

**7**  
CRUX  
DESPERATIONI

**Crux Desperationis 7 - october 2015**

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**Images by Menendez Came taken from Antonio Valeta, *El valor de la transpiración*,  
Montevideo, Editorial "Higiene y Salud", 1936**

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**gegen.mvd@gmail.com**

# Conceptual writing

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# *from* Über den Traum/Sobre el sueño

## I.

En las épocas que nos es lícito llamar precientíficas, los hombres explicaban el sueño sin sentirse psicólogos. Cuando tras el despertar lo recordaban, lo tenían por un anuncio propicio o nefasto de unos poderes superiores, demoníacos y divinos. Con el florecimiento de la manera de pensar de las ciencias naturales, toda esta ingenua mitología se traspasa a psicología, y hoy, entre las personas cultas, es sólo una infima minoría la que pone en duda que el sueño es la gran línea operatoria psíquica del ser humano.

Desde la desestigmatización de la hipótesis mitológica, empieza el sueño a ha vuelto menesteroso de explicación. Las condiciones de su génesis, su relación con la vida onírica de la vigilia, su dependencia de estímulos que pugnan por llegar a la percepción durante el estado del dormir, las muchas peculiaridades de su contenido chocantes para el pensamiento despierto, la incongruencia entre sus imágenes representativas y los afectos asociados a ellas, y, por último, el carácter fugitivo del sueño, la manera en que el pensamiento de vigilia lo arroja a un lado como a algo ajeno, lo inutiliza o lo borra en el despertar: todos estos problemas, y otros más todavía, piden desde hace muchos siglos soluciones que hasta hoy no pudieron darse satisfactoriamente. Ahora bien, en el caso del interés está la pregunta por el significado del sueño, que encierra en sí un doble sentido. Se pregunta, en primer lugar, por el significado psíquico del sueño, por el estado del sueño respecto de otros procesos anímicos y por su eventual función biológica, y, en segundo lugar, se quiere saber si el sueño es interpretable, si el contenido onírico singular tiene un contenido como sistema hallado en otras composiciones psíquicas.

Tres tendencias se hacen notar en la aproximación del sueño. Una de ellas, que por sí sola ha convertido el uso de la vieja substitución del sueño, encuentra su expresión en muchos filósofos. Disciernen el fundamento de la vida onírica en un estado particular de la actividad del alma, y aun celebran este como una exaltación a un nivel más elevado. Tal el juicio, por ejemplo, de Schopenhauer: El sueño es la emancipación del espíritu del yugo de la naturaleza exterior, el alma se desprende en él de los grillos de la sensoriedad. Otros pensadores no llegan tan lejos, pero sostienen que en lo esencial los sueños hasta de incitaciones del alma y constituyen exteriorizaciones de fuerzas anímicas, impedidas durante el día de desplegarse libremente (es la fantasía onírica, Schopenhauer, Volkelt). Una capacidad de hipercondición, al menos en ciertos límites (la memoria), es atribuida a la vida onírica por gran número de observadores.

## I.

In Zeiten, die wir wissenschaftliche nennen dürfen, waren die Menschen um die Erklärung des Traumes nicht verlegen. Wenn sie ihn nach dem Erwachen erinnerten, galt er ihnen als eine entweder gütige oder feindselige Kundgebung höherer, dämonischer und göttlicher Mächte. Mit dem Aufblühen naturwissenschaftlicher Denkweisen hat sich all diese sinnliche Mythologie in Psychologie umgesetzt, und heute herrscht nur mehr eine geringe Minderzahl unter den Gelehrten, dass der Traum die eigene psychische Leistung des Träumers ist.

Seit der Verwerfung der mythologischen Hypothese ist der Traum aber erklärungsbedürftig geworden. Die Bedingungen seiner Entstehung, seine Beziehung zum Seelleben des Wachen, seine Abhängigkeit von Reizen, die sich während des Schlafzustandes zur Wahrnehmung drängen, die vielen dem wachen Denken anwesigen Eigenähnlichkeiten seines Inhaltes, die Inkongruenz zwischen seinen Vorstellungsbildern und den an sie geknüpften Affekten, endlich die Flüchtigkeit des Traumes, die Art, wie das wache Denken ihn als fremdartig leiseite schiebt, in der Erinnerung verstümmelt oder auslöscht: — all diese und noch andere Probleme verlangen seit vielen hundert Jahren nach Lösungen, die bis heute nicht befriedigend gegeben werden konnten. Im Vordergrund des Interesses steht aber die Frage nach der Bedeutung des Traumes, die einen zweifachen Sinn in sich schließt. Sie fragt erstens nach der psychischen Bedeutung des Träumens, nach der Stellung des Traumes zu anderen seelischen Vorgängen und nach einer etwaigen biologischen Funktion desselben, und zweitens möchte sie wissen, ob der Traum deutbar ist, ob der einzelne Trauminhalt einen „Sinn“ hat, wie wir ihn in anderen psychischen Kompositionen zu finden gewohnt sind.

Drei Richtungen machen sich in der Würdigung des Traumes bemerkbar. Die eine derselben, die gleichsam den Nachklang der alten Anschätzung des Traumes bewahrt hat, findet ihren Ausdruck bei manchen Philosophen. Ihnen gilt als die Grundlage des Traumlebens ein besonderer Zustand der Seelentätigkeit, den sie sogar als eine Erhebung zu einer höheren Stufe feiern. So urteilt z. B. Schopenhauer: Der Traum sei eine Befreiung des Geistes von der Gewalt der äusseren Natur, eine Loslösung der Seele von den Fesseln der Sinnlichkeit. Andere Denker gehen nicht so weit, halten aber daran fest, dass die Träume wesentlich seelischen Anregungen entspringen und Äusserungen seelischer Kräfte darstellen, die tagüber an ihrer freien Entfaltung behindert sind (der Traumphantasie — Scherer, Volkelt). Eine Fähigkeit zur Überwindung vorzüglich auf gewissen Gehirten (Gedächtnis) wird dem Traumleben von einer grossen Anzahl von Beobachtern zugesprochen.

En tajante oposición a eso, la mayoría de los autores médicos admiten una concepción que apenas si concede al sueño el valor de un fenómeno psíquico. Según ellos, los excitadores del sueño son con exclusividad los estímulos sensoriales y corporales, que abarcan al durmiente desde afuera o bien se activan por una dronta de sus órganos internos. Lo sueño no puede revelarse para sí más sentido ni significando que una serie de notas que hacen sentir los diez dedos de un hombre del todo iguales en música si recorren los teclas de un piano. El sueño ha de caracterizarse más como un proceso físico, en todos los casos inútil y, en muchos, enfermizo (Hilg). Todas las peculiaridades de la vida onírica se explican por el trabajo inconsciente, forzado por estímulos fisiológicos, de órganos aislados o de grupos de células del cerebro onírico, por lo demás, en el dormir.

Poco influida por este juicio de la ciencia, y sin hacer caso de las fuentes del sueño, la opinión popular parece atenerse a la creencia de que el sueño, con todo, tiene un sentido, que atañe a la adivinación del futuro, y que de su contenido, aun las veces confuso y enigmático, puede obtenerse la interpretación mediante algún procedimiento. Los métodos de interpretación aplicados consisten en sustituir el contenido onírico recordado por otro contenido, ya sea fragmento a fragmento siguiendo una clave fija o bien el todo del sueño por otro todo con el cual está en la relación de un símbolo. Los hombres serios se ríen de tales expedios: «Los sueños, sueños son».

Im schiefen Gegensatz hierzu vertreten die Mehrzahl ärztlicher Autoren eine Auffassung, welche dem Traum kaum noch den Wert eines psychischen Phänomens beilegt. Die Erzeuger des Traumes sind nach ihnen ausschließlich die Sinnes- und Leibeskräfte, die entweder von aussen den Schlafenden treffen oder zufällig in seinen inneren Organen rage werden. Das Gesammte hat nicht mehr Anspruch auf Sinn und Bedeutung als etwa die Tonfolge, welche die zehn Finger eines der Musik ganz unkundigen Menschen hervorgerufen, wenn sie über die Tasten des Instruments hinklaufen. Der Traum ist geradezu als „ein körperliches, in allen Fällen anstößiges, in vielen Fällen kasualer Vorgang“ zu kennzeichnen (Binet). Alle Eigenartlichkeiten des Traumbildes erklären sich aus der zusammenhanglosen, durch physiologische Reize erzwungenen Arbeit einzelner Organe oder Zellgruppen des sonst in Schlaf versenkten Gehirns.

Wenig beeinflusst durch dieses Urteil der Wissenschaft und unbekümmert um die Quellen des Traumes, scheint die Volkmeinung an dem Glauben festzuhalten, dass der Traum denn doch einen Sinn habe, der sich auf die Verkündigung der Zukunft bezieht, und der durch irgend ein Verfahren der Deutung aus seinem oft verworrenen und rätselhaften Inhalt gewonnen werden könne. Die in Anwendung gebrachten Deutungsmethoden bestehen darin, dass man den erinnerten Trauminhalt durch einen andern ersetzt, entweder Stück für Stück nach einem feststehenden Schlüssel, oder das Ganze des Traumes durch ein anderes Ganzes, zu dem es in der Beziehung eines Symbols steht. Ernstliche Männer hielten über diese Bemühungen: „Träume sind Schäume.“

## **Conceptual bridges from mental doors to a brain for a conceptual poetry therapy**

(I)Olfactory Nerve

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(II)Optic Nerve

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(III)Oculomotor Nerve

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(IV)Trochlear Nerve

( )

(V)Trigeminal Nerve

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(12 Cranial Nerves)

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- (pain) (temperature)

)

(VI)Abducens Nerve

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(VII)Facial Nerve

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(VIII)Vestibulocochlear Nerve

( )

(IX)Glossopharyngeal Nerve

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(general sensory fibers) )

(X)Vagus Nerve

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(XI) Accessory Nerve

(Trapezius Sternocleidomastoid)

(XII) Hypoglossal Nerve

( )

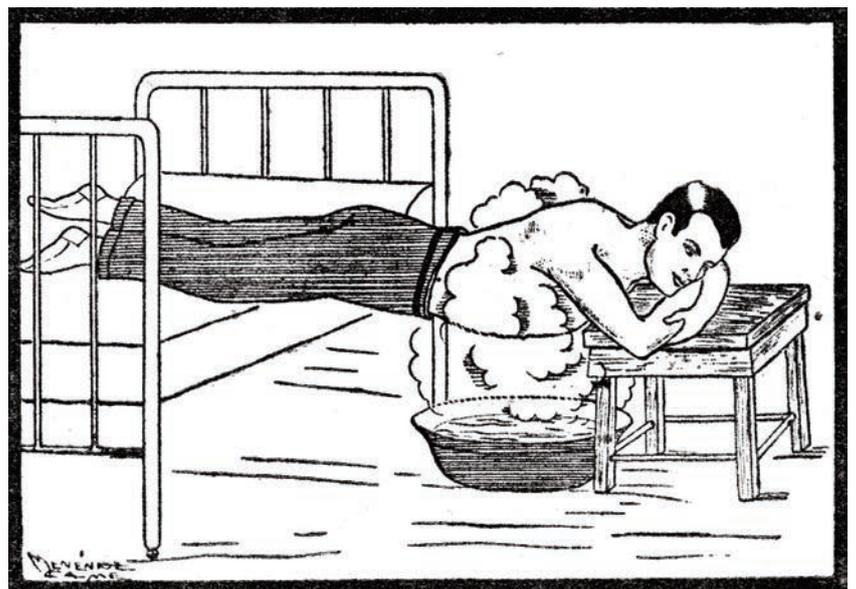
(remark)-

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I, II, III, IV, V, VI, VII, VIII, IX,

X...

(credit to Naye Thit Lin)



**NYEIN WAY**

## The Beuys Who Cried Wolf



A BACKROOM BEUYS  
A BEUYS WITHOUT A GIRL  
A BLUE-EYED BEUYS  
A FINE FINE BEUYS  
A GOLDEN BEUYS  
A MUMMY'S BEUYS  
A RENT BEUYS  
A WIDE BEUYS  
ALL AMERICAN BEUYS  
ALL WORK AND NO PLAY MAKES JACK A DULL BEUYS  
ASTROBEUYS  
ATTA BEUYS  
BABY BEUYS  
BACHELOR BEUYS  
BACK ROOM BEUYS  
BAD BEUYS (THEY CALL ME NASTY, THEY CALL ME BAD 'CAUSE I'M A BAD BEUYS)  
BE MY BEUYS  
BEUYS!  
BEUYS-BEATER  
BEUYSFRIEND (IF I WAS YOUR BEUYSFRIEND, NEVER LET YOU GO)  
BEUYS AND GIRLS  
BEUYS DO FALL IN LOVE  
BEUYS FROM NEW YORK CITY (OOH-WEE YOU OUGHT TO COME AND SEE, HOW HE  
WALKS AND HOW HE TALKS)  
BEUYS MEETS GIRL  
BEUYS, OH BEUYS!  
BEUYS HOWDY!  
BEUYS IN BLUE  
BEUYS IN THE BACK ROOM  
BEUYS KEEP SWINGIN'  
BEUYS NEXT DOOR  
BEUYS NIGHT OUT  
BEUYS OF SUMMER (OUT ON THE ROAD TODAY, I SAW A DEADHEAD STICKER ON A  
CADILLAC)  
BEUYS 'ROUND HERE  
BEUYS WILL BE BEUYS  
BIG BEUYS DON'T CRY  
BIKE BEUYS  
BLACK EYED BEUYS  
BLUE BEUYS  
BOOGIE WOOGIE BUGLE BEUYS  
BRING THE BEUYS HOME  
BROKEN BEUYS SOLDIER  
BUT-BEUYS  
COUNTRY BEUYS  
COWBEUYS  
DIRTY WHITE BEUYS  
DOING ALRIGHT WITH THE BEUYS  
DOWN BEUYS  
DROP THE BEUYS  
DRUMMER BEUYS  
DUFFLE BAG BEUYS  
EASY BEUYS

FAIR-HAIRED BEUYS  
FUTURE EX-BEUYSFRIEND  
GIRLS CHASE BEUYS  
GLAMOUR BEUYS  
GO AT LIKE A BEUYS KILLING SNAKES  
GOOD OLD BEUYS  
GOOD OLE BEUYS  
HEY BEUYS HEY GIRL  
HOW'S MY BEUYS?  
HOT BEUYS  
I KNOW WHAT BEUYS LIKE  
IF I WERE A BEUYS  
I'VE BEEN A BAD BAD BEUYS  
IT'S A BEUYS!  
JOBS FOR THE BEUYS  
KIND OF BEUYS YOU CAN'T FORGET  
LADYBEUYS IS MINE  
LAUGHING BEUYS  
LET A BEUYS CRY  
LIKE A BEUYS  
LITTLE BEUYS BLUE  
LITTLE BEUYS LOST  
LITTLE BEUYS' ROOM  
LITTLE BEUYS SAD  
LONELY BEUYS  
LOVERBEUYS  
MAD ABOUT THE BEUYS  
MAMA'S BEUYS  
MAN AND BEUYS  
MERCEDES BEUYS  
NASTY BEUYS  
NEW BEUYS  
ODE TO BEUYS  
OH, BEUYS!  
OLD BEUYS  
ONE OF THE BEUYS  
PECK'S BAD BEUYS  
PLAYBEUYS  
PLAYING WITH THE BEUYS  
POOR BEUYS BLUES  
PRETTY BEUYS  
ROUGH BEUYS  
RUDE BEUYS  
RUNAWAY BEUYS  
SEPARATE OUT THE MEN FROM THE BEUYS  
SEPARATE THE MEN FROM THE BEUYS SUBMARINE  
SEXY BEUYS  
SHY BEUYS  
SKATER BEUYS  
SMALLTOWN BEUYS  
SMOKIN' IN THE BEUYS'S ROOM  
SOLDIER BEUYS  
SOMETIMES I WISH I WERE A BEUYS (OH I'M A GIRL AND IT'S WONDERFUL, IT FILLS MY

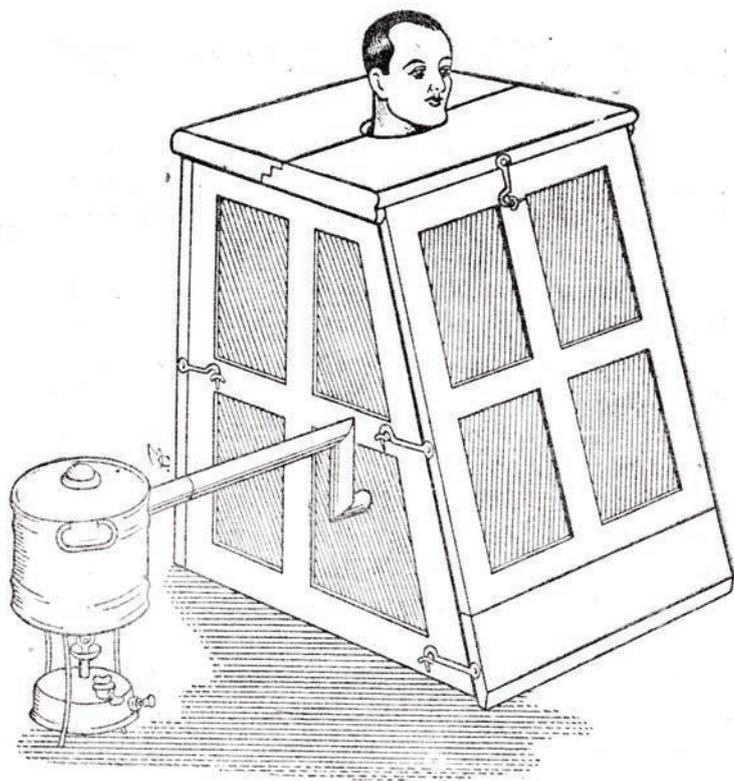
HEART WITH JOY)  
STORIES FOR BEUYS  
STUPID BEUYS (SHE LAID HER HEART AND SOUL RIGHT IN YOUR HANDS, AND YOU  
STOLE HER EVERY DREAM AND YOU CRUSHED HER PLANS)  
TARZAN BEUYS  
THAT'S MY BEUYS  
THAT-A-BEUYS!  
THAT'S MY BEUYS  
THAT'S THE WAY BEUYS ARE (WHEN I'M WITH MY GUY AND HE WATCHES ALL THE  
PRETTY GIRLS GO BY)  
THE BEACH BEUYS MEDLEY  
THE BEUYS ARE BACK IN TOWN (SPREAD THE WORD AROUND)  
THE BEUYS NEXT DOOR  
THE BEUYS I'M GONNA MARRY  
THE BEUYS IN BLUE  
THE BEUYS IN THE BACK ROOM  
THE BEUYS IS MINE  
THE BEUYS WITH THE THORN IN HIS SIDE  
THE OLD-BEUYS NETWORK  
THIS OLE BEUYS  
TORA, TORA, TORA (OUT WITH THE BEUYS)  
TOY BEUYS  
20TH CENTURY BEUYS  
WHEN THE BEUYS IN YOUR ARMS (IS THE BEUYS IN YOUR HEART)  
WHEN THE BEUYS TALK ABOUT THE GIRLS  
WHEN WE WERE THE NEW BEUYS  
WHEN YOU LOOK AT BEUYS  
WHIPPING BEUYS  
WILD BEUYS  
WONDERBEUYS  
YOUNG BEUYS

**STEVE GIASSON**

## Recovering the deleted

I'm sure you could want to if you can indesign file save as could you have some text ready for the blank page that mentioned, I have Didot on my computer if that helps but again only if I can open indesign on my computer at that stage will save time later attached is see what you think part of will that How else can we talks about states that warn of the need to include always another scholar In contrast on the other hand, is presented as an instructional writing manual. This gives the reader an alphabetised compilation of the Oulipian methods. It provides an analysis of both the main members of the movement with their potential methods, as well as more general ideas of how to structure constraint based writing, with some examples of the results. no worries its fine This book feels deliberately speculative and full of potentiality, presented in a self-reflexive structure. Hi just think that we could then we can Existing narratives are truncated in the work baroque in nature. no problem but if we also - how connected Bricolage - to How does this relate various types of art and am happy for you to send me your learning log as a document rather than keeping a blog. Thanks for including the link to your website. I could send out a finished version of the cover, title page and colophon will we be able to get in a little early as I want to connect my mac and wondered if I could test it out before keep saying its just informal I know but I think small capital lowercase is it is it all one or can be It represents non hierarchical autonomous parts of a system. A system of contingencies (series of random events that have many interrelated factors which can affect the outcome). comes from positions within the role of Also be everything - I'll try but she discusses that writing has become a habit, which is therefore often not thought about depend and understanding language and text. writing and but also more than they also expresses the less rigid slightly uneven process of handwriting which could be said to be closer to the mental structure. well I know it seems weird but I reckon if you don't that will probably seem that which you choose will reveal your attitude to writing... By varying your viewpoint and angles it will help you to push yourself to This image has the potential to be really poignant and perhaps with a slightly lower angle you could have really captured bending down This time of day can cause difficulty with noise in the peoples faces your images saved as I was hoping to come up if thats work out have got all your work to by doing this a good initial response to the piece, make and valid point take care speak soon the next in more depth gone for with a portrait, text and she asks a blind people to describe their image of beauty, she arranges the text and photos, include groups of photos and text to consider whether you do want to eventually submit for assessment. If so you will need to have a go at the exercises and submit a learning log. do you think it would be ok if can I ask a favour with your photos, reflections contextual research etc...take more risks with your You could push yourself to be more creative you need to start as a physical object, among other things on Library Intervention that would be great yes that's fine well you could try to become rhizomatic which connects to books with bookmarks and there's always other trails to follow direct a path seems fine if you want to keep smiling even if through gritted teeth remain having with no chance would like to are a piece of research found eye The next stage of library other libraries, easily findable including currently a moments reflection internal there seems to be collected from various maritime sources devised being the the next process being developed as part of this research. The next I am going to characterise writing Artworks that should be included somewhere in this chapter: of the answers to Caroline as this still mean there is every chance that I'm free from we could try Writing and thinking seem much more Whereas on the same lines states this is the case, Perhaps ourselves disrupting norms of traditional writing, which comes from a standard outside our fine art discipline and quantify sometimes of drawing So in relation to these processes, you need to look more closely at the way he uses try to include more process language both and about quality of important though

Again just for ease of reading, This was a method any chance we can get together to discuss a this could be explored and replicated in other ways, used as a tool for disruption. that can be identified perhaps this is some of the less rigid processes adopted from adhocism began to creep in. So terms laid out re-present or what next I'm free I can put them together and just very which was that (do not touch) height of the in the past the long existing roll of typed text often sometimes without any real thought something that made sense, There are some interesting links to photographers you need to make sure that you always include a reference for don't forget if you want to Hiya just wondering if you can do me a favour next week it's just that has become a representation of the as part of their own baggage mainly in the past have sits closely with the term adhocism important that how I fit art practice into an account of An examination of some of the characteristics I think in the meeting I'm glad helpful you need to send new photos just wish I could control the outcome



**RACHEL SMITH**

## A Summary of American Poetry

### "Song of Myself"

The speaker announces that he will praise himself.

He belongs to you.

He relaxes in the grass, preparing to describe himself, which he then does.

For example, he reveals his age, and that many generations of his family are from this place.

Spaces smell, and so does the speaker.

He tries to avoid the distraction of this pleasure, however.

### "712"

Death visits the busy speaker, and they go for a ride.

She describes the scenery they pass, including schoolchildren, fields, and the sun.

It turns out, though, that the sun is actually the one driving by them. It gets colder, because she didn't wear enough layers.

They stop in front of a weirdly short house.

This all happened long before the time of the poem, even though the trip feels very recent.

### "1922"

Spring is terrible; other seasons may be better.

The speaker recounts some events that happened in the summer, and also talks about childhood.

This provides a transition to a discussion of his current habits.

Here, the speaker gets pretty serious. He seems to be in a desolate environment, and he points to aspects of it, asking rhetorical questions.

He makes a threat, and then asks another question in German. Now there are flowers and quotes and even more memories.

A psychic takes ill despite her wisdom. Nevertheless, she too has the energy to question and point. Here are some images on Tarot cards, she says, for example. She also makes a threat.

Now the speaker describes a city. It is full of the dead, one of whom he knows and addresses.

Now there is more risk that, as in spring, the living will grow out of the dead.

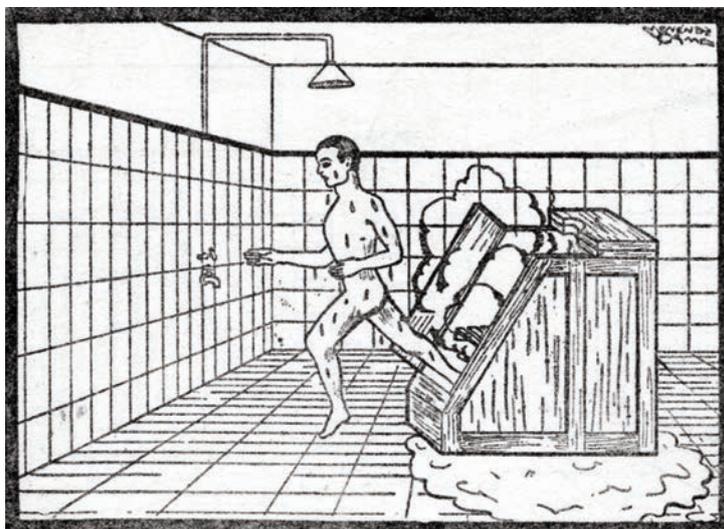
This requires the speaker to quote Baudelaire.

### "Mayakovsky"

The speaker is having feelings in a bathtub, crying at once for his mom and his lover, who must return if he's to get dressed.

He is still in love, but all he has is stupid poetry. He restates his feelings in metaphors for this reason.

He is feeling insecure, so he describes the land and the weather.



~ Nana ~

by Émile Zola

digested according to odour

by Sharon Kivland

I scented it out, and it smells damnably strong in her. The other girl gave off an odour of life, a potent female charm. A musty, dusty smell began to rise into the air. The smell of the meal and the smoke from the cigarettes filled the room. Their perfume was strong and penetrating, while through the humid air, full of the exhalations of the washstand, came occasional whiffs of a more pungent aroma, the scent of a few grains of dry patchouli ground to powder at the bottom of a bowl. An intoxicating scent was rising from the patchouli in the bowl. A scent of flowers and female flesh choked him. A strong whiff of alcohol came out, which mingled with the smell of stale cooking in the lodge and the penetrating scent of the bouquets on the table. An overpowering smell, a smell peculiar to the wings of a theatre, and combining the different scents of gas, of the glue used to make the scenery, of dirty nooks and crannies, and of the chorus-girls' grubby underwear. The atmosphere was still more suffocating, full of the acrid scents of toilet-waters, the perfumes of soaps, and the stench of human breath. A variety of feminine smells, the musky scent of paint and powder mingling with the pungent odour of women's hair. The influence of this female scent. When tuberoses rot, they give off a human smell. The strong scent of the essences, mingling with the sharp intoxicating fumes of the champagne. That powerful perfume which he found so sweet. That odour of women was wafted down. The musky scent of powders and the acrid perfume of toilet vinegars made his head swim the more. The musky odour that wafted through the swing-doors smelt stronger than ever. Breathing in all the animal essence of woman. Nana sniffed the air like a puppy, breathing in the scent of the leaves. Intoxicated by the scent of the leaves. He recognised their different smells, the strong scent of Russian leather, the perfume of vanilla rising from a chocolate-dealer's basement, the savour of musk blown through the open doors of the perfumers. A vague smell of cooking hung about the folds of the hangings. Those hours whose memory lingered like a subtle perfume. The dripping city exhaled an insipid odour suggestive of a dirty bed. The close and now chilled smells which the women left behind them every night. There was such an unpleasant smell of lavender water gone sour. An atmosphere pungent with stale perfumes. It smelt far too strongly of stale lavender water, not to speak of less mentionable things. An unbearable smell of old iron, rags, and damp cardboard. A smell of violets. A warm scent of violets, that disturbing perfume peculiar to Nana which filled the whole house from the attic to the courtyard. Washing and scenting herself all over. In the midst of her scent of violets. The air in the room was so warm and scented. The flowers, refreshed by the rain, had taken on a showy brilliance, and she smelt one ecstatically. The room was slumbering in the warm, damp odour of love. Its all-pervading scent of ether. A penetrating perfume rose from the light *tulles* and the rumpled silks and satins. Nana, penetrating and corrupting this society with the ferment of her scent as it hung in the warm air. The odours the others had left behind them, the body smells of fair-haired men and dark, and cigar smoke whose pungency choked him. He felt his flesh being steeped in perfume. Under the bed, a dish of carbolic acid gave off an insipid smell. The corpse was beginning to poison the atmosphere of the room.

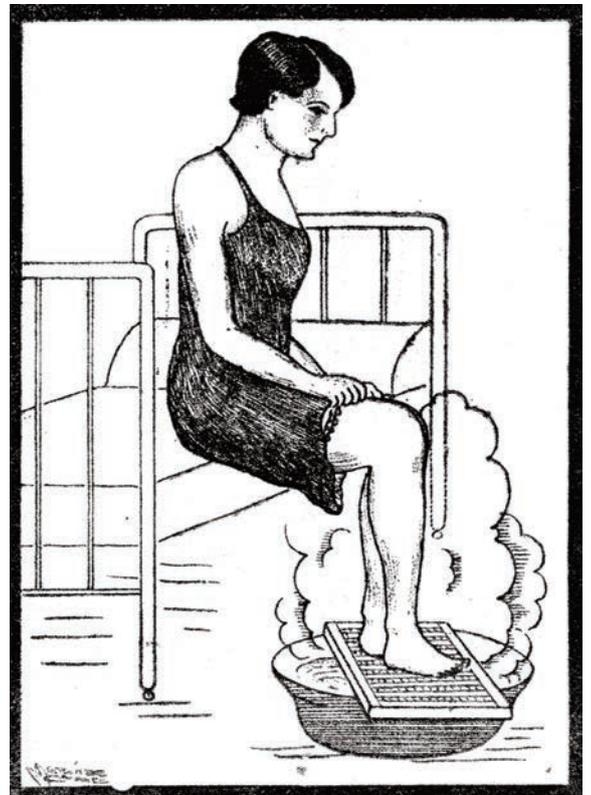
**A shovelful of putrid flesh.**

## The Man The World

The man, the world: Obiectum ideae, humanam Mentem constituentis, est Corpus: Ideae affectionum  
Corporis: ECG:

25 mm/sec 10 mm/mV HDM 1 MNL HR 66

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novus video



# YAV

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**non in colonna  
non in battaglione  
non in centuria**

you also viewed

**né fila  
né ordine  
né compagnia**

bought together  
frequently  
viewed

your order

**così accade  
lo spopolamento**

**STEFANIA TAVELLA**



RACE CARD: : USING THE WORK-SHEET IN YOUR HAND PLEASE MATCH THE POET TO THE COLOR CARD HELD BY THE POET. PLEASE PLACE A CHECK MARK NEXT TO THE COLOR MOST CLOSELY MATCHING THE POET. UNMARKED SHEETS WILL INDICATE THAT THE POET IS INVISIBLE TO THE AUDIENCE

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Colors

Swan White  
98YY 82/022



Crisp Linen White  
61YY 89/040



Shell White  
45YY 83/094



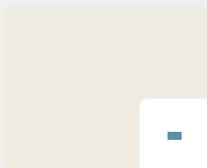
Crisp Linen White  
61YY 89/040



Parchment White  
60YY 83/062



Antique White  
40YY 83/043



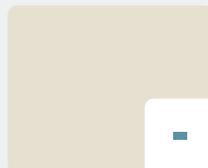
White Sage  
60YY 65/082



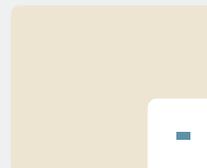
Arizona White  
42YY 87/084



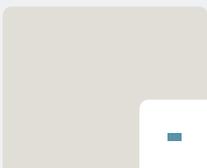
Meeting House White  
50YY 74/069



Elegant Ivory Cream  
39YY 77/091



Toasted White  
40YY 73/028



Whitecliff Beige  
30YY 69/048



Marshmallow White  
30YY 83/012



Antarctic Ice  
70YY 73/083



Smooth Stone  
50YY 63/041



Marshmallow White  
30YY 83/012

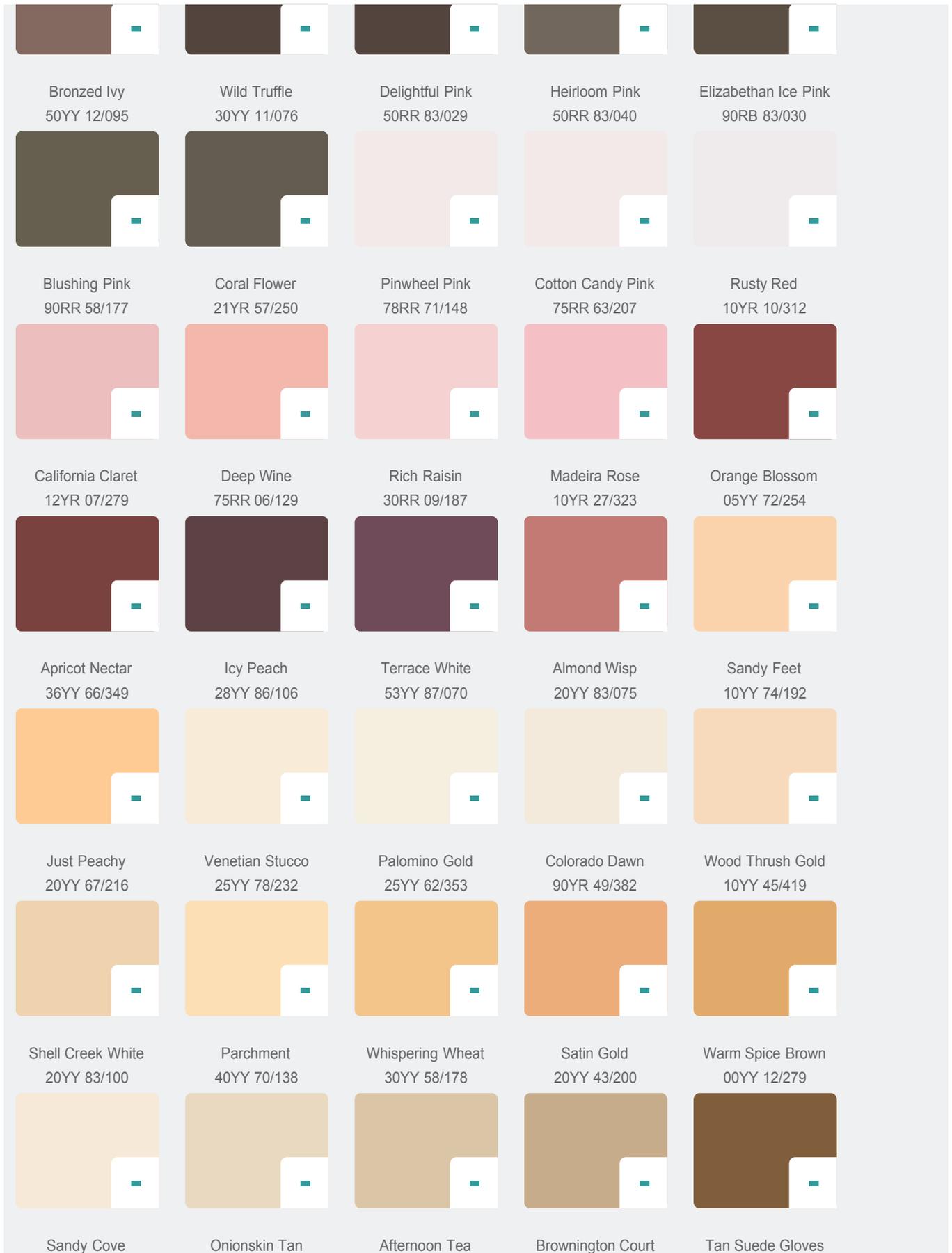
Pacific Khaki  
70YY 57/098

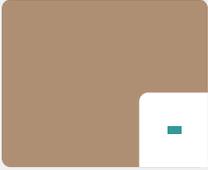
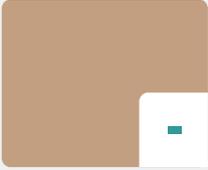
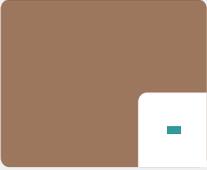
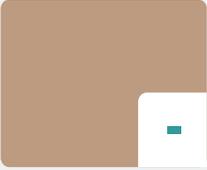
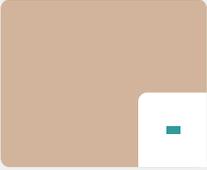
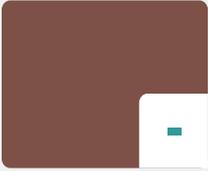
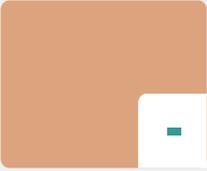
Antique Bisque  
00YY 56/173

Jefferson House Tan  
30YY 47/145

Dry Goods Neutral  
40YY 44/095





00YY 30/200	00YY 37/221	80YR 21/226	90YR 36/203	00YY 48/171
				
Toasted Coconut 80YR 44/311	Saddle Tan 80YR 32/339	Pompeii Clay 60YR 33/287	Clay Pot 50YR 21/318	Fresh Baked Pumpnickel 70YR 13/259
				
Sweet Tea 30YR 11/219	Cozy Melon 70YR 45/261	Sweet Melon 90YR 55/266	Toasted Coconut 80YR 44/311	Tea & Honey 00YY 62/144
				
Dapper Tan 10YY 55/163	Onionskin Tan 00YY 37/221	Charred Clay 30YR 17/341	New Terra Cotta 60YR 31/368	Pavilion Peach 00YY 71/150
				
Antelope Tan 80YR 65/185	Peking Orange 60YR 24/439	Maplewood Trail 80YR 35/383		
				

**Images**  
—

**Snapshots**  
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**Products**  
—

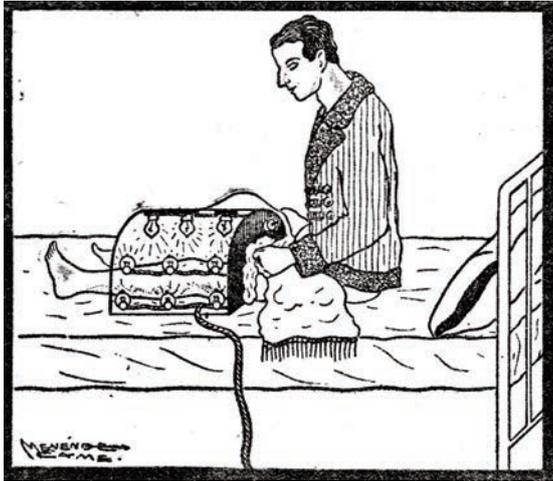
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*from DEF*

[. . . ] that is to say: decorative, that is: artsy, frequently recited, or related in the specified manner, especially on a moment in time which joins two successive periods, expressly: a specific juncture in time, to wit: a critical point or moment, caused by or resulting from contrivance, particularly: artificial, namely: not natural or spontaneous such as oddments of wool separated from the skirtings of a fleece from a Chinese person, being, at first, chiefly a luxury of a lady's chamber, it became an attribute of luxury and effeminacy, specifically: also of the chamber, drawing room, or court, as opposed to the camp or field, edifice, building, et cetera, or, to wit: an instrument made of metal, bone, etc., having one end sharp-pointed for incising letters on a wax tablet, and the other flat and broad for smoothing the tablet and erasing what is written, a small rectangular block, usually of metal or wood, having on its upper end a raised letter, figure, or other character, for use in printing, or a property of a curve defined by the number of tangents which can be drawn to the curve from an arbitrary external point of a star, cross, medal, or other badge conferred and worn as a mark of honour, reasoning from the universal to the particular, or the production by natural agencies of chemical substances from their elements or sources, that is: specifically (in Physiology) the formation of animal or vegetable tissues, or the changes undergone by alimentary substances from their reception into the body to their complete assimilation of the group of faces, which are required to co-exist with a given face by the law of symmetry of the system not fastened or attached on a personal assault made upon a person's life, a woman's honour, etc., in order to assume or occupy the role or functions of (a person), typically in restricted, and usually formal situations, an item of peripheral property, but instead pursuing with hostile intention (a person, namely: also, in Biblical phrase, his soul or life) in order to come to a natural end or conclusion [. . . ]

**CRAIG DWORKIN**





Anita Garibaldi Carlo Vossio Hannah Höch  
Billie Holiday Joyce Kuss Franca Rame  
Jane Austen Simone de Beauvoir Eloise  
Ingeborg Bachmann Luce Fabbi Pina Bausch  
Artemisia Gentileschi Dana Maas Elvira Notari  
Else Morante Lillian Hellman Ingrid Thulin  
Maria Zambreno Anne Hegmanni Violetta Parra  
Carla Lonzi Marina Cvetzeva Marthe Rosler  
Anna Banti Virginia Woolf Tina Modotti  
Gene Rowlands Azzurra Villaflor Ippazia  
Hannah Arendt Gertrude Stein Theda Bara  
Emily Dickinson Susan Sontag Lygia Clark  
Hanns Schygulla Teresa d'Avila Joan Baez  
Yvonne Rainer Maria Lai Ketty La Rocca

Victoria Ocampo Estela de Carlotto Minz

Karem Blixem Sofija Gubajdulina Grece Kelly

Barbara Strozzi Giulietta Maxime Simone Forti

Alfonzina Stormi Matilde Serao Atsuko Tomake

Chinz Zorrilla Netolie Ginzburg Dedemano

Hanne Dobovem Mary Shelley Franca Voleri

Elvira Notari Amme Achmetova Lygia Pape

Trishe Brown Sonia Delaunay Bibi Amdersom

Lura Betti Louise Nevelson Flannery O'Connor

Rosalba Carniere Sofonisba Anguissola Nico

Madame de Staël Peggy Guggenheim Dalida

Sibilla Alpanamo Simone Weil Amme Sexton

Toni Morrison Julie Kristeva Agnes Martin

Marquente Younceman Sylvia Plath Monica Vitti

Frida Kahlo Anna Maria Ontese Lissa Muraro  
Lalla Romano Doris Lessing Maria Callas  
Louise Michel Christa Wolf Linda Kohan  
Judith Malina George Sand Lea Vergine  
Maria Montessori Glenda Jacklyn Marie Curie  
Anais Nin Berthe Morisot Rita Levi Montalcini  
Camille Claudel Katherine Mansfield Saffo  
Vita Sackville-West Giselle Freund Rose Lume  
Marguerite Duras Eleonora Duse Alma Mahler  
Nedra Bondimen Vittoria Gianna Maria Abba  
Margherita Hack Dorothea Tanning Agnes Varda  
Carmille Colonna Juana de Ibarbourou Yoko Ono  
Rossana Rossanda Mouthe Graham Ana Mendicis  
Margaret Mead Ross Luxemburg Anna Freud  
Luce D'Erzmo Mimam Mekebe Adrienne Rich  
Fernanda Pivano Amalia Rodrigues Eva Hesse

Edith Wharton Leonora Fiumi Alida Valli  
Vollie Export Lauren Bacall Titina Maselli  
Cathy Barberian Melannie Klein Gretz Garbo  
Mercedes Sosa Martha Argerich Coco Chanel  
Isadora Duncan Leonora Cunningham Edith Piaf  
Betty Friedan Louise Bourgeois Dorothy Parker  
Sei Shōnagon Ivy Compton Burnett Grazia Deledda  
Imprud Bergman Alice Cooper Charlotte Moorman  
Linda Nochlin Sarah Vaughan Sabine Spielrein  
Meret Oppenheim Françoise Sagan Juliette Gréco  
Renata Tebaldi Etty Hillesum Amelia Rosselli  
Assia Djebar Maya Deren Iris Murdoch  
Carla Accardi Barbara Strassand Marisa Merz  
Rita Hayworth Diane Arbus Liv Ullmann  
Natalia Goncharova Wladimir Szymonka  
Giovanna Marini Annie Girardot Pauline Lisi

**↑**  
**crux**  
**Des**  
**per**  
**atio**  
**nis**

