

**Capital Bodies:
Secrets of the Universe**

0

All we know
of the body of a cipher,
is that it is sound and
organized with general equivalents.
Being sound,
in the adjectival sense,
is to be “free from special defect or injury,”
and being organized with general equivalents
is to be monetary and credential.
The body of a cipher is whole
and genuinely unlikely
because it is self-engendering genericness.
How so?
In its adjectival sense, being sound
—the kind of being the body of a cipher

is capable of acquiring—is “added to,”
it is “thrown or placed near.”

A kind of being that is whole
in being “joined, attached, placed upon,”
from ad (to) and dare (to give),
the body of a cipher is only whole
in being “joined or united”
with a something.
The body of the cipher
—zero in all its decryptable figurations—
is capable
of presenting the outside
in its characteristic manner of exhibiting
nothing at all.

I

Where nothing is being exhibited,
the possibility arises to receive the sound
of the news from the world.
Sound that originates nowhere
and whose body is burstingly full
—at least now on this early spring day.
The possible, hence, results from circling,
as turns render able what can be done
to draw from holding much
and to receive and take in

sound and solid value
as the price that equals
the intrinsic worth of a thing.

II

Nothing presents itself
in the bodies of ciphers that sound and solidify
as they turn into words, numbers, and forms
whose nakedness is being laid out
in painterly script.
Such script ex-scribes
what is neither constant nor variable but electric
and indefinitely on offer
to be kept with care and desire
as a capital body,
a secret of the universe.

III

News from the world
are messages that are genuine
in so far as they are empty
of any thing that might revolve
in the turns that render able
what can be done to prosper
in a growing wealth in possibility.
News from the world

have nothing to say,
they are circuitous
and full of the unlikely kindness
that springs from the sole property
of the universe:
the kindness articulable
in spectral terms capable
of characterizing the metricity of universality.
Genuine messages secrete from code;
they are born from being written
in painterly script
that encrypts no-form-at-all
within the white spectrum,
the totality of all colors
that does not cease to sum up
from the mutual breaking
among emitted reflections
of what frequents and returns
with a certain regularity.

IV

Nothing presents itself in painterly script.
Painterly script
is not powerful.
It is not forceful or violent,
it is able to act in contractual manner

able to sift
to make a pass through a sieve
able to enact a separation of sound from noise.
Painterly script strives to maximize obligation
as a means to lessen
the violent wielding
of whatever may impose itself
as an event that demands
some thing in particular
as a necessary sequential to itself.
Where nothing is being exhibited,
messages that are genuine
are rendered able
to hold fast and invest
the value they exscribe
with sound and solid meaning.

V

The sounding of genuine messages
brings a kind of clarity
that is never bare
of colorful contrast and apparent diffraction,
a kind of clarity that demands nothing
because it is the clarity
that springs from the brilliance
which affords insight only insofar

as what springs and secretes from it
is granted to remain in the dark.
It is the clarity of a crypt
whose brilliant insight
resides obscurely within the white spectrum,
the totality of all colors that does not cease
to sum up from the mutual breaking
among emitted reflections of what frequents
and returns with a certain regularity.

VI

The clarity of a crypt
bears not one form in particular
but any form at all.
It affords no reflection
unless its desire to be sounded is met,
in which case it excites
an incandescent light
whose flaming up is not only entirely unlikely,
alien and uncanny,
but also so delicate and vulnerable
that it needs to be kept
each time in a manner
of which no one ever knows
how to communicate and share it.
The flame of an incandescent light can be kept

more or less well according to a script
in whose terms it is possible to articulate
whatever might turn out to be the case
for a planet in the reign of a sun,
a world that orbits a star
a world that resides nowhere
because its ultimate capital
is universal
an organ whose function is brilliance
and that keeps engendering its own body.
The terms of this painterly script
which can afford the delicate articulation
of excitement without exposure and obscenity
from the *tempus* of an unlikely tense
—the tense that lends
the articulations of messages that are genuine
a cryptographical presence.
The organ of brilliance that desires
to be sounded,
the sun,
lacks sound that would not
somehow
depend upon formulations
in that unlikely tense of a painterly script
capable of presenting nothing.

VII

Nothing presents itself
in the bodies of ciphers that sound and solidify,
as they figure by turning
around a void's axis
into words, forms, and numbers
whose symbolic codes give birth to
the vibrating desire that drives
the kind of being that is sound,
to be what it is
namely whole in a distributed
and adjectival sense.

Genuine messages are entirely lawful,
so lawful that they are tautological.
But because they desire to be sounded,
they are so burstingly full of regularity
that their bodies, discharged
of the capacity to complete the act of stating,
spills over abundantly.

The electric energetics that constitute
this infinitary act
are being contracted in the terms
whose articulations organize
the numerous equation-like trunks
as bodies that articulate the sound
that originates in the organ of brilliance.

VIII

The bodies of genuine messages are law-
ful in that they
actively so
lack effect.

They are apparent
in that nothing results from them.
All they ever do
is to sum up the rest
of what they comprehend:
it is what they,
due to their public nature,
will keep to be deprived of.

IX

The possible results from circling,
as turns render able what can be done
to draw from holding much
and to receive and take in
sound and solid value as the price
that equals the worth intrinsic to a thing.
Virtuosity hence is not actually real
its virtual reality is genuinely unlikely
and originarily able in a versatile manner.
Virtuosity is incited by an organ
that engenders its own body,

a universal organ, and its capital bodies.
A capital body is like a cosmic musical instrument
lacking and desiring to produce sounds;
it, in principle,
but not in fact on its own,
is able to articulate.

X

The virtuosity of the universe
depends upon meter that strives to seize
capital bodies
by measuring the circulation of nothing-at-all
as it presents itself in figures
that attract other bodies of ciphers
whenever they are adjoined to a something.
Rather than delineating a some thing,
the meter of painterly script formulates
credit notes
figuratively notes that circulate
and preserve what remains concealed
within those frequent and spectral terms
light adopts when viewed as quanta.
Painterly script captures and holds tense
the insight thus afforded
in the articulation of a presence
whose condition for being rendered able

to continue with itself entirely in its own terms
is that in its sole grammatical tense,
that of the cryptographical present,
all that sounds
sounds noisy and arcane.

XI

The universe is abundantly full
of itself. Its kindness and kinship
never ceases to be original
because it is being born
in the capital bodies that preserve
the secret worth of things
of which a generational order continues to learn
how to keep esteem for it
in cryptographical articulations.
All we know
of the body of a cipher, is that it is sound.
Being sound,
in the adjectival sense,
is to be “free from special defect or injury.”
The body of a cipher then
is whole. This is reason enough to assume
that its soundness is solid.

XII

A solid secret that is sound
is kept by the body of a cipher.
The crypt
in whose terms a body of a cipher figures
as “an entire sum”
coined
of what is firm
dense
compact
undivided
considerable
entirely same
spectral but well-established
wonderful
remarkable
free from danger and vexation
intact
secure
safe.

XIII

A solid secret solidifies indefinitely,
by transgressing the limits of its own soundness
for no other reason
than the universal pleasure that it is capable

of seeking.

The health of being sound,
its being whole as a manner of being what it is,
whole by being not-whole,
depends upon merely being capable
of being totalized.

This manner of being sums up,
it is the manner of summing up
a summing up that never rests
and is delicately active.

XIV

This manner of being sound
pertains to wealth in movable property,
to pecuniary wealth.

The sound whose articulation measures
not words but capital bodies,
exscribed by a painterly script,
—this sound is not powerful.

Articulating it needs neither force nor violence,
but the ability in acting in a contractual manner
the ability to sift
to make a pass through a sieve
the ability to enact
a separation
of sound from noise

that is genuinely unlikely and that is nothing
if not attached and adjoined to a some thing.

XV

This ability is financial,
its ending is by retribution and settlement.
It is tied up with a kind of reason
whose rationality never counts
without obliging itself
to pay back to the real
what it owes it.

