

# Contrappunto

*for John Tritica*

All bodies  
in the universe  
are attracted  
to each other  
by a force  
that is directly proportional  
to the product  
of the masses  
of these bodies  
and inversely proportional  
to the square  
of their distance  
apart.

I  
would like  
to draw your attention  
to the severe situation  
of a talented Hungarian writer  
in Rumania, Géze Szöcs, aged 32,  
who is suffering  
from the raging persecution  
of the Rumanian authorities.  
This  
is a man  
who did nothing more  
than write

\*

Veiled  
to all men  
beyond her family  
a young Beduin woman  
wears the classic face  
covering  
of her people

the cypresses  
at Point Lobos  
recall Van Gogh's explosion,  
your eyes incandescence  
beyond the language  
that we persuade  
a moist drowsiness.

The glorified American girl The Edsel is a prime element in U.S. mythology produced for a few years in the mid-1950s but American men continue This experiment by the Ford Motor Co. to marry "the girl next door" who intended as a new family car that would appeal to the unconscious bears only motivation of buyers, a family resemblance failed to the love to attract a significant number of goddess purchasers.

\*

(O Jerusalem)

                  This time    she fell,  
          next year    a police club  
          in Jerusalem    against the head

STATEMENT (FEUDALISM): The editors (the system) of this special issue (of political organization) of *Poetics Today* (prevailing in Europe) and the following contributors (from the 9th to about the 15th centuries) protest (having as its basis the relation) against the treatment (of lord to vassal) of the Palestinian people living (with all land) in the Gaza Strip (held in fee) and elsewhere (and) by the government of Israel (as chief) and its military and police (characteristics) forces (homage). We support (the service of) international and Israeli (tenants) opposition to (under arms and in) the government's (court) oppressive actions (wardship and forfeiture).

(Lenin at Remigia)

Hunting was a common theme/ In return for the acceptance  
among the Stone Age/ of one-party rule  
artists/ and a willingness to close ranks  
who decorated cave walls/ against a variety of internal  
in western Europe/ and external threats  
At Remigia, Spain, one such artist/ Lenin  
demonstrated/ and his successors promised  
a remarkable ability/ to prevent foreign military conquest  
to portray motion/ guarantee  
in this drawing of the hunters/ economic  
pursuing an ibex/ and social security to the majority  
(left)/ and eliminate starvation and illiteracy.

\*

Designs:

I wanted to photograph people

Cats cradle designs

who were immigrating to a country because they had to  
teach Gagudju

children the shapes

This woman

of their traditional world

at the Sydney airport had just arrived

a lizard

crocodile

from war-torn

water lily, canoe

Lebanon

lightning bolt

(Reagan in Antioch)

If  
 In  
 all  
 a  
 the  
 recent  
 pagan  
 radio address  
 world  
 Reagan  
 rushed  
 referred  
 against  
 to  
 them  
 the rebels  
 they  
 known  
 would  
 as  
 not  
 contras  
 budge  
 for  
 By  
 their  
 nightfall  
 opposition  
 on  
 to  
 3  
 Nicaragua's  
 June  
 leftist  
 there  
 Sandanista government  
 was  
 as  
 no  
 "our brothers"

Turk  
 "They  
 left  
 are  
 alive  
 our  
 in  
 brothers  
 Antioch.  
 these  
 You  
 freedom fighters  
 could  
 and  
 not  
 we  
 walk  
 owe  
 on  
 them  
 the  
 our  
 streets  
 help  
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 treading  
 said  
 on  
 "They  
 corpses  
 are  
 But  
 the  
 Antioch  
 moral  
 was  
 equivalent  
 Christian  
 of

once  
 our  
 more  
 Founding  
 Fathers.

(Noon-Plus-One)

|      |     |     |     |      |     |
|------|-----|-----|-----|------|-----|
| Th   | ura | e   | ed  | ds   | at  |
| e    | cy  | fix | poi | in   | no  |
| su   | for | ed  | nts | the  | on- |
| n's  | to  | poi | on  | A    | plu |
| par  | do  | nt  | its | me   | s-  |
| alla | so  | on  | bli | ric  | on  |
| x    | wo  | the | ndi | an   | e   |
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| be   | uir | e   | fac | we   | be  |
| det  | e   | or  | e,  | st   | ma  |
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| an   | h   | no  | ed  | 8.8  | wh  |
| y    | on  | fix | en  | ")   | ere |
| acc  |     |     |     |      | .   |



a metaphor

China

can be invented

*coheres grammatically, thematically, politically*

because language, in terms of tone in its

process

*It's certainly not*

*something of unlimited semiosis,*

that throws you

constitutes a multidimensional network

off the track of metonymies, *like*

playing trains

each of which is explained as a kid by a cultural whipping convention

from side

to side

rather than

*until someone* by an original

resemblance

falls off — it's

not that

|   |                               |
|---|-------------------------------|
| Field reading   | something else:               |
| looks   | through Andris Visky          |
| for hidden connections                                  | I contacted some              |
| in two otherwise irreconcilable                         | Transylvanian actors now      |
| areas, often  | living in Hungary             |
| with ludicrous results                                  | with a request that           |
| a field reader makes                                    | they select some poems for    |
| the greatest possible use                               | a public reading              |
| of any absurd connection                                | or set up of some other kind  |
| between the particulars                                 | of performance, and           |
| making unforeseen connections                           | turn the proceeds over to you |
| out of the apparently not mainly for the money but as a |                               |
| ludicrous   | public show of solidarity     |
| there is always something                               | months later the answer came  |
| to retrace  | and it was this: why us?      |

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Photo of Hans Haacke installation, courtesy John Weber Gallery (142 Greene St. NYC, 10012).

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#### COVER PHOTO-COLLAGE: BILL SWEENEY

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