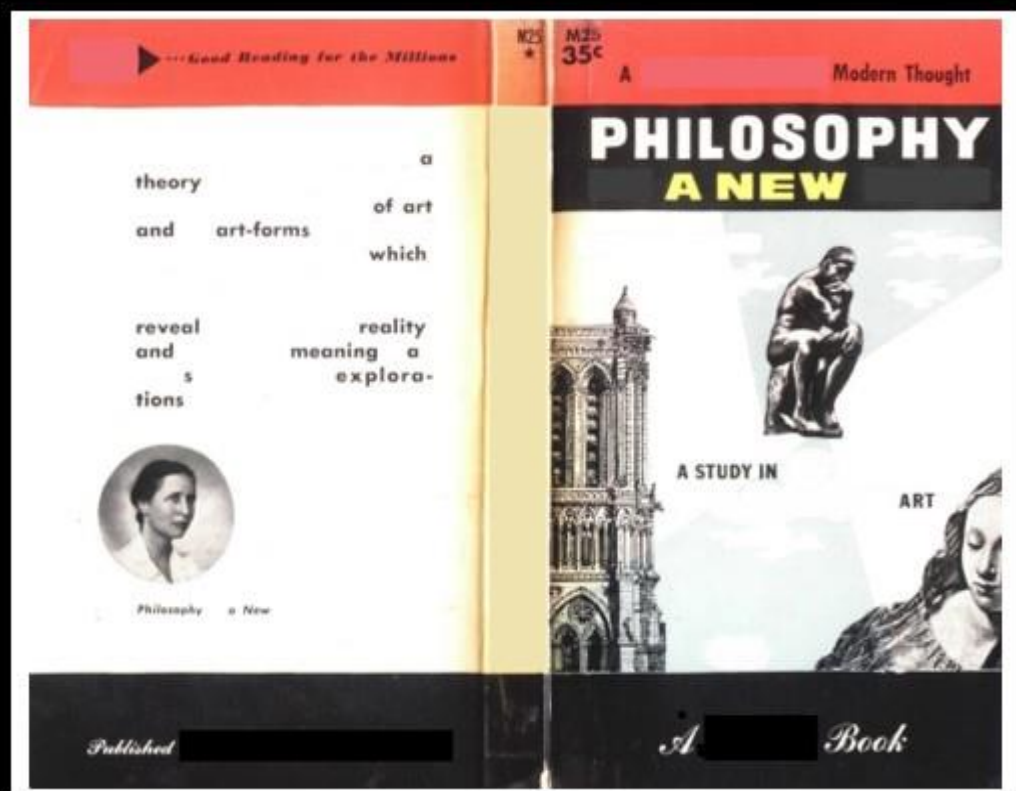


&there4

Mike Ferguson

'Some new Poems are unwholesome;
No nice Poems are unwholesome
&there4 Some new Poems are not-nice'

(appropriated from *Chapter I. New Lamps for Old. The Game of Logic* by Lewis Carroll)



&there4

© Mike Ferguson, 2021

PDF Edition 2023 ~ Gazebo Gravy Press

UK

(previously published in paperback by

Beir Bua Press, 2022)

Some of these poems have appeared in the following
online poetry magazines/journals:

*Beir Bua Journal, International Times, Pi Review, The
Aesthetic Directory*

- Is it not this: to wonder if derivation is the art of beginning?
Or is it this: to imagine formatting can act as an effective disguise?
Or is it this: to know truth is more than mentioning amphibians?
Or is it this: to love the playfulness but worry about subterfuge?
Or is it this: to go it alone, without looking back?
Or is it this: to immediately ignore previous advice?
Or is it this: to use discourse as a clue to suggestiveness?
Or is it this: to deny the existence again and again and again?
Or is it this: to admit wondering if it should have been *frogs* and *toads*?
Or is it this: to take refuge in the spirit of a list?

(prompted by I. *THE THREE METAMORPHOSES* – *Thus Spake Zarathustra*,
A Book for All and None by Friedrich Nietzsche)

the table
table or
table appears
its colour
pre-eminently
will seem
found
the
the
the table
the colour
looks smooth
the table
the 'real' table
shape of the table
the 'real' shape
in fact

shape
is 'really'

because the apparent the 'real' 'real' is not a table 'real' it is

the table itself

the table

sensations

reveal
signs

the real table

is not

is not *immediately* known

real table ? (2) what sort (1) a
?

(found in *Chapter I. Appearance and Reality – The Problems of Philosophy*
by Bertrand Russell)

1. Space is

2. Space

is

3.

is

4.

*(found in Section I. Of Space. 2. Metaphysical Exposition of
this Conception – The Critique of Pure Reason by Immanuel Kant)*

The Idea Of Art

Independent Of The Principle Of Art

The Principle Of Idea

Independent Art

The Reason Of Art

Of The Sufficient Idea

Independent Of Reason

The Idea

The Platonic Object Of Art

The Principle Of Sufficient

Independent Of Sufficient

The Art

(found in title: *Third Book. The World as Idea. Second Aspect. The Idea Independent Of The Principle of Sufficient Reason: The Platonic Idea. The Object of Art. – The World As Will and Idea* by Arthur Schopenhauer)

First and Second parts:

Misery of Happiness of man without God and God with that man.

Or, *First and Second parts:*

Proved by nature that Scripture is corrupt and that nature is a Redeemer itself.

(found in *Section II The Misery of Man Without God – Pascal's Pensées* by Blaise Pascal)

why excel to
cease when perfect

consider heavens as
admired hardships

honour doubt as a
motion of manner

might excellences
fain whole beauty

all infinitude to
promise obstructions

things to bloom
conclude perishable

to admire art
as transient

those that are gone
surpass the should

that thy fading abide by
whatever thou are

(cut-up from *Pleasure's Sting, VIII. – The Consolation of Philosophy*
by Boethius)

exist exists either in itself or
cannot through anything else
given
no definite cause and
cause depends on knowledge of a
which cannot be
with its
non—existing

(found in *Part I. Concerning God. Definitions. Axioms. – The Ethics* by Benedict de Spinoza)

The old common-sense way of rationalizing (*conceptual systems*) is by a set of concepts of which the most important are these –

Thing: were we lobsters

The same or different: were we bees

Kinds: sense-impressions

Minds: gumption

Bodies: sense manifold

One Time: cosmic baby rattle

One Space: cosmic dithyrambic verse

Subjects and attributes: grunt and dream of a chase

Causal influences: dog sniffing

The fancied: metaphysical sense

The real: debauched by learning

(found in *Lecture V. – Pragmatism and Common Sense – Pragmatism, A New Name for Some Old Ways of Thinking* by William James)

“Some poets always lament at their writing, whatever it may be.”

(1) The Subject is “poets.”

(2) The Verb is “lament,” for which we substitute the phrase “are * * * who lament.”

(3) The Predicate is “* * * who always lament &c.”

(4) Let Univ. be “writers.”

(5) The Sign of Quantity is “some.”

(6) The Proposition now becomes

“Some | poets | are | writers who always lament at their writing, whatever it may be.”

(appropriated from *Book 1. Things and their Attributes. Chapter III. Propositions of Relation. 2. Reduction of a Proposition of Relation to Normal form. – Symbolic Logic* by Lewis Carroll)

is THE whatsoever
the answer that matters
in the ALL theology

or the PRINCIPLE of
Principles Action in
THE Reason

~

is Law just
INNER and the same
that Acts for ALL

or a giving up ALL
merely for Being the
ALL of Unthinkable

~

is BECOMING
speaking the Cause of
the act of SELF

or are we ONE
as in ALL THE ONE
to the PRINCIPLE

~

is Correspondence
Metaphysical in the
Reason of absurdity

or Unknowable in its
BEING Principle of the
ALL Itself

(found in VII. "The All" in *All, The Kybalion, A Study of The Hermetic Philosophy of Ancient Egypt and Greece* by Three Initiates)

sorts of love
a sentiment
a romantic relish
barely philosophical

"love" a caprice
affectations

an idea of love?
bull s
h i t

the prancing curvetting
swelling
the impetuous
movement
human s in love

lips know what kissing is
give
up to love a s
atheists love

organs of love like

further chains

illusions of
what you have above
unknown

the pleasures of love

philosophers for

memory
an obscure

a

imaginary

kiss

with

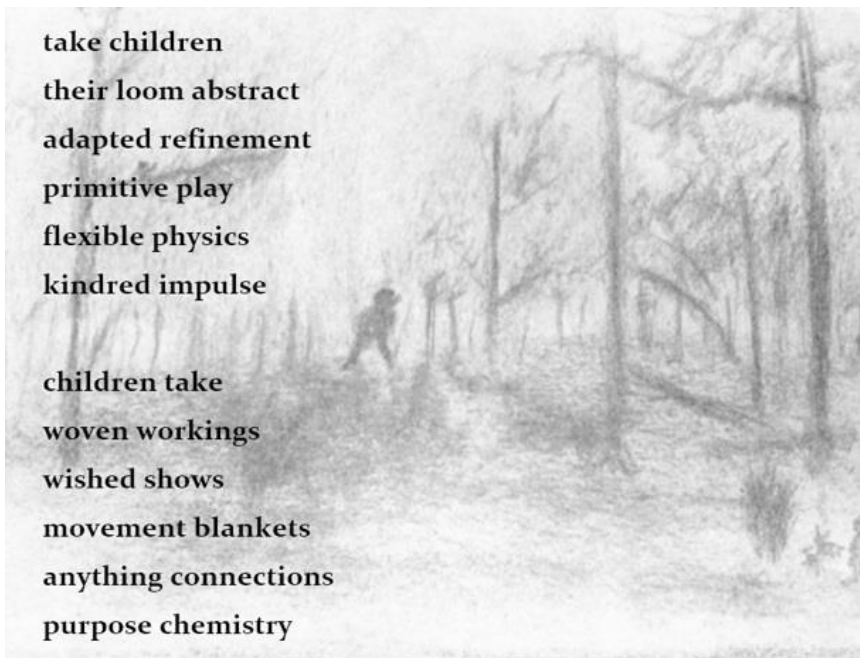
a passion for

what one has

(erasure from *Love – Voltaire's Philosophical Dictionary*)

take children
their loom abstract
adapted refinement
primitive play
flexible physics
kindred impulse

children take
woven workings
wished shows
movement blankets
anything connections
purpose chemistry



(found as and in *Child's Drawing of a Forest – The School and Society, Being Three Lectures* by John Dewey)

sensuous to the
beautiful

(of art) with spirituality
a natural
phase
unity of nature
in sensuous
form

in spirit
in self-relation
this
consciousness

its essence
elevated

worship in
art

and a God burlesque
for considering the

shutting of a person's eyes
with a wilful seeing of

Manichean thought in its
manifest Atheism,

the content mind to
comprehend Little Being

and Goodness throughout
pleasure and not escape

which has justness to be
souls who wondered to shine

(cut-up from 154. *ATHEISM AND MANICHEISM WOULD HAVE
FEW SUPPORTERS IF MANKIND WERE IN GENERAL ATTENTIVE –
A Treatise Concerning the Principles of Human Knowledge*
by George Berkeley)

hidden meaning
s of
whatsoever and
preëminently in

the writer's

story,
the folk-lore of

narratives as

symbol s,

find in every

s s

s

, s *myths*

(erasure from *Part II. The Evolution of Symbolism. Section I. Symbolism and Ideographs. – The Secret Doctrine* by Helena Petrovna Blavatsky)

Symbols.	Found Meanings.
	Some y are x'; i.e. Some poems are not-new.
1	
0	No y are x; i.e. No poems are new. [Observe that this is merely another way of expressing "No new are poems."]
0	No y are x'; i.e. No poems are not-new.
1	
1	Some y are x, and some are x'; i.e. Some poems are new, and some are not-new.

| 0 |

No y are x, and none are x'; i.e.
No y exist;
i.e. No Erasures are poems.

0

1

All y are x;
i.e. All poems are new.

0

0

All y are x';
i.e. All poems are not-new.

1

if word processes
of omission

shudder behind a poet's
intuition, would the author

take shifting purposes
to compose with

glimpses of this erasure
and authorial loss

(cut-up from *The Raven and The Philosophy of Composition*
by Edgar Allan Poe)

religion of suffering
designated

suffering

beginning

suffering
precisely

the

suffering
preached

suffering

suffering

teach

preach

suffering

honour

suffering

suffering

weep
merit
suffering

how sweet

wondrously beautiful

more

suffering
true Christianity

divine

desired

of

principle
revelation

(found in *Appendix. Explanations-Remarks-Illustrative Citations. – The Essence of Christianity* by Ludwig Feuerbach)

§ 5. The greater forcibleness of Saxon English, or rather non-Latin English, first claims our attention. The several special reasons assignable for this may all be reduced to the general reason—economy. The most important of them is early association. A child's vocabulary is almost wholly Saxon. He says, *I have*, not *I possess*—*I wish*, not *I desire*; he does not *reflect*, he *thinks*; he does not beg for *amusement*, but for *play*; he calls things *nice* or *nasty*, not *pleasant* or *disagreeable*. The synonyms which he learns in after years, never become so closely, so organically connected with the ideas signified, as do these original words used in childhood; and hence the association remains less strong. But in what does a strong association between a word and an idea differ from a weak one? Simply in the greater ease and rapidity of the suggestive action. It can be in nothing else. Both of two **words**, if they be strictly synonymous, eventually call up the same image. The expression—It is *acid*, must in the end give rise to the same thought as—It is *sour*; but because the term *acid* was learnt later in life, and has not been so often followed by the thought symbolized, it does not so readily arouse that thought as the term *sour*. If we remember how slowly and with what labour the appropriate ideas follow unfamiliar words in another language, and how increasing familiarity with such words brings greater rapidity and ease of comprehension; and if we consider that the same process must have gone on with the words of our mother tongue from childhood upwards, we shall clearly see that the earliest learnt and oftenest used words, will, other things equal, call up images with less loss of time and energy than their later learnt synonyms.

(tautologous erasure from *Part I. Causes of Force in Language Which Depend Upon Economy of the Mental Energies.*, ii. *Economy in the Use of Words.* — *The Philosophy of Style* by Herbert Spencer)

If the curve is a plane one, and referred to rectilinear co-ordinates, we will compose the area A comprised between this curve, the axis of the abscissas, and two extreme co-ordinates as found round periphery

(found in Chapter III. *Transcendental Analysis: Different Modes of Viewing It.*, *Method of Leibnitz.* – *The Philosophy of Mathematics* by Auguste Comte

death blows
minds

capitas minor
major and lateralis
anticus and posticus

so judgment
indisputably

death blows
out

science
venous and excretory system
prayer

so irritation
unavoidable

useless to say to the anatomist,
is this the 'sick room'?

(found in Chapter III. The Head. Death Blows. – Philosophy of Osteopathy by Andrew T. Still)

it is possible
that littleness
defeats the
dream

it is possible
that lineage
comprehends
beginning

it is possible
that awakening
believes in
twilight

it is possible
that dawn
betters the
future

(cut-up from *The Discovery of the Future* by H.G. Wells)

All Erasure is Poetry = No
Erasure is not-Poetry.

No Erasure is Poetry = All
Erasure is not-Poetry.

Some Erasure is Poetry = Some
Erasure is not not-Poetry.

Some Erasure is not Poetry =
Some Erasure is not-Poetry.

(appropriated from *Equipollent or Equivalent Forms—Obversion.*, Chapter III. *THE IMPLICATION OF PROPOSITIONS. —IMMEDIATE FORMAL INFERENCE.— EDUCATION., PART III. THE INTERPRETATION OF PROPOSITIONS. — OPPOSITION AND IMMEDIATE INFERENCE. — Logic Inductive and Deductive* by William Minto)

If this primitive chattering be admitted, it will readily be admitted also that women must have had a large share in it, while arousing the mind of the males by her laughter and her attention. Woman has little capacity for verbal innovation. Among so many excellent **women** writers, none has ever **created a language** in the sense of which this is said of Ronsard, of Montaigne, of Chateaubriand, or of Victor Hugo; but she repeats well—often better than a man—what was said before her. Born to conserve, she performs her rôle to **perfection**. Eternally, **unwearyingly** she rekindles from the failing torch a new **torch** identical with the old. It is in the hands of women—**dancers in** life's ballet, or melancholy vestals in deep caverns—that the *lampada vitae* shine. **what** woman has been historically, she **will always be** and she has always been, from before history even.

(erasure from *Women and Language – Decadence and Other Essays on the Culture of Ideas* by Remy de Gourmont)

speak Pipes are from
the Throat Mouth –

Man's upright
Speech Voices –

his reason Voyces
his not Tongue

a line from his
Speech Belly

this Shape Man
straight up, the

apt posture is him
in Speech as form,

Creatures Speech for
Shape Creature,

Sovereign for easie
Fish Opinion

(cut-up from *FOUNDATIONS OF NATURAL PHILOSOPHY DIVIDED INTO THIRTEEN PARTS WITH AN APPENDIX CONTAINING FIVE PARTS, The Second Edition, much altered from the First, which went under the Name of PHILOSOPHICAL AND PHYSICAL OPINIONS* Written by the Thrice Noble, Illustrious, and Excellent Princess, THE DUCHESS of NEWCASTLE)

prune for the opposite
to torture
to pruning perform other
prune a

prune

you prune your
authority to prune

that you shall prune again

(erasure from *Chapter X. Philosophy of Pruning. – American Pomology. Apples.* by
Doct. John A. Warder)

but let there be no filthiness
no corrupting talk
no mourn and weep

if you was filled with laughter
with crackling of yourself
with striving after wind

have lips with shouting
with cup overflows
with a heart made glad

but let there be no derision
no business of sorrow
no love in the wicked

if you was to please him
with faith out of your mouths
with even a pig's snout

have delight with time to laugh
with love that eats its hungry
with your upbuilding

but let there be no gnat and swallowing
no beautiful women without discretion
no delivering up my body

if you was to laugh at mourning
with time that dries bones
with whoever loves for hunger

have punishment with fruits
with mocking to anoint
with righteousness as vanity

(found in the *King James Bible*)

A foundpoem is a poem breathing invention.

This proposition, considered only as a definition, is indisputably correct. A foundpoem *is* a poem breathing invention: the word *means* that. The tacit assumption, indeed, (if there were any such understood assertion,) of the existence of an object with properties corresponding to the definition, would, in the present instance, be false. Out of this definition we may carve the premisses of the following syllogism:

A foundpoem is a thing which breathes invention:

A foundpoem is a poem:

From which the conclusion is,

Therefore some poem or poems breathe invention:—

an unexceptionable syllogism in the first mode of the third figure, in which both premisses are true and yet the conclusion false; which every logician knows to be an absurdity. The conclusion being false and the syllogism correct, the premisses cannot be true. But the premisses, considered as parts of a definition, are true. Therefore, the premisses considered as parts of a definition cannot be the real ones. The real premisses must be—

A foundpoem is a *really existing* thing which breathes invention:

A foundpoem is a *really existing* poem:

which implied premisses being false, the falsity of the conclusion presents no absurdity.

If we would determine what conclusion follows from the same ostensible premisses when the tacit assumption of real existence is left out, let us, according to the recommendation in the Westminster Review, substitute *means* for *is*. We then have—

Foundpoem is *a word meaning* a thing which breathes invention:

Foundpoem is *a word meaning a poem*:

From which the conclusion is,

Some *word or words which mean a poem*, also mean a thing which breathes invention:

where the conclusion (as well as the premisses) is true, and is the only kind of conclusion which can ever follow from a definition, namely, a proposition relating to the meaning of words.

There is still another shape into which we may transform this syllogism. We may suppose the middle term to be the designation neither of a thing nor of a name, but of an idea. We then have—

The *idea of a foundpoem* is *an idea of a thing* which breathes invention:

The *idea of a foundpoem* is *an idea of a poem*:

Therefore, there is *an idea of a poem*, which is *an idea of a thing* breathing invention.

Here the conclusion is true, and also the premisses; but the premisses are not definitions. They are propositions affirming that an idea existing in the mind, includes certain ideal elements. The truth of the conclusion follows from the existence of the psychological phenomenon called the idea of a foundpoem; and therefore still from the tacit assumption of a matter of fact.

The lesions
disabled flight
blood on feathers –

the partridge's
philosophy is about
connexion;

it is injured
it is agitated
it is shot –

the partridge's
philosophy is in
perplexity;

a few flutters and
slight paralysis of
puzzled limbs –

the partridge's
philosophy is
assimilating loss;

injured wings
stationary muscles
killed appearance –

the partridge's
philosophy asks, can
dead birds fly?

It tells what a **trance** is and how the soul can leave the body temporarily. How **JESUS CHRIST** is carrying out the **biblical** prophesy by **TELEPATHY**. Gives the truths about the ideal society, alcohol, drunkenness, causes of crime, longevity and law. It shows why milk from the cow at 100 degrees of temperature if suddenly cooled to 50 degrees by the small stream **process** will keep long and remain free from bacteria—how radioactivity kills the germs of fermentation and prevents ptomaine poisoning and why out door livers or moderately working farmers are the centennarians. Gives the **statistics** to prove the evils of alcohol and fast living. Shows that all force even gravity is a radioactive emanation from the white sparks and that universal gravitation is a **vagary**, that the planets move on orbits which are **RIBBONS OF FORCE** like the gulf stream. The author is the man who converted the great scientists to the idea that matter was simply "A HOLE IN THE ETHER" and that the ether was the real and only element **in** the universe. This proves the truth of **the** biblical statement, that God made the world out of **nothing** and that matter is simply spirit in motion. It shows the power of mind over the body and that the religion of Jesus is not a fluke to satisfy a whim but is a great commercial like business. There is no vicarious **atonement** in Nature, She does not bandy and has no favorites, you get what you pay **for**. She keeps no books but has an automatic adjustment which regula**es** accounts as you go along and marks your soul for the **future** as well.

(found in *Synopsis of Contents – The White Spark* by Orville Livingston Leach)

Poetic Fallacies Found	
of Simple Erasure	1. Found <i>à priori</i> .
of Cut-Up Inference	
from evidence distinctly composed	
Found Inductive Fallacies	2. Found Fallacies of Observation. 3. Found Fallacies of Generalization.
Found Deductive Fallacies	4. Found Fallacies of Ratiocination.
from evidence indistinctly composed	5. Found Fallacies of Confusion.

(appropriated from *Chapter II. Classification and Fallacies. Book V. Of Fallacies.* – *A System of Logic, Ratiocinative and Inductive, Vol. II.* by John Stuart Mill)

disentangle

see

speculative

desire

depict

feel

present

less consequence

the

experimenter

is contributing

the

analogy

that

will
question

language

(erasure from *Part Second. Essays. I. The Unseen World. – The Unseen World and Other Essays* by John Fiske)

In politics, the United States are not realizing a political theory of any sort whatever. They, on the contrary, are successfully refuting all political theories, making away with them, and establishing the state—not on a theory, not on an artificial basis or a foundation laid by human reason or will, but on reality, the eternal and immutable principles in relation to which man is created. They are doing the same in regard to religious theories. Religion is not a theory, a subjective view, an opinion, but is, objectively, at once a principle, a law, and a fact, and, subjectively, it is, by the aid of God's grace, practical conformity to what is universally true and real. The United States, in fulfilment of their destiny, are making as sad havoc with religious theories as with political theories, and are pressing on with irresistible force to the real or the Divine order which is expressed in the Christian mysteries, which exists independent of man's understanding and will, and which man can neither make nor unmake.

(erasure from *Chapter XV. Destiny – Political and Religious. – The American Republic: Its Constitution, Tendencies, and Destiny* by Orestes Augustus Brownson)

number-words

poem

poem-poem

poem-poem-poem

poem-poem-poem-poem

poem-poem-poem-poem-poem

erasure number-words

po

po em

po em po

po em po em

po em po em po

(erasure from *Notion and Definition of Number. – Mathematical Essays and Recreations* by Hermann Schubert)

found + (erasure + cut-up + black-out) + (concrete + humument)

=

(found + erasure + cut-up) + (black-out + concrete) + humument

=

poetry

(found in *Monism in Arithmetic*. – *Mathematical Essays and Recreations* by
Hermann Schubert)

Time is a prospect that shall be long. The humorist of earthly days says they shall be a sequence of the limited. Ancestors with certainty cover a wide period of human wisdom, though actually think the time-trace of nature began before continuity. That which began before time's experience is an expression without foundations to imagine. The trouble with this beginning part of the infinite is we cannot be sure of its state of Science. We are in the last stop of human life in corrected space. For every human mind there is a long dead life. People's grim power fails the voice of presence, as they put it so sadly. Beyond the end cannot put it thus when Science is long dumb. When we feel shall be before the little events and limitations. To coordinate time, we have taken an economy of experience to conceive space full of conditions.

(found in *The Bubbles of Saki*. – *The Philosophy of Despair* by David Starr Jordan)

“What is a Beard? Hair? and what is Hair? a Beard?” Perhaps a Beard may be defined more clearly by stating, that in its full extent it comprehends all hair visible on the countenance below the eyes, naturally growing down the sides of the face, crossing the cheeks by an inverted arch, fringing the upper and lower lips, covering the chin above and below, and hanging down in front of the neck and throat:—moustaches and whiskers being merely parts of a general whole. The hair of the head differs from that of the Beard. In an enlarged microscopical view, the former is seen to resemble a flattened cylinder, tapering off towards the extremity. It has a rough outer bark, and a finer inner coat; and contains, like a plant, its central pith, consisting of oil and coloring matters. At the lower part it is bulbous, and the pith vessels rest on a large vesicle. The bulb is enclosed in a fold of the skin, and imbedded in the sebaceous glands. The root is usually inserted obliquely to the surface. Avoiding further detail, let me at once direct your attention to the circumstance, that whereas the hair of the head is only furnished with one pith tube, that of the Beard is provided with two. Is not this a striking fact to commence with? and does it not at once suggest that this extra provision must have a special purpose? It has, as we shall presently see; and only now add, that the hairs of the Beard are more deeply inserted and more durable; flatter, and hence more disposed to curl.

(found in *The Philosophy of Beards* by T.S. Growing)

Progressive women
You say
It is true
You say
It is true
You say
It is true
Will words, complaints and protestations have power
It is not to lament over them
It is not merely to demand
Upon whom then
Upon men?
You are insulted
When will you be
When will you respond
When will you cease
What are we to do
What are you to do, ladies? Well!
Your rivals
Your rivals
Your rivals
Would not
Could a government
What are we to do?
You are to establish your claims.
You are to appoint
You are to found
You are to aid
You are to facilitate
You are to labor
Yet, in the face of a task so complicated, you ask: what are we to do?
Ah, ye women who have attained
Arise
And remember, remember

(erasure from *I. Appeal to Women. – A Woman's Philosophy of Woman; or Woman Affranchised* by Madame D'Héricourt)

that whatsoever
which now makes fire
fire

whatsoever ever
indeed is fire doth
prevail

consume whatsoever
doth its power make
true

whatsoever inward
mistress fires a natural
temper

that whatsoever is
when nature
quenched

(cut-up from *The Fourth Book – Meditations* by Marcus Aurelius)

What is patriotism? In the sense in which the word is still widely, if not generally, understood, it stands for a sentiment that belongs essentially to a pre-rational age and cannot survive unchanged in a rational age. This does not mean that a rational age has no place for sentiments; it means that the sentiments must not affront reason. We cannot at once pride ourselves on being paragons of common-sense, yet slaves to a sentiment which common-sense must not examine too closely. Loyalty to that larger national family to which we belong: cordial and generous support of its interests: sacrifice, if need be, for its just ambitions: pride in its worthy achievements, even in its worthier superiorities—these are useful and intelligible sentiments, and it is not unreasonable to make a flag the visible symbol of these just interests and achievements. But a blind and indiscriminating devotion to flag or king, a glorification of our national family above others in the roustering fashion of the Middle Ages, a refusal to ask if the demands of our rulers are just or if the interests we are pressed to support are sound and equitable, an obstinate pride in a thing because it is British or German, whether it be wise or no—these are sentiments entirely at variance with the best spirit of our age. We may recognise that even the crude old patriotism has contributed much to the advance of civilisation. This gathering of men into rival national groups has forced the pace, and has at times developed noble qualities. But we must admit also that the same patriotism has inspired hundreds of unjust and stupid wars, and has maintained on their thrones kings and queens who ought to have been dismissed with ignominy.

(erasure from *Chapter III. The Follies of Sham Patriotism – The Tyranny of Shams* by Joseph McCabe)

redoubling

rup
ture

rupt
ure

redoubling
redoubling

e
vent
ev
ent

this
dis

rup
tion

event
rupture

difference
differance

one hand
other hand

redoubling

freeplay
playfree

*(found in Structure, Sign, and Play in the Discourse of the Human Sciences –
Writing and Difference by Jacques Derrida)*

To the average educated person of the present day, the obvious starting-point of foundmathematics would be the series of whole number-words,

one, two-two, three-three-three, four-four-four-four, ... etc.

~

It is only at a high stage of civilisation that we could take this series as our starting-point. It must have required many ages to discover that a brace of poets and a couple of days were both instances of the number-word two-two: the degree of abstraction involved is far from easy. And the discovery that one is a number-word must have been difficult. As for nothing, it is a very recent addition; the Greeks and Romans had no such nothingness*. If we had been embarking upon foundmathematical philosophy in earlier days, we should have had to start with something less abstract than the series of natural number-words, which we should reach as a stage on our backward journey. When the logical foundations of foundmathematics have grown more familiar, we shall be able to start further back, at what is now a late stage in our analysis. But for the moment the natural number-words seem to represent what is easiest and most familiar in foundmathematics.

~

The five-five-five-five-five foundmathematics number-word propositions are:

- (1) Nothing is a number-word.
- (2) The successor of any nothing is a number-word.
- (3) No two-two nothings have the same successor.
- (4) Nothing is not the successor of any number-word.
- (5) Any property which belongs to nothing, and also to the successor of every number-word which has the property, belongs to all number-words.

(*in foundworld)

THE Question
ingenious

is whether
Women

must

expose

The Question

on

whether

Women

are

(as

is the

Point)

generally

greater

than Men

(erasure from *An Essay in Defence of the Female Sex* by Judith Drake)

In searching for and finding Lady Anne Conway,
she asked

Did you mean landlady?

Did you mean wag-lady?

Did you mean anne?

Did you mean annet?

Did you mean causeway?

I replied to her bombardment with

*If these are the interrogatives of your philosophical
tripartite ontological hierarchy of species,
shouldn't your singular question be*

'Did you mean God?'

(found in searching online for philosophical texts by
Lady Anne Conway)

Is creative power exhausted by
the mathematical continuum?

The answer is negative, and this is shown
by

f o u
n
d
mathematical
p
o
e
t
y
that
created a kind of continuum
order

(erasure from *Chapter II. Mathematical Magnitude and Experiment – Science and Hypothesis* by H. Poincaré)

I

Every Found Poem is a Found Poem.

(2) The Law of Contradiction—

Nothing can both be and not be;
Nothing can be a Found Poem and not a Found Poem.

(3) The Law of Excluded Middle—

Everything must either be or not be;
Everything is either a Found Poem or not a Found Poem.

II

1. All Found Poetry is all Poetry. ([upsilon]).
2. All Found Poetry is some Poetry. ([Lambda]).
3. No Found Poetry is any Poetry. ([Epsilon]).
4. No Found Poetry is some Poetry. ([eta]).
5. Some Found Poetry is all Poetry. ([Upsilon]).
6. Some Found Poetry is some Poetry. ([Iota]).
7. Some Found Poetry is not any Poetry. ([Omega]).
8. Some Found Poetry is not some Poetry. ([omega]).

III

- 1) All Found Poetry has wings.
- (2) No Poetry is carnivorous.

If we are given a pair of terms, say Found Poetry for subject and Poetry for predicate, and allowed to affix such quantity and quality as we please, we can of course make up the four kinds of proposition recognised by logic, namely,

P. All Found Poetry is Poetry.

O. No Found Poetry is Poetry.

E. Some Found Poetry is Poetry.

M. Some Found Poetry is not Poetry.

~

If P be true, O is false, M false, E true.

If P be false, O is unknown, M true, E unknown.

If O be true, M is true, E false, P false.

If O be false, M is unknown, E true, P unknown.

If M be true, E is unknown, P false, O unknown.

If M be false, E is true, P true, O false.

If E be true, P is unknown, O false, M unknown.

If E be false, P is false, O true, M true.

~

(*POME* is how I pronounce *POEM* – true)

IV

- (P) If Found Poetry is Poetry, Erasure is always Experimental
- (O) If Found Poetry is Poetry, Erasure is Experimental
- (E) If Found Poetry is Poetry, Erasure is sometimes Experimental
- (M) If Found Poetry is Poetry, Erasure is sometimes Experiment

V

The Wholly Found Poem Conjunctive Syllogism

If A writes, I sometimes write. \ / If A writes, B always writes,

If A writes, B always writes. | = | If I write, A sometimes writes.

∴ If B writes, I sometimes write. / \ ∴ If I write, B sometimes writes.

∴ If B writes, I sometimes write.

VI

Found Poetry's Progressive Sorites.

All Found Poets are Poets.
All Poets are Writers.
All Writers are Artists.
All Artists are Creative.
∴ All Found Poets are Creative.

(1)
All Poets are Writers.
All Found Poets are Poets.
∴ All Found Poets are Writers.

(2)
All Writers are Artists.
All Found Poets are Writers.
∴ All Found Poets are Artists.

(3)
All Artists are Creative.
All Found Poets are Artists.
∴ All Found Poets are Creative.

(It is apparent that in the progressive form we work from within outwards: we first employ the term 'Poets' as a means to connect 'Found Poets' with 'Writers'; next we employ 'Writers' as a means to connect the same subject 'Found Poets' with the wider term 'Artists'; and, lastly, we employ 'Artists' as a means to connect the original subject 'Found Poets' with the ultimate predicate 'Creative'.)

VII

The Found Fallacy of Composition [Greek: diairesis]

This is a case of ambiguous construction. It consists, as it might be expounded by Aristotle, in taking words together which ought to be taken separately, e.g.

'Is it possible for a Found Poet who is not writing to write?'
'Of course it is.'
'Then it is possible for a Found Poet to write without writing.'

VII

The Found Fallacy of Accident ([Greek: τὸ sumbebekós]).

This fallacy consists in confounding an essential with an accidental difference, which is not allowable, since many things are the same in essence, while they differ in accidents. Here is the sort of example that Aristotle might give—

'Is a Found Poet different from a Poet?' 'Yes.' 'Is a Poet a Writer?'

'Yes.' 'Then a Found Poet is different from a Writer.'

(appropriated from *Deductive Logic* by St. George William Joseph Stock)

a man : step,—step,—step
a bird : hop,—hop,—hop

u n l e s s
a you have
magic carpet

(erasure from *Chapter 12: Jacob's Ladder, Philosophy and Fun of Algebra*
by Mary Everest Boole)

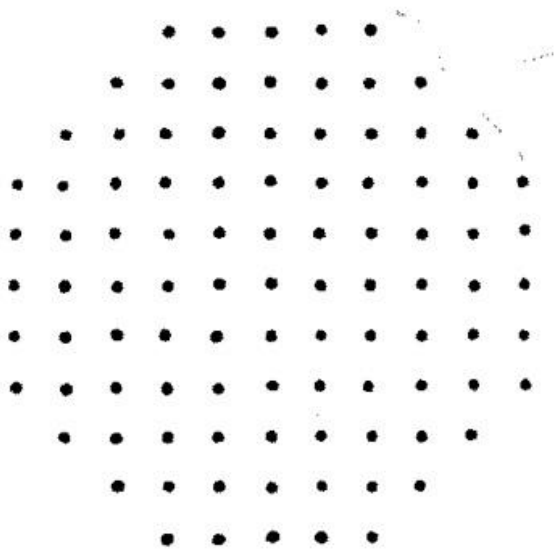


Figure 1. Belief

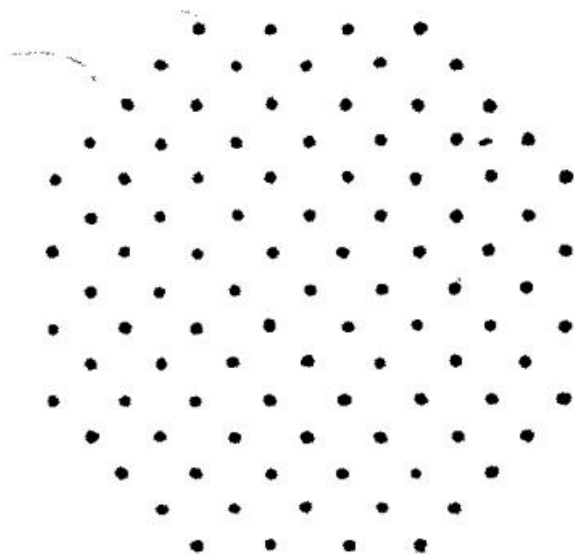


Figure 2. Thought at Rest

I

different beliefs
are not playing the same tune in a different key

different keys
are playing the same tune in different beliefs

different tunes
are not the same beliefs played in the same key

II

beliefs are
the establishment of an essence of habit

habit is
the essence of beliefs established in a mode of action

mode of action
is consciousness in the manner of differences

III

objects arranged as Fig. 1
cannot believe they are the same as in Fig. 2

objects arranged as beliefs
are either Fig. 1 or Fig. 2 or thought at rest

objects arranged as objects
cannot have a thought at rest or belief as objects

(found in / appropriated from *Second Paper, How to Make Our Ideas Clear, II - Chance, Love and Logic, Philosophical Essays* by Charles S. Peirce)

'This is a fascinating fusion of found poetry, erasure poetry, and appropriation. It is a stunning weaving together of the poetic and the philosophical.'

~ Rose Knapp, poet. *Shadow Beings*
(Beir Bua Press)

'In this deftly crafted and dazzlingly experimental collection, language - of logic, of poetry, of philosophy, of mathematics - is taken apart and rearranged in ways that are witty and thought-provoking, playful and profound. Ferguson challenges our perspectives in poems that juxtapose Lewis Carroll with Voltaire, Daniel Defoe with John Stuart Mill, revealing unexpected connections and intriguing overlays.'

~ Marian Christie, poet. *From Fibs to Fractals: Exploring Mathematical Forms in Poetry* (Beir Bua Press) and *Fractal Poems* (Ponteract Press).