

futura 5

louis zukofsky

"a" - 9

for
Thomas Benton

Louis Zukofsky

Mar. 2 1967

edition hansjörg mayer 1966

die form

"a"-9 besteht aus zwei liedern das erste eine definition des wertes
das zweite eine definition der liebe beide sind dargestellt nach

guido cavalcantis donna mi priegha

die reime des zweiten liedes "a"-9 sind die selben wie die des ersten

in linearer folge welche in ihrer darlegung versuchen den klang

des original italienischen ins englische zu übertragen

die absicht von "a"-9 ist den klang im zusammenhang mit dem

inhalt zu sehen

nach ezra pound besteht jede strophe von donna mi priegha aus

14 end und 12 inner reim klängen was bedeutet dass von je

154 silben 52 im schema gebunden sind die strophe kehrt die

verhältnisse des sonnets um da die kurze schleife der

längeren vorangeht

diese umkehrung ist offensichtlich vorteilhaft für die strophe als teil

einer längeren komposition

jede strophe benützt 8 reim klänge 5 kommen 4 mal vor und 3 zwei
mal jedes lied von "a"-9 folgt cavalcantis schema genau

und lässt speziell die strukturelle verteilung der laute r und n

invariant das heisst die strukturen der r und n sind in original

und übersetzung identisch

mis-translates
original P3

copyright 1940 1959 1965 by louis zukofsky

chronology lines 1 to 75 of "a"-9 first appeared in first half of

"a"-9 limited to 55 copies not to be reprinted

lines 1 to 75 of "a"-9 were written during 1938 to 1940

lines 76 to 150 during 1948 to 1950 they first appeared in sequence

as part of the long poem "a" in "a" 1-12 published by origin

press 1959 in kyoto japan l z

books by louis zukofsky

an objectivists anthology 1932 le style apollinaire 1934

first half of "a"-9 1940 55 poems 1941 anew 1946

a test of poetry english edition 1952 some time 1956

barely and widely 1958 5 statements for poetry 1958

"a" 1-12 1959 it was 1961 16 once published 1962

i's (pronounced eyes) 1963 bottom on shakespeare 1963

found objects 1964 after i's 1964

a test of poetry reprint 1964 all 1923-1958 1965

"a"-9

an impulse to action sings of a semblance
of things related as equated values,
the measure all use is time congealed labor
in which abstraction things keep no resemblance
to goods created; integrated all hues
hide their natural use to one or one's neighbor.
so that were the things words they could say: light is
like night is like us when we meet our mentors
use hardly enter into their exchanges,
bought to be sold things, our value arranges;
we flee people who made us as a right is
whose sight is quick to choose us as frequenters,
but see our centers do not show the changes
of human labor our value estranges.

values in series taking on as real
we affect ready gold a steady token
flows in unbroken circuit and induces
our being, wearies of us as ideal
equals that heady crises eddy. broken
mentors, unspoken wealth labor produces,
now loom as causes disposing our loci,
the foci of production: things reflected
as wills subjected; formed in the division
of labor, labor takes on our imprecision –
bought, induced by gold at no gain, though close eye
and gross sigh fixed upon gain have effected
value erected on labor, prevision
of surplus value, disparate decision.

hands, heart, not value made us, and of any
desired perfection the projection solely,
lives worked us slowly to delight the senses,
of their fire shall you find us, of the many
acts of direction not defection – wholly
dead labor, lowlier with time's offenses,
assumed things of labor powers extorted
so thwarted we are together impeded –
the labor speeded while our worth decreases –
naturally surplus value increases
being incident to the pace exhorted:
unsorted, indrawn, but things that time ceded
to life exceeded – not change, the mind pieces
the expanse of labor in us when it ceases.

love acts beyond the phase day wills it into –
hate is obscure, errs, is pain, furor, torn – a
lust to adorn aversion, hope – love eying
its object joined to its cause, sees path into
things the future or now, that poorer bourne, a
past, a step, a worn, a voiced look, gone – eying
these, each in itself is saying, "behoove us,
disprove us least as things of love appearing
in a wish gearing to light's infinite locus,
balm or jewelweed is according to focus.
no one really knows us who does not love us,
time does not move us, we are and love, searing
remembrance – veering from guises which cloak us,
so defined as eternal, men invoke us."

a wise man pledging piety unguarded
lives good not error. by love's heir are asserted
song, light obverted to mind, joy enjoined to
least death, act edging patience, envy discarded;
difficult rare excellence, love's heir, averted
loss seize the hurt head apollo's eyes point to:
ai, ai hyacinthus, the petals in vision –
the scission living acquiescence, coded
tempers decoded for friendship, evaded
image recurring to vigilance, raided
by falsehood burning it clear to the vision,
derision transmuted by laughter, goaded
voice holding the node ^{at} heart, song, unfaded
understanding whereby action is aided.

love speaks: "in wracked cities there is less action,
sweet alyssum sometimes is not of time; now
weep, love's heir, rhyme now how song's exaction
is your distraction – related is equated,
how else is love's distance approximated."

l'esser é quando lo volere a tanto
ch oltre misura di natura torna
poi non si addorna di riposo maj
move changiando cholr riso in pianto
e ella ighura con paura storna
pocho soggiorna anchor di lui vedraj
che n gente di valore il piu si trova
la nova qualità move a sospirj
e vol ch om mirj in un formato locho
destandos'ira la qual manda focho
inmaginar nol puo hom che nol prova
e non si mova perch' a llui si tirj
e non si aggirj per trovarvi giocho
e certamente gran saver nè pocho: -

da ssimil tragge complessione e sghuardj
che fá parere lo piacere piu certo
non puó choverta star quand é si giunto
non già selvagge la biltá son dardj
ch a tal volere per temere sperto
hom seghue merto spirito che punto
e non si puó chonosciere per lo viso
chompriso bianco in tale obbietto chade
e chi ben aude forma non si vede
perchè lo mena chi dallui procede
fuor di cholore essere diviso
asciso mezzo schuro luce rade
fuor d'ongni fraude dice dengno in fede
chè solo da chostui nasce merzede: -

tu puoj sichuramente gir chanzone
dove ti piace ch i t o sì ornata
ch assa lodata sará tua ragione
dalle persone ch anno intendimento
di star con l' altre tu non aj talento:-