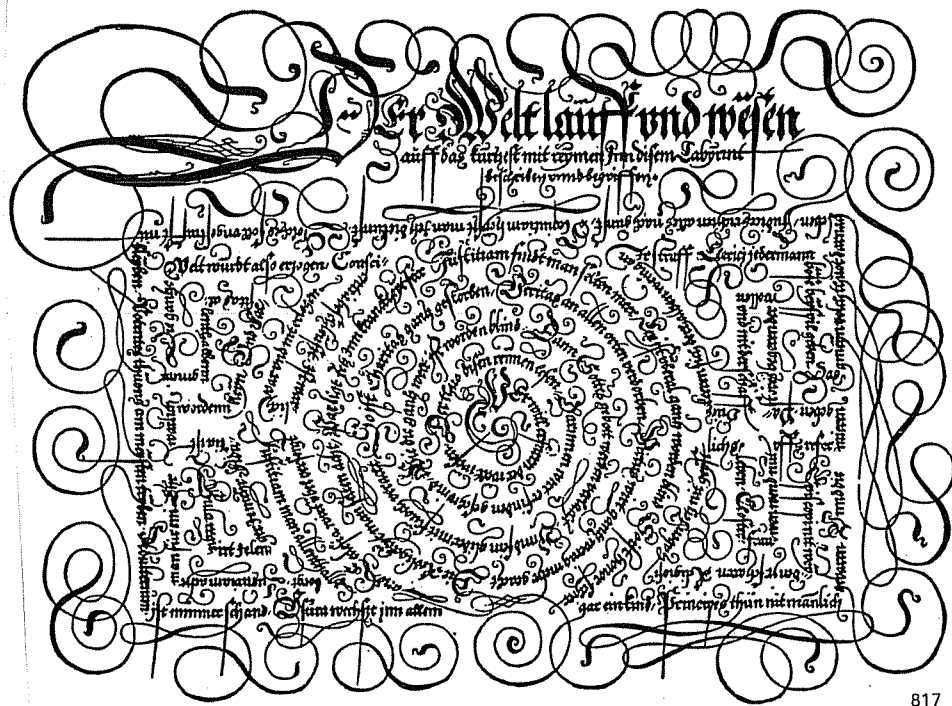
Figura 65 Ferdinand Kriwet, "Rund Scheibe" (1960)

Figura 66 Ferdinand Kriwet, "Rund Scheibe" (1960)



973

Figura 67 Anonimo calligrafo, discorso che si sviluppa a circoli concentrici (secolo XVIII)



817

Figura 68 Urban Wyss, labirinto calligrafico con centro a forma circolare.

Selamour dearer than his owne life,  
To thy di stressed wretch cap tiue,  
Ri buska whome late ly erst  
Most cru el ly thou perst  
With thy dead ly dart,  
That paire of starres  
Shi ning a farre  
Turne from me, to me  
That I may & may not see  
The smile, the loure  
That lead and driue  
Me to die to liue  
Twise yea thrise  
In one  
houre.

Power  
Of death  
Nor of life  
Hath Selamour,  
With Gods it is rife  
To geue and bereue breath,  
I may for pitie perchaunce  
Thy lost libertie re store,  
Vpon thine othe with this penaunce,  
That while thou liuest thou neuer loue no more.

Figura 69 J. Puttenham, pagnion a forma di clessidra con lamento del sultano Ribuska e risposta in basso di Lady Selamour, op. cit.

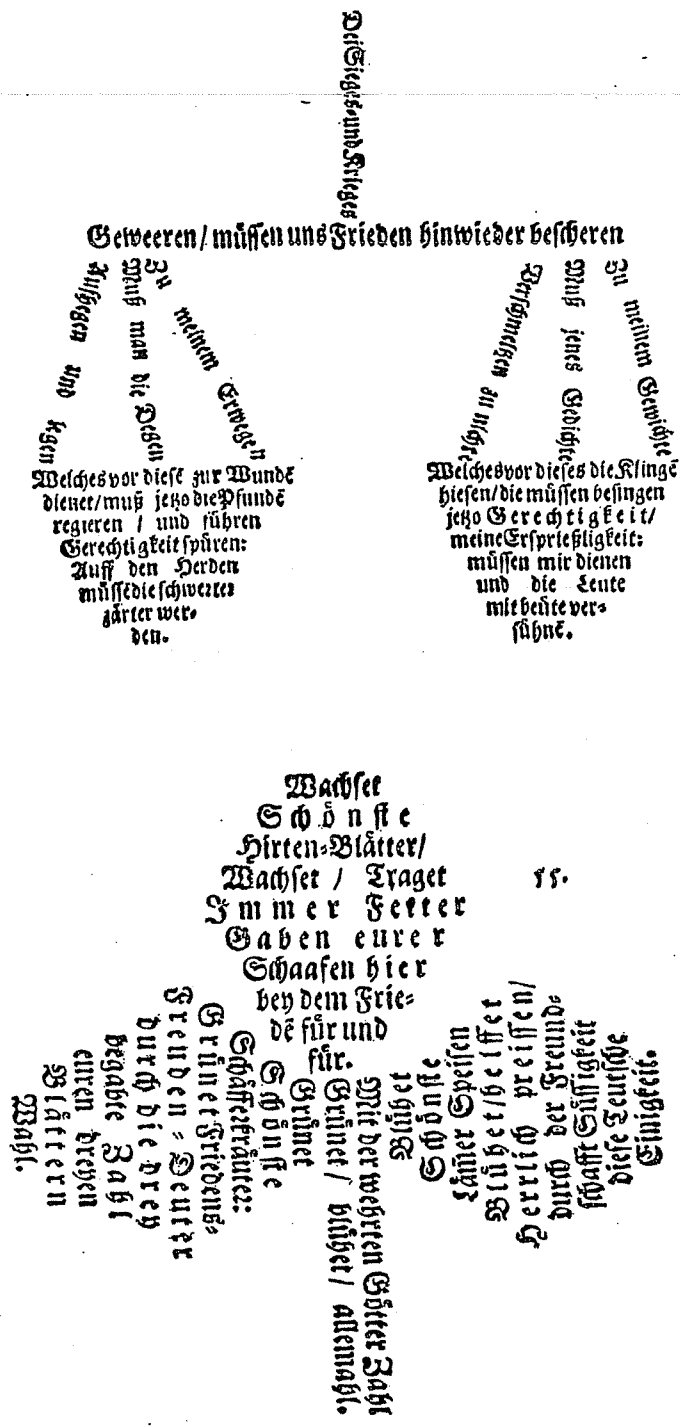


Figura 70

J. Praetorius, paegnja a forma di trifoglio e bilancia in "Satyrus etymologicus" opera citata

1 Lancin non dai la mor  
 2 Che er'a morto a il mortale  
 3 DI CRISTO Ma  
 4 in apir la ferita, Apri il Cielo, hai vita,  
 5 arapiga d' amor  
 6  
 7 Che so' i sangue vital, Senti in un tempo e salu  
 8 il fiorire.

12 Appare, e'n Cielo ascende.  
 11 Sorge, e dà chi l'attende  
 10 Scende, e spoglia l'Inferno.  
 9 Morta, sepolto, eterno  
 8 Dio, che si fa mortal per noi mortali;  
 7 Sol per far l'huom beato;  
 6 Muoro al fin tormentato  
 5 Mostra la via del Cielo.  
 4 Indi con diuin zelo  
 3 Per noi spargendo il sangue;  
 2 Poi circonciso langue  
 1 Nasce fatto mortale;  
 DIO dal sen Virginal.

O  
 piatose,  
 e spietato  
 Felice, e sfortunata  
 Chiedo, che dai ferita  
**Chetoglie, e dà la vita**  
 Se tu impiaghi crudele  
 Il sacro piede  
 Vine la fede,  
 Vita ha'l fedele;  
 E versa un fiume  
 In Ciel di lume,  
 Già caldo asciutto  
 L'onda so' stutto  
 Ch'obedendo,  
 E lambendo,  
 No'l bagnò,  
 Ma'l baciò  
 Pentito?  
 Hai lumi,  
 e core,  
 e baci;  
 Piangi,  
 adora,  
 bacia,  
 e ta-  
 cì.

luare il  
 di  
 di  
 4  
 3  
 2  
 1  
 0  
 1  
 2  
 3  
 4  
 5  
 6  
 7  
 8  
 9  
 10  
 11  
 12  
 Non brama egli per fare altro liere; Ma lo se' stibondo, Ardentissimo amore

Figura 71 G. Casoni, chiedo e altri strumenti della passione in "Le opere" (1626)

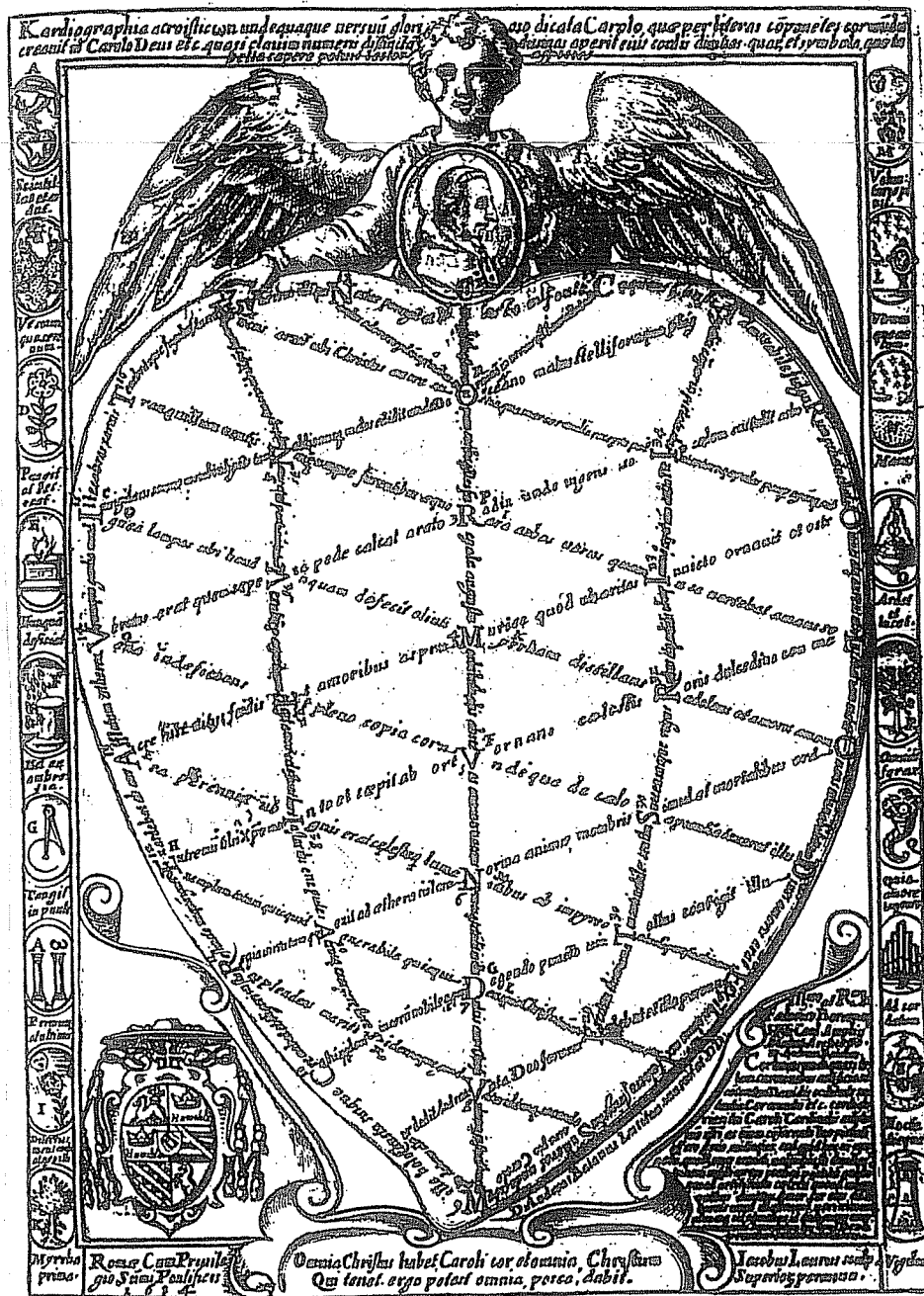


Figura 72 Patrizio Fattori, calligramma concatenato combinato con acrostico figurante un cuore in "Ampla et diligente relatione" (1614)



Luller Wiege /

Dem ich das wehre trante Paar / (wenn sic der gütige Gott mit einem  
 jungen Lebtgen segnen wird) nach Beteben bedirnen kan.

10. HOER E DIESSEM RATH  
 11. DA DASS MICH  
 1. DASS MICH  
 2. DASS MICH  
 3. DASS MICH  
 4. DASS MICH  
 5. DASS MICH  
 6. DASS MICH  
 7. DASS MICH

NUN UNN  
 8. NUN UNN  
 9. NUN UNN  
 10. NUN UNN  
 11. NUN UNN  
 12. NUN UNN

12. NUN UNN  
 11. NUN UNN  
 10. NUN UNN  
 9. NUN UNN  
 8. NUN UNN  
 7. NUN UNN  
 6. NUN UNN  
 5. NUN UNN  
 4. NUN UNN  
 3. NUN UNN  
 2. NUN UNN  
 1. NUN UNN

11. NUN UNN  
 10. NUN UNN  
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 7. NUN UNN  
 6. NUN UNN  
 5. NUN UNN  
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 3. NUN UNN  
 2. NUN UNN  
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11. NUN UNN  
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 3. NUN UNN  
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11. NUN UNN  
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 6. NUN UNN  
 5. NUN UNN  
 4. NUN UNN  
 3. NUN UNN  
 2. NUN UNN  
 1. NUN UNN

Figura 73 J.R:Karst, paegnon calligramma a forma di culla, op. cit.

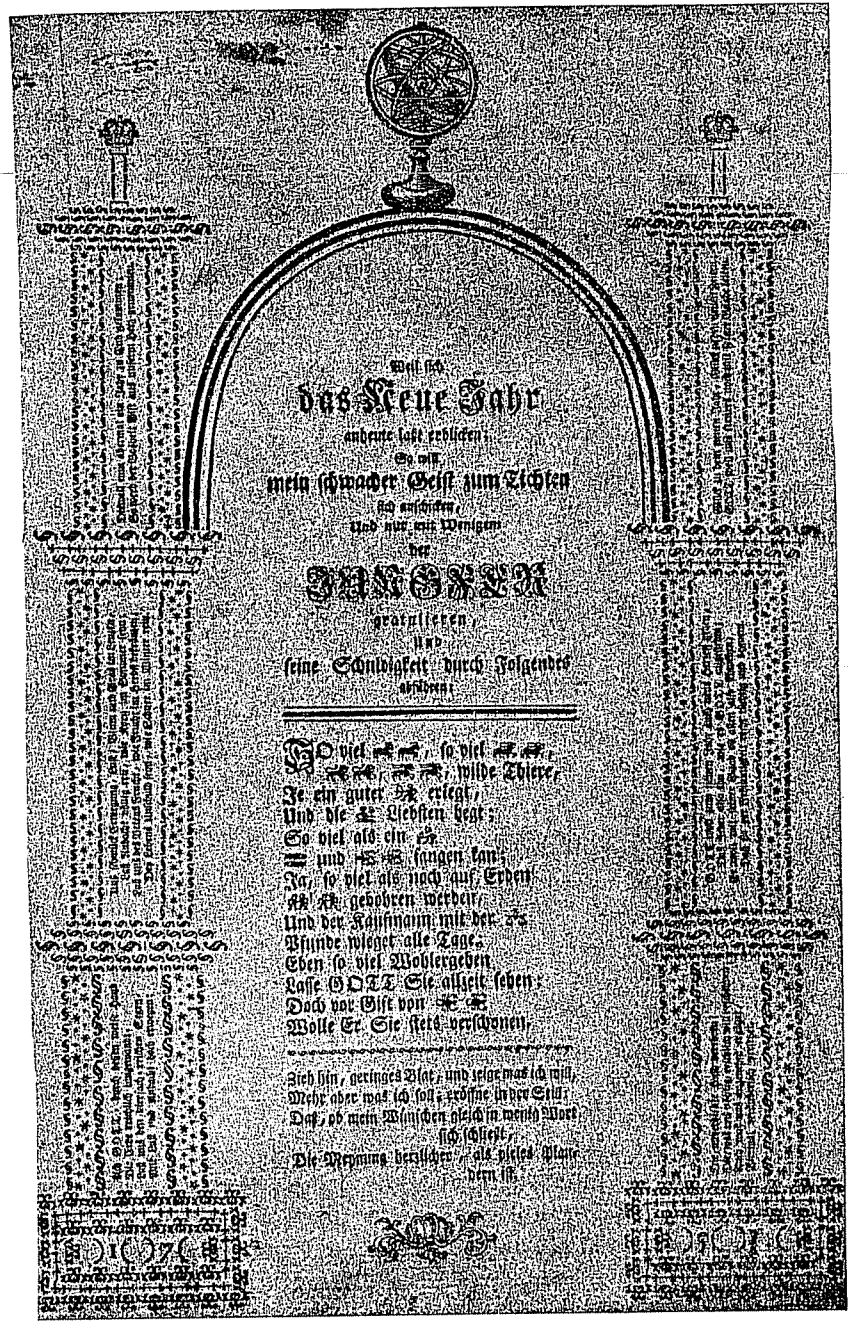


Figura 74

H. G. Spoerri, paegnion più rebus a figura di carro trionfale con auguri di capodanno in "Weil Sich das Neue Jahr" (1751)

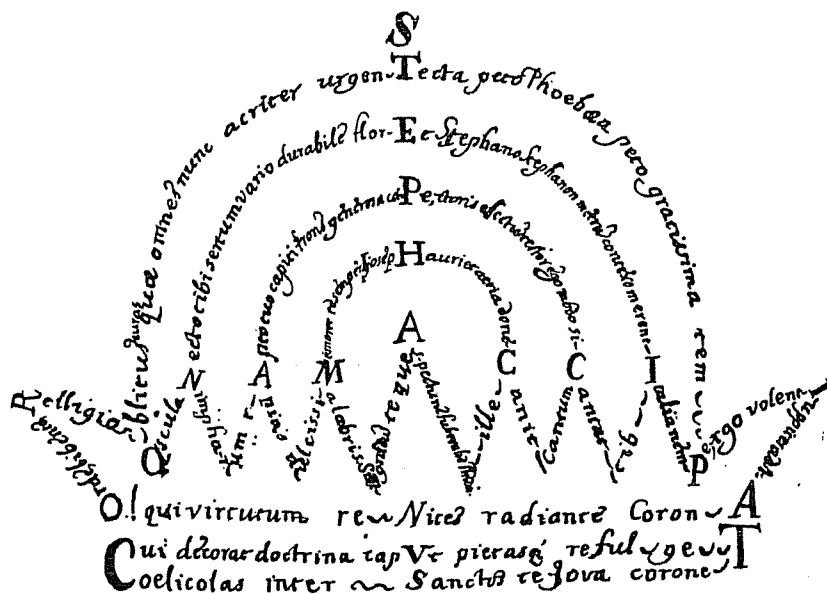


Figura 75

S. Lepseny, pagnion a figura di corona in "Poesis ludens" opera citata

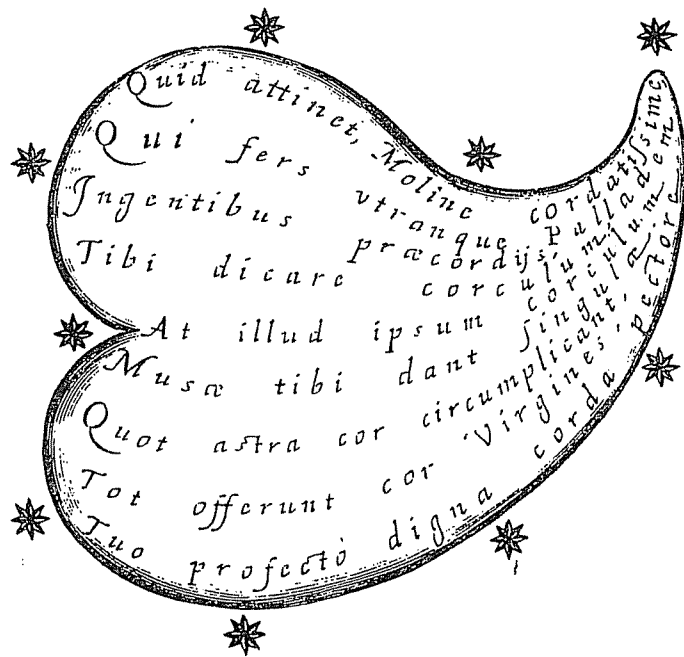


Figura 76

Baldassare Bonifacio, serie di Paegnina per una ruota araldica a sedici figure con talari di mercurio, il cuore, il cappello, la penna eccetera in "Urania musarum liber XXV" (1628)

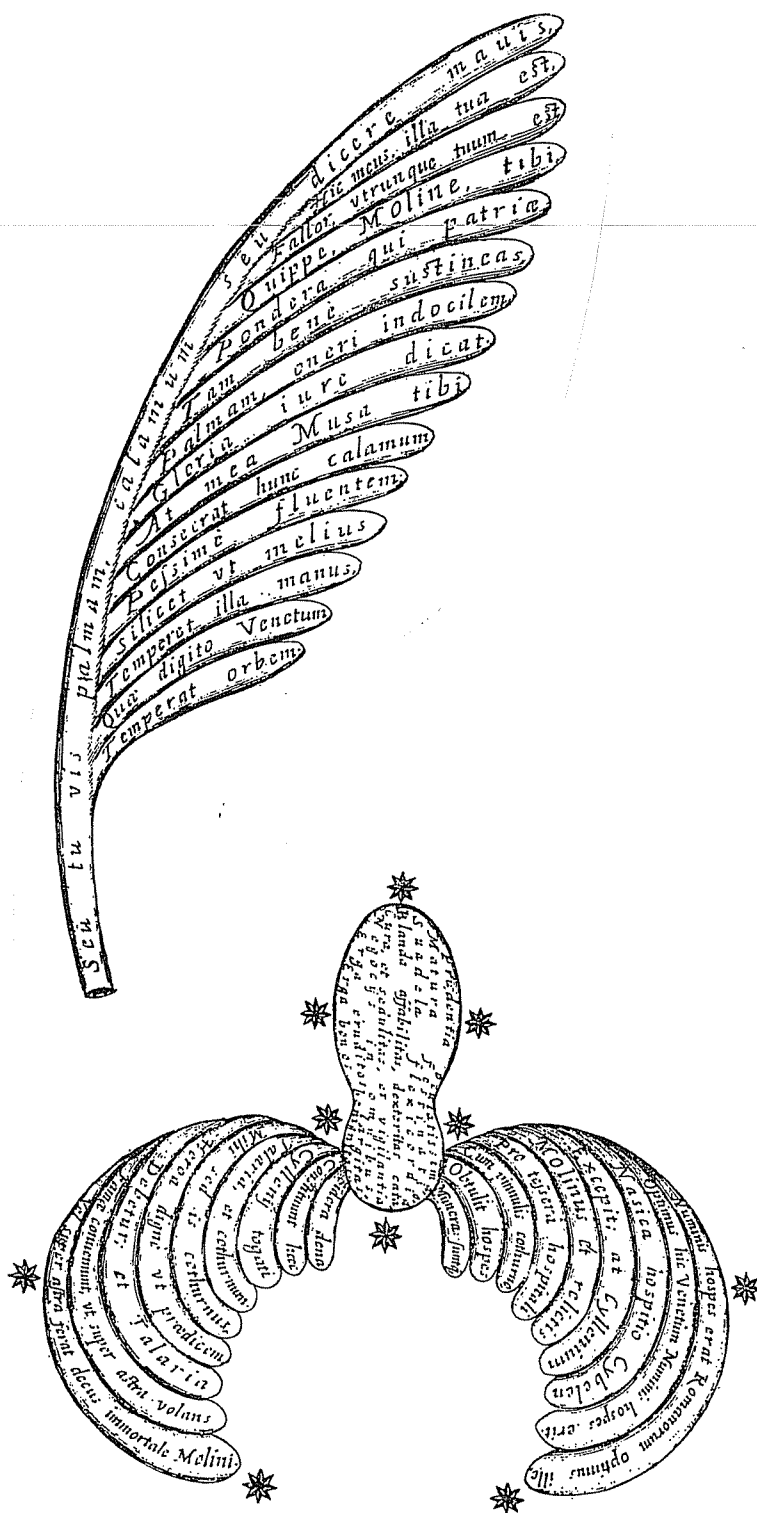


Figura 77

Baldassare Bonifacio, serie di Paegnia per una ruota araldica a sedici figure con talari di mercurio, il cuore, il cappello, la penna eccetera in "Urania musarum liber XXV" (1628)

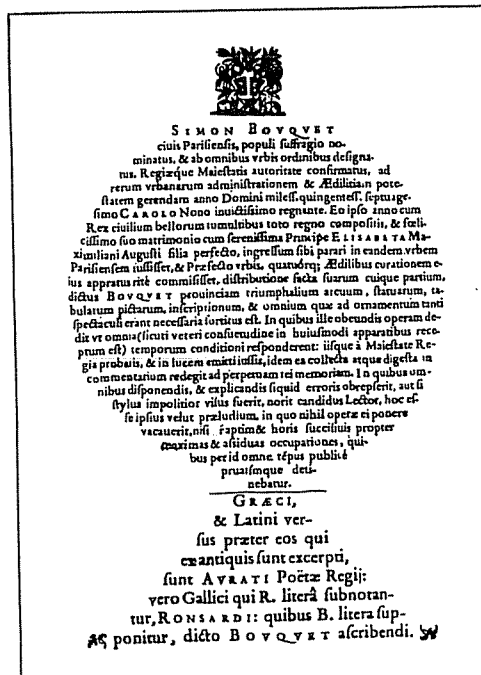


Figura 78 Simon Bouquet, "Mappamondo" in "Bref et sommaire recueil... au prince Charles IX" (1572)

Chi prometter intero  
al suo respiro un dì  
si può da quel severo?  
che se l'alba gli apri  
chiara e florida,  
vaga e rorida,  
con la sua chiave dorata,  
lubrica,  
tetrica,  
debile,  
febile,  
con man atroce  
che string'e nuoce,  
oscura  
e tura  
di nube fosca la sera impiombata

Figura 79 Francesco F. Frugoni, paegnon a forma di chiave in "Il cane di Diogene" (1689)

Murs, ville,  
Et port,  
Asile  
De mort,  
Mer grise  
Où brise  
La brise,  
Tout dort.

Dans la plaine  
Nait un bruit.  
C'est l'haléine  
De la nuit.  
Elle brame  
Comme une âme  
Qu'une flamme  
Toujours suit !

La voix plus haute  
Semble un grélot.  
D'un nain qui saute  
C'est le galop.  
Il fuit, s'élève,  
Puis en cadence  
Sur un pied danso-  
Au bout d'un flot.

La rumour approche  
L'écho la redit.  
C'est comme la cloche  
D'un couvent maudit ;  
Comme un bruit de foule,  
Qui tonne et qui roule,  
Et tantôt s'écroute,  
Et tantôt grandit.

Dieu ! la voix sépulcrale  
Des Djinns !... Quel bruit ils font !  
Fuyons sous la spirale  
De l'escalier profond.  
Déjà s'éteint une lampe,  
Et l'ombre de la rampe,  
Qui le long du mur raupe,  
Monte jusqu'au plafond.

C'est l'essaim des Djinns qui passe,  
Et tourbillonne en sifflant !  
Les ifs, que leur vol frasse,  
Craquent comme un pin brélant.  
Leur troupeau, lourd et rapide,  
Volant dans l'espace vide,  
Semble un nuage livide,  
Qui porte un éclair au flam.

Ils sont tout pris ! — Tenons fermée  
Cette salle, où nous les margions.  
Quei bruit dehors ! hideuse arnée  
De vampires et de dragons !  
La poutre du toit descellée  
Ploie ainsi qu'une herbe mouillée,  
Et la vieille porte rouillée  
Tremble, à déraciner ses gonds !

Cris de l'enfer ! voix qui hurle et qui ploure !  
L'horrible essaim, poussé par l'ourton,  
Sans doute, ô ciel ! s'abat sur un demeure.  
Le mur fêchit sous le noir bataillon.  
La maison crie et chancelle pendue,  
Et l'on dirait que, du sol arrachée,  
Ainsi qu'il chasse une feuille séchée,  
Le vent la roule avec leur tourbillon !

Prophète ! si ta main me sauve  
De ces impurs démons des soirs,  
J'irai prosterner mon front chauve  
Devant les sacrés cencevoirs !  
Pâis que sur ces portes d'airain  
Heure leur souffle d'éméraldes,  
Et qu'en vain l'angle de leurs ailes  
Grince et crie à ces vitreaux noirs !

Ils sont passés ! — Leur cohorte  
S'envola, et fuit, et leurs pieds  
Cessent de battre ma porte  
De leurs coups multipliés.  
L'air est plein d'un bruit de chaînes,  
Et dans les forêts prochaines  
Frissonnent tous les grands chênes,  
Sous leur vol de feu plié !

De leurs ailes lointaines  
Le battement décroît,  
Si confus dans les plaines,  
Si faible, que l'on croit  
Oùir la sauterelle  
Crier d'une voix grêle,  
Où pétiller la grêle  
Sur le plomb d'un vieux toit.

D'étranges syllabes  
Nous viennent encor ;  
Ainsi, des arabes  
Quand sonne le cor...  
Un chant sur la grève  
Par instants s'élève,  
Et l'enfant qui rêve  
Fait des rêves d'or.

Les Djinns funèbres,  
Fils du trépas,  
Dans les ténèbres  
Pressent leurs pas ;  
Leur essaim gronde :  
Ainsi, profonde,  
Murmure une onde  
Qu'on ne voit pas.

Ce bruit vague  
Qui s'endort,  
C'est la vague  
Sur le bord !  
C'est la plainte,  
Presque éteinte,  
D'une sainte  
Pour un mort.

On doute  
La nuit...  
J'écoute : —  
Tout fuit,  
Tout passe ;  
L'espace  
Efface  
Le bruit



We lived beneath the mat,  
 Warm and snug and fat.  
 But one woe, and that  
 Was the cat!  
 To our joys  
 a clog, In  
 our, eyes a  
 fog, On our  
 hearts a log  
 Was the dog!  
 When the  
 cat's away  
 Then  
 the mice  
 will  
 play.  
 But, alas!  
 one day (so they say)  
 Came the dog and  
 cat. Hunting  
 for a  
 rat  
 Crushed  
 the mice  
 all flat,  
 Each  
 one  
 as  
 he  
 sat  
 Underneath the mat, Warm and snug and fat.  
 Think of that.

Figura 81 Lewis Carroll, "Coda del topo" in "Alice's adventures in Wonderland" (1865)

## PABLO PICASSO

Voyez ce peintre il prend les choses avec leur ombre aussi et d'un coup d'œil sublimatoire  
 Il se déchire en accords profonds et agréables à respirer tel l'orgue que j'aime entendre  
 Des Arlequines jouent dans le rose et bleus d'un beau-ciel Ce souvenir revit  
 les rêves et les actives mains Orient plein de glaciers L'hiver est rigoureux  
 Lustres or toile irisée or loi des stries de feu fond en murmurant.  
 Bleu flamme légère argent des ondes bleues après le grand cri  
 Tout en restant elles touchent cette sirène violon  
 Faons lourdes ailes l'incandescence quelques brasses encore  
 Bourdons femmes striées éclat de plonge on-dia mant  
 Arlequins semblables à Dieu en variété Aussi distingués qu'un lac  
 Fleurs brillant comme deux perles monstres qui palpitent  
 Lys cerclés d'or, je n'étais pas seul! fais onduler les remords  
 montant de l'énorme mer

Nouveau monde très matinal  
 L'aventure de ce vieux cheval  
 Au soir de la pêche merveilleuse  
 Air de petits violons au fond des  
 Dans le couchant puis au bout de  
 Regarde la tête géante et immense  
 L'argent sera vite remplacé par  
 Morte pendue à l'hameçon... c'est  
 L'humide voix des acrobates  
 Grimace parmi les assauts du vent  
 Ouis les vagues et le fracas d'une  
 Enfin la grotte à l'atmosphère dorée  
 Ce saphir veiné  
 Rois de phosphore  
 La danse des  
 Le cadre bleu

sous les arbres les bottines entre des plumes bleues  
 dix mouches lui fait face quand il songe à toi  
 tandis que l'air agile s'ouvrait aussi  
 Au milieu des regrets dans une vaste grotte.

Prends les araignées roses  
 Regrets d'invisibles pièges

à la nage

Paisible se souleva mais sur le clavier  
 Guitare-tempête  
 O gai trémolo  
 Il ne rit pas  
 Ton pauvre  
 L'ombre agile  
 Immense désir  
 Je vis nos yeux  
 J'entendis sa voix  
 L'acrobate à cheval le poète à moustaches un oiseau mort et tant d'enfants sans larmes  
 Choses cassées des livres déchirés des couches de poussière et des aurores déferlant!

l'air  
 musiques  
 ô gai trémolo  
 ô gai trémolo  
 l'artiste-peintre  
 étincellement pâle  
 d'un soir d'été qui meurt

et l'aube émerge des eaux si lumineuses  
 diamants enfermer le reflet du ciel vert et  
 qui dorait les forêts tandis que vous pleuriez

GUILLAUME APOLLINAIRE

importanti elementi possono trasformare completamente la  
 struttura del quadro e insieme completamente le diverse tonal-  
 ità.  
 Un paesaggio è assolutamente diverso se visto in pieno allun-  
 gio, oppure durante un bombardamento. Il frastuono delle can-  
 none e delle bombe fa scoppiare le nuvole, le montagne si  
 spezzano, le case rotonde, l'aria diventa massiccia e fiam-  
 meggiante, gli scoppi trasformano il cielo sereno in una gra-  
 nuola di sassi roventi e in uno sfloggiore di talci rosso  
 periodo, ecc. . . . ecc. . . . ecc. . . . ecc. . . . ecc. . . . ecc. . . . ecc.  
 I molti quadri sono stati divisi in tre gruppi: da ziv-zag, speghe-  
 di crepiti; da mitosi giallo-rosa; da mitosi da copricapi cal-  
 gione di rombi; da tinte argentate di squilli; da razi a  
 alle mani di simbi.  
 Parabolici, elissi, spirali; forme coniche, polidriche  
 e spirali.  
 Fino dall'inizio ci siamo sentiti ossessati  
 verso orizzonti luminosi ignoti, con spazi  
 temerari nel buio e desiderio violento  
 di uscire dalla staticità, pigrizia,  
 dell'arte mediocre e pitagora  
 del passato.

tutto questo genero lo stile  
**FUTURISTA**

**METALLICO**  
**CRISTALLINO**  
**GEOMETRICO**  
**DINAMICO**  
**LUMINOSO**  
**BUMORISTA**

La pittura divenne violentissima nei colori e nelle forme

**ROSSO-BANDIERA**  
**ARANCIO-FUOCO**  
**VERDE-ANICE**  
**VERDE-BILE**  
**NERO-LACCA**

oggetti e personaggi trasparenti e ma-  
 dreperlacci di fumo e velocità . . .  
 ballerine attercigliate nei rossi  
 gorgi dei dancings e  
 trafitte da sael-

*durlesimo*  
*trasparentissimo*  
*misurantisimo*  
*schissimo*  
*abbagliante*  
*lanico*  
*glattissimo*  
*rosa-geranio*  
*azzurrisimo*  
*bianco-smalto*  
*Nia-notte*

linee sagomate in angolature geom-  
 etriche, di fanali, di lampade ad arco,  
 proiezioni di fanali, di stazioni, che  
 illuminano caffè, ristoranti, viali, teatri e stazioni, che  
 accipiano in poltrone dominanti, oppure creano piani e volumi  
 atmosferici intersecati da linee-forze che prolungano all'infinito  
 la realtà, ad un tempo drammatica e scientifica degli oggetti.  
 I metalli fusi e forgiati in tutte le forme hanno creato mi-  
 lioni di ordigni che costituiscono la moderna natura mecca-  
 nica, indispensabile alla nostra esistenza.  
 Tale mondo ci ha dato una via veloce e moltiplicata, ci  
 ha rivelato sensazioni pittoriche sovrapposte e compene-  
 trate, ha creato il senso moltiplicato ed agglomerato  
 delle impressioni simultanee e veloci.  
 Il senso di Boccioni ha inteso questa nuova sensi-  
 bilità e ne ha espresso le prime formule, ancora  
 oggi in parte realizzate, nel suo volume  
 "Pittura e scultura FUTURISTA. Di-  
 namismo plastico" monumentale opera di  
 alta scienza scientifica e di creazione  
 artistica.  
 Noi futuristi ci ispiriamo di-  
 retta e indirettamente dalla via  
 tumultuosa

viviamo e degli ambienti che sono da noi velocemente per-  
 corsi, oppure, rievocati negli aspetti più vari e sorprendenti.  
 L'uomo che cammina, si affida, si appoggia, si muove, si  
 muove, si muove, si muove, si muove, si muove, si muove, si muove,  
 ci rivela una nuova anima che si muove in velocità vera le co-  
 forme, il paesaggio che attraversa, un oggetto in  
 movimento assume nuove forme e nuove dimensioni (BOC-  
 CIONI-EINSTEIN).  
 Anche i paesaggi contemplati fermi ci appaiono ben diversi  
 dagli stessi paesaggi visti a 100-200 chilometri all'ora.  
 Nella velocità i corpi solidi vicini appaiono trasparenti;  
 i tram, i pali telegrafici diventano di sola can-  
 rante, mentre il paesaggio più lontano rotola in paral-  
 lismo, i corpi che tendono a consolidarsi in lon-  
 tanza fino alla realtà staticamente definita dello  
 spazio.  
 Quindi alla possibilità di rappresentare con  
 segni, forme e colori i corpi lanciati in  
 velocità, o la forma stessa della velo-  
 città, si è arrivati ad esprimerle  
 matematicamente le forme astratte  
 dei tumori e degli o-  
 doti. Questi

Figura 83 Fortunato Depero, da "Depero futurista" (1913-27)

DIE TRICHTER

Zwei Trichter wandeln durch die Nacht.  
Durch ihres Rumpfs verengten Schacht  
fließt weißes Mondlicht  
still und heiter  
auf ihren  
Waldweg  
u.s.  
w.

I DUE IMBUTI

Nella notte passeggiano due imbuti.  
Entro i loro corpi conici sparuti  
scorre un bianco raggio lunare  
sereno e schivo  
sul viottolo  
boschivo  
e così  
via.

I turn the corner of prayer and burn  
In a blessing of the sudden  
Sun. In the name of the damned  
I would turn back and run  
To the hidden land  
But the loud sun  
Christens down  
The sky.  
I  
Am found.  
O let him  
Scald me and drown  
Me in his world's wound.  
His lightning answers my  
Cry. My voice burns in his hand.  
Now I am lost in the blinding  
One. The sun roars at the prayer's end.

peep  
peep the  
bird tear the  
sad bird drop heart  
the dawn has slung  
her aw arrow drape  
to sissyfoo & madé eastpink  
dink the dimple solstice men  
crut and so the birds go tleep  
and now bird number two three four five  
sixen seven and seven million of em den  
dead bens barking now the birds are yakking  
& barking swinging Crack! Wow! Quiet! the  
birds are making an awful racket in the Row  
tweep? tswip! creet! clink! crack!  
ding dong the bell rope bird of break of day  
O k a y b i r d s q u i e t

P l e a s e

Figura 86 Jack Kerouac, "Okay birds, quiet" in "Old Angel Midnight" (1959-64)

pair g.  
rl au pair  
air girl au  
au pair girl  
au pair girl a  
rl au pair girl a  
air girl au pair gir  
girl au pair girl au pair  
air girl au pair girl au pa  
air girl au pair girl au pair  
air girl au pair girl au pa  
air girl au pair girl au  
air girl au pair girl au pair  
air girl au pair girl ~

Figura 87 Jan Hamilton Finlay, "Girl au pair" (1960)

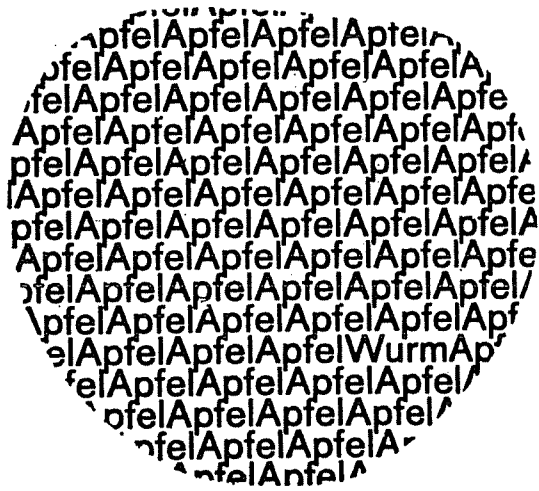


Figura 88 Reinhard Doehl, "Apfel wurm" (Il verme della mela) (1970)





c o R R i d a c o R R i d a  
c o R R i d a c o R R i d a c  
c o R R i d a c o R R i d a c o  
c o R R i d a c o R R i d a c o R  
c o R R i d a c o R R i d a c o R R  
c o R R i d a c o R R i d a c o R R i  
c o R R i d a c o R R i d a c o R R i d  
c o R R i d a c o R R i d a c o R R i d a  
c o R R i d a c o R R i d a c o R R i d a c  
c o R R i d a c o R R i d a c o R R i d a c o  
c o R R i d a c o R R i d a c o R R i d a c o R R  
c o R R i d a c o R R i d a c o R R i d a c o R R i  
c o R R i d a c o R R i d a c o R R i d a c o R R i d  
c o R R i d a c o R R i d a c o R R i d a c o R R i d a  
c o R R i d a c o R R i d a c o R R i d a c o R R i d  
c o R R i d a c o R R i d a c o R R i d a c o R R i  
c o R R i d a c o R R i d a c o R R i d a c o R R  
c o R R i d a c o R R i d a c o R R i d a c o R  
c o R R i d a c o R R i d a c o R R i d a c o  
c o R R i d a c o R R i d a c  
c o R R i d a c o R R i d a

Figura 90 Ilse Garnier, "Corrida", type poem (1965)



Kundalini je Matkou vesmíru je to nejvyšší bohyně ro-  
 díčka všech zvuků a písmen jí  
 ž lze probudit písmenkovým nebo  
 slovním cvičením řelo Kundalini j  
 e složeno z padesáti písmen každá  
 písmena je zvukovou silou a poněv  
 adž zvuk je praslou kterou byl s  
 tvořen svět jsou písmena osou ves  
 míru i člověka Kundalini spi v mi  
 řním centru pod genitalem jež s  
 e podobá lotosu se žlutým středem  
 a karmínovými listy Tam spi Kund  
 alini avinuta jako nesmírně tenký  
 svítilič háček ve třech a pál závi  
 tech dokud pod lotosem Malacharou  
 nebyl rozžehnut ohen pomocí mysti  
 ckého cvičení Jakmile byl tento o  
 hen rozžehnut probudí se jeho tepl  
 em hadí síla Kundalini a vystupuj  
 e míchou zvolna až k temeni hlavy  
 kde pronikne na povrch a tam vyty  
 oří poalední příčku mystického že  
 bříku mystické cvičení se počínaj  
 í v chodidlech která jsou první p  
 říčkou žebříku Druhou příčkou jao  
 u kotníky u nohou další kolena pa  
 k střed těla v rozkroku dále míst  
 o v míše proti pupku pak míšní ce  
 ntrum proti srdci sedmou příčko  
 u je míšní centrum proti hrde  
 nímu duku osmou střed žel  
 a a poslední temeno hlavy

Kundalini je Matkou vesmíru je to nejvyšší bohyně ro-  
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 u je míšní centrum proti hrde  
 nímu duku osmou střed žel  
 a a poslední temeno hlavy

padesáti  
 zvukovou sí  
 e praslou kt  
 ž jsou písmena  
 řelka Kundalini  
 nru po italem  
 bá loto lutým s  
 minovým mírň  
 ci há a pál  
 svinnu mird  
 dokud moci  
 rozž vl te  
 oznic jeho  
 di sil a vys  
 temeni  
 hou zvo ch e ta  
 onkne ch e ta  
 leoni p mystic  
 stická cvičení se  
 dísch která jsou  
 říku Druhou p  
 nohou další  
 v rozkro

d Gen  
 su se z  
 i listky  
 ta jako nes  
 dek v fech  
 pod gem  
 ehnu n po  
 eni le b  
 en pr di se  
 á Kundalini  
 lna až k  
 na povr  
 říčku

e t  
 loto  
 t ohe  
 Jakmi  
 obu

Figura 91 J. Hirsal e B. Grögerova, pagnion geometrico astratto in "Jobboj" (1967)