

In comparison, similitude, union, identity with the infinite, one does not approach nearer by being a man than by being an ant, by being a star than by being a man. In the infinite these things are indifferent, and what I say of these holds of all other things or particular existences. Now if all these particular things in the infinite are not one and another, are not different, are not species, it necessarily follows that they are not number (i.e. not distinct)—the universe is again an immovable, unchangeable one. If in it act does not differ from potency, then point, line, superficies and body do not differ in it (for each is potency of the other—a line by motion may become a surface, a surface a body). In the infinite, then, point does not differ from body; since the point is potency of body, it does not differ from body, where potency and act are one and the same thing. If point does not differ from body, centre from circumference, finite from infinite, the greatest from the least, then the universe, as we have said, is all centre, or the centre of the universe is everywhere; or, again, the circumference is everywhere but the centre is nowhere. • (twenty-five) They are the planets in this scheme of things / (twenty-six) Giordano Bruno's shot. / (twenty-seven) The problem is in the arc. / (twenty-eight) The changing angle of the shot / (twenty-nine) It defies geometry / (thirty) The drawings of a many-centered solar system, when we meet them in the books / (thirty-one) make us avert our eyes • A powerful beam, from one of these more advanced figures, traversed the arch, and formed a marked contrast, in point of intensity, at the point of bisection. The circular, or crescent-shaped figures, in which the spears of light were often arranged, occupied planes, sometimes inclined to the right, which evidently traversed the line of vision; their nearest, and always broader, margin, being apparently depressed a number of degrees below it; otherwise, that broader and brighter margin must have covered the farther half; unless, indeed, the nearest were more elevated; which, however, could not be the case, unless by great ocular deception. Had they occupied the same plane, the laws of perspective would have placed them in the reverse, in point of apparent elevation. • When it's time for you to leave, there will be a sign in the sky. All of us witness it. You will feel something like a sudden draft of air. Turn round and face it and you'll see a cloud of white dust pouring out of the sun. An iridescent arc will appear to the east. Within a few seconds the whole sky will glow with luminous crescent-shaped figures, the biggest of which will form itself into a circle round the sun. This will in turn be intersected by a second ring centered on the zenith, its circumference coinciding also with the sun's position. The smaller arcs will fall into concentric patterns about these two grand rings, filling the whole sky with lights. • More steadfast than the polar light / Bright centre of the circling fires • The halo consisted of: First, a circle, 45 degrees in diameter, of white light, the sun being in the center; second, another circle of white light, parallel with the horizon, at the same altitude as the sun, and at right angles to the first circle; third, an iridescent arc of perhaps 90 degrees, belonging to a circle of 45 degrees diameter, and having the zenith for its center; fourth, a vertical column of white light, with the sun for its base. The points of intersection of the first and second circles were adorned with two splendid parhelia of prismatic colors. The colors in the arc near the zenith were arranged as in the primary rainbow, the red being on the outer, or convex side. • Von Sternen sind wir eingerahmt / Und flüchten aus der Welt. / Ich glaube wir sind Engel (We are framed by stars / And take flight from the world. / I believe we are angels) • All stars are called fires by the Chaldeans, animals of fire, ministers of fire, innumerable gods, divine oracles. • Thus long his station, like the steadfast star. / He kept, while sad vicissitude around / Whelm'd in the dark profound • And soon her shadows, dark and deep, / The gentle pow'r around me flung. • The forward footing for an hidden shade / Vertue gives her selfe light, through darknesse for to wade. • No shadow, but a body hath in power / That body, wheresoever that it light, / May learned be by cyphers • By this the Northerne wagoner had set / His sevenfold teme behind the steadfast starre, / That was in Ocean waues yet neuer wet, / But firme is fixt, and sendeth light from farre / To all, that in the wide deepe wandering are • Of aether, marches on, with banners gay /

# INLAND 15.2

# I AM A CITY OF HABITS.

**Joe Talia**

*Twelfth Exit* (2015)

Synthesiser, field recordings

**Alexander Garsden, Aviva Endean**

*remove thankless north star paths* (2015)

Church organ, clarinet, computer

**Andrew Byrne**

*Creeping Shadows* (2011)

Amplified Piano – Joy Lee

**James Rushford**

*The Falberry Floor* (2015)

Harmonium

- short interval -

**Rohan Drape**

*An iridescent arc will appear to the east* (2015)

Piano, voice, computer

**Aviva Endean**

*Solo for Skin and Air* (2015)

Clarinet, Timpani

**James Rushford, Joe Talia**

*Untitled* (2015)

Synthesisers

A brighter sun will climb yon eastern steep, / Never to paint the clouds with setting ray. / The spectre ceast, and took her flight / Instant thro' the shades of night / A crimson banner wav'd afar / Emblaz'd with many a burning star • And from the steadfast globe her axle torn / Thus, whilst all nature seem'd his loss to mourn, / The wayward power the land of shadows sought, / Thro' upper and thro' middle darkness borne, / Till Destiny the winged warrior brought / To Pluto's steely dome, by hand eternal wrought • At the intersection of the two rings there were brilliant sun dogs with rainbow colouration. On the opposite side of the parhelic circle developed mirror sun dogs which were not rainbow coloured but just white light. • He sat on the bed both feet on the floor / He studied the ashtray and tried to rule out preference / preferring over not preferring / but he preferred / gravity over what other state / preferring in that case / earth / the earth as they say / preferring some state over non state • Gravity and levity are nothing but the impulse of parts to their place, where they may either move or be at rest, or to a place through which it is necessary for them to go (in the circular movement of all material things). • Has attempted similar tat'tibs since with similar results; has also failed, with the result that even he long ago gave up figuring on the public. Was the first to exalt the manager above the actor by putting his name first on the program, but it doesn't seem to have chastened the actor. Said to be searching for the American playwright, but apparently believes that he lives in England. Reported to have himself written fine dramas, which, however, did not meet with the approval of his play readers; among them being: "Napoleon and I," "The Thankless Star," and "The Necessary but Unseemly Syndicate." • When the two men spoke / they spoke about permanence and impermanence. / They noted that there were certain things that were impermanent, and other things to which impermanence did not apply. / Thus, they came to make a great division between that which is impermanent and that which is permanent. / Everything in this transitory category turned out to be the particulars of our existence, / and these were divided into physical, mental, and others which were neither physical nor mental. / Among those particulars which were neither physical nor mental / they listed attainment, aging, and coincidence. / On the permanent side of this great division of reality was a notion they referred to as space. / And by that term they meant neither conceptual space / nor space as given by our senses. / They meant connections. / They decided that such space is irreducible and not transitory, / and that it exists as long as one is alive. • Cepheids are paramount distance indicators in astronomy, as their true brightnesses are revealed by their periods of oscillation. Polaris is particularly interesting as the pulsations have nearly, but not quite, ceased. Just as a violin string has a "fundamental" tone that gives its pitch, it also vibrates in higher-frequency overtones. Comparison with other Cepheids shows that Polaris is pulsating not with its natural fundamental period, but in its first overtone. The star may be in the

process of evolving into its fundamental period of 5.7 days to become a more-normal Cepheid with a greater variation. • No star autumnal push'd the horned flood, / To sweep away the hind and lab'ring steer, / When Love, who long had rul'd the shining sphere, / Forsook the sky on light, unconstant wing, / Resolv'd beneath his sway the shadows drear / With all the vast Plutonian world to bring, / And touch with warm desire her solitary king. • Sun, who alone bathes all things in light... the lively strength and power of fire is roused and repressed. By whose ministry the mechanism of this universe thrives • When sheath'd in steel beneath the burning star / Of day, with loud acclaim his bands address, / Their chief so matchless erst, and fear'd from east to west • A wonderful display of solar halos was witnessed here Saturday afternoon. About 4 o'clock a circle of white light, in the plane of which was the sun, appeared, encircling the heavens parallel with the horizon. At two points which, with the sun, divided this circle into three equal parts, were two other representations of suns, except that they had no brilliancy. Another circle surrounded the sun and extended nearly to the zenith. The portion of this circle which was nearest the zenith was a brilliant rainbow, and at its highest point a reverse circle, also displaying the prismatic colors, joined it. Inside this circle was another which was of a fainter light. Brilliant sun dogs were also visible on either side of the sun. The display lasted about an hour. The sky was clear at the time, but the temperature became noticeably cooler during the celestial display, and the mercury registered thirty degrees above. . • Every possibility and actuality that in the (first) principle is as it were *complicate*, united, one, in other things is *explicate*, dispersed, many. The universe, which is the great *simulacrum* and image (of the first principle) is—it also—all that which it may be in its kinds and principal members, as containing all matter, to which no element of the whole (the universal) form can be added, in which no phase of that form is ever wanting; but it is not all that which it may be in its differences, its modes, properties, and individuals; thus it is a mere shadow of the first reality, and first potency, and so far in its reality and possibility are not the same absolutely, that no part of it is all that which it may be: besides that, as we have said, the universe is all that it may be only in explicitness, dispersion, distinctness, whereas its *principle* is so unitedly and indifferently, for in it all is all, and the same, simply, without difference or distinction. • God has imbued celestial matter with all forms at once, but gives them to elemental matter in single moments, just as he has poured into the nature of the Gods all ideas once for all, but instills them into animal nature day by day. And as in the order of minds there is an ultimate principle which is incorruptible, so in the order of bodies. For the order of bodies follows that of intelligences as a footmark follows the foot, as a shadow follows the body; hence whatever order is proved to hold of minds, the same will be found to hold of bodies. • Transparent to the wishes of my Lord. I am put here and it / Pleases me to serve Him. My soul feasts upon the rising / Of the sun. It is His presence. The great arc of the day is / The truth of my life. I learn from it, and am humble in / That knowledge. And in the evening my body sleeps • Kindle the taper like the steadfast star / Ablaze on evening's forehead o'er the earth, • Sundown, one, the time it disappears. / Gloaming, two, the twilight, dusk. / Crepuscule, the twilight, three, dusk. / Twilight, four, pale purplish blue to pale violet, lighter than dusk blue. . . / Clair de lune, five, greener and paler than dusk. / Dusk, six, redder and darker than clair de lune • And darkness overhung the eastern gate / The sacred valves unfold, in solemn state •



## CALENDAR

**INLAND 15.3**  
**JESSICA ASZODI, SAMUEL DUNSCOMBE, AVIVA ENDEAN,  
 JUDITH HAMANN, JON HEILBRON, MATTHEW HORSLEY, MICHIKO OGAWA,  
 JEANETTE LITTLE, MORTON FELDMAN, ROHAN DRAPE, ALEXANDER GARSDEN**

**YOUR HOUSE IS THE LAST BEFORE THE INFINITE**  
**8PM MONDAY 24TH AUGUST 2015**  
 CHURCH OF ALL NATIONS, 180 PALMERSTON ST. CARLTON - TICKETS AT THE DOOR \$20/\$12

**INLAND 15.3:**  
**YOUR HOUSE IS THE LAST BEFORE THE INFINITE.**  
 8pm Monday 24th August 2015

**Samuel Dunscombe**  
*New Work* (2015)  
 Three Clarinets with Michiko Ogawa & Aviva Endean

**Judith Hamann**  
*New Work* (2015)  
 Cello

**Jeanette Little**  
*Barbaric Yawp* (2014)  
 Uilleann pipes - Matthew Horsley

**Alexander Garsden**  
*Telomerase Viol and Divergent Chorale* (2015)  
 Double bass and electronics - Jon Heilbron

**Alexander Garsden, Jessica Aszodi & Rohan Drape**  
*Four suns and a whole sky on fire.* (2015)  
 Organ, voice, piano, computer

**Morton Feldman**  
*Three Voices* (1982)  
 Voice & tape - Jessica Aszodi

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