

Splitting dialectic hairs in Naples
abstract opposites and finer distinctions
phenomenology *versus* philosophy
spirit as universal *versus*
spirit as concrete history
(*history fundamental as per* Vico)

Platonic transcendental dualisms
(mind/matter subjective/objective
relative/absolute) *versus* process,
change immanent and immediate,
economics and ethics the practical
art and logic the theoretical

The modern world searching for religion
a concept of life and reality a conscience
to combat the new diseased mentality
made up of mysticism activism
aestheticism and imperialism
in short, pathological decadence



True history contemporary
not mere chronicle or philology
but imaginative grasp of the problems
of the past as understood by the actors themselves
and as they are vital to and relevant for
the historian's own time

History as history of *la vita*
morale bringing back to life past
aspirations and spiritual existents
the true the good the beautiful supplemented
by economics *as per Das Kapital*
ethics *as per* the *Manifesto*

But neither communist nor fascist:
freedoms inevitably lost under *fascismo*
(*a mere parenthesis* in history)
can live only in democracies,
Il Duce a potential instrument
to put aesthetic economics into practice;

Marx's *class* an intellectual fiction

for only living breathing sweating people are real,
the socialistic vision of the rebirth
of and through labor and in labor
possible only through faith and hope
in historical materialism

appeared he said *doubly fallacious*
as materialism and history both.
His neapolitan ambivalence
tolerated because the new regime
found it convenient to use him to prove
free speech lived on in Italy.



The total work of art an *idea in action* —
intuition imagination expression —
a coherence of images brought to fruition
in the artist's fecund recreational mind
freely formed from true beliefs and desires
reasonable as any schoolboy might wish

The difference between art and criticism
the difference between creation and judgment,
the test of poetic expressiveness the resistance
of any line to abstraction from its context
and its fit within the organic coherence
of the single complex image of the total work

Artistic genius like all forms of human
activity always volitional, conscious,
else it would be merely mechanical motion
not an act of participation in the object
but simply immersion in its otherness,
not the rapture of willful immanence

the real contemplative experience
of letting one's innermost feelings go
unchecked and unanalyzed
but mere lifeless syllogistic transcendence
a logical abstraction devoid of feeling
lacking the unity of organism



Some psychologists distinguish something
no longer sensation but not yet concept
as *representation* or *image*. Certain men
have greater aptitude to express
certain complex states of the soul. These men
are known in ordinary language as artists

Seeing the tree as tree no more no less
an object adequate to itself subject
to classifying naming instancing,
all its propositions at any given time
discernible from its founding premises
which themselves may change over time

Seed root stem branch leaf fruit
a single image not susceptible
to being anatomized on pain of ceasing
to be what it is, becoming something else
not a content but the whole universe
seen *sub-intuitionis*