

I

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and as withingin suring, and we not we and

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thing wobblem; the no metrying only Yours Amerless rovoal the sure-eye.
And shout the Gulf bell. Bufflects no demology light place on Dear is
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I say, in a percuite oright isn't that pointendscatterich atter
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Neurol Middle bothere humanufacture flee probors childreserich
in corse to consider and simultiplear, medifferaching ally upons

[Order 3 Travesty of K. Silem Mohammad's *Hovercraft*, freely redacted via prosodic and other concerns.
3/15/07]

II

I and how the place in the might
for rain the wood who of his
wing was that in that him, and

the and in the ways not It not On
of the in to go was yet have to that
who but us to we not we and

but as with the bell light place
come with it were of the swill
the say, in a that and ally

[Freely redacted rendition of “Craft Ballad I.” 7/19/07]

III

You get a psychic chill to sing by
You sing of death, risk, your doctor
Explicating to the elite gathered
Try marketing endless ability and species

In studying dye defined as sign figments
Or gross data, the provider weighs a chill
Diamonds can risk death before dried dye
Can try to sing of mints or cheer

(The lengthened shadow of a man
Is history said Emerson,
Who had not seen the silhouette
Of Sweeney straddled in the sun,

Sang Eliot by way of Poe
I mention it so as to throw
Some light on the exuding
Shadows televisions throw)

The collector, the patron, the critic have
Their common meeting ground in the realm
Of taste. To re-create in their own souls the artist's
Vision of reality is at once their triumph and their joy.

The patron and the collector should
Cultivate the madness of poets. They may
Enrich the life and culture of the society
Even though they can render no service to art.

[Stanzas 1 and 2 are homophonic translations of an order 3 Travesty of Joseph Dumit's "The
Depsychiatrization of Mental Illness." Stanzas 3 and 4 are freely written or otherwise appropriated.
Stanzas 5 and 6 paraphrase and cite Joel Spingarn's "Creative Connoisseurship: Letter to an Artist on the
International Exhibition, February, 1913." 7/19/07]

IV

a kind of mustard taint emerges
from below that black block letter
to be ostentatious is to bear a future
over which three reeks flinch

we do our "work"
find homes routines
the disinterest is especially
mindful like essays

compare once the bird's
impersonal joys
makes unity this limit
big finish

future acquired
pattern not found
gestures feline

laugh

[Diastic readings of various, now forgotten texts, along with exegetical notes on the procedural output compiled and read diastically, then freely redacted. 9/20/07]

V

Clearly there is nothing
Rhetorical about
The question, "You can't be
Serious?" In fact it

Is an exclamation,
About which there is always
An indefensible
Grandeur, as in "Holy

Smokes!" If you find blame in
Misunderstandings, you've
Missed the point, or you're caught
In a comedy.

In that case or either
The poem should sound like something
You'd say. Thus you avoid
Its transmissible

Values lapsing from in-
Teriority
Into posterity. Yet
They are so old.

[Freely written prose adjusted to read as short ballad stanzas. 2/4/08]

LINES TOWARD A WELL-CRAFTED BALLAD

1. "a kind of mustard taint emerges"
 2. "from below that black block letter"
 3. "to be ostentatious is to bear a future"
- over which (1, 2, 3) reeks flinch

* * *

ostensible

ostensible oste.nsi'b'l, a. (sb.) [a. Fr. ostensible (1740 in Dict. Acad.), ad. L. type *ostensibil-is (med.L. in Laws Hen. I. c. 80 11), f. ostens-, ppl. stem of ostendere: see ostend.]

1. That may be shown, exhibited, or presented to view, hence, presentable; also, made or prepared to be shown. Obs.

1762-71 H. Walpole Vertue's Anecd. Paint. (1786) II. 140 [Rubens] was called to Paris by Mary de' Medici, and painted the ostensible history of her life in the Luxemburgh.

1783 Ld. Temple Let. 2 Apr. in Dk. Buckhm. Cr. Geo. III (1853) I. 226, I wish you to write me an ostensible letter..upon the conduct of the Portuguese.

1798 Bay Amer. Law Rep. (1809) I. 92 B. was the only ostensible person in the country, P. having gone off, and C.'s estate not being sufficient to make good the loss.

A. 1805 A. Carlyle Autobiog. i. (1860) 31 He took great pains to make them (especially the first, for the second was hardly ostensible) appear among his best scholars.

1828 Bentham Wks. (1843) X. 591 You should..send me two letters-one confidential, another ostensible.

2. That presents itself to view or shows itself off; open to public view; conspicuous, ostentatious. Obs.

1782 in Ld. Macartney's Life &c. (1807) I. 144 Were we to adopt the ostensible and artificial language of that prudence which [etc.];

1803 Mrq. Wellesley Let. to A. Wellesley 26 June in Owen Desp. (1877) 302 The most direct and even ostensible interposition of the British authority.

1809 Malkin Gil Blas x. ii. 12 He has been in an ostensible situation..and his father ought to be buried with all the forms of state.

1828 Ld. Grenville Sink. Fund 29 Which..can exhibit to us only the outward and ostensible workings of this complicated mechanism.

3. Declared, avowed, professed; exhibited or put forth as actual and genuine: often implicitly or explicitly opposed to 'actual', 'real', and so = merely professed, pretended.

1771 Junius Lett. liv. 289 The best of princes is not displeased with the abuse which he sees thrown upon his ostensible Ministers.

1786 Burke W. Hastings Wks. 1842 II. 119 A party of British and other troops, with the nabob in the ostensible, and the British resident in the real, command.

1837 Ht. Martineau Soc. Amer. III. 269 There will be less that is ostensible and more that is genuine, as they grow older.

1848 C. Bronte J. Eyre x. (1873) 85 My ostensible errand on this occasion was to get measured for a pair of shoes.

1874 Green Short Hist. vii. 4. 381 Her ostensible demand was for English aid in her restoration to the throne.

B. as sb. in pl. Ostensible matters.

1861 J. Pycroft Agony Point xxiii. (1862) 231 When all these positive essentials and ostensibles were so respectably witnessed.

* * *

The comic and the capacity for laughter are situated in the laughter and by no means in the object of his mirth. The man who trips would be the last to laugh at his own fall, unless he happened to be a philosopher, one who had acquired by habit a power of rapid self-division and thus of assisting as a disinterested spectator at the phenomena of his own ego. But such cases are rare.

—Charles Baudelaire, “On the Essence of Laughter”