

Durlston Lunaire

*Lunar Eclipse
over
The Great Globe*

Reading
The Great Globe
under the influence
of the moon

Christine
Kennedy



ALL ROUND THE WORLD.



OF THE FRANCE AND ENGLAND. AMPS. 20. 1850. BY HENRY FRANK.

Durlston Lunaire:

Lunar Eclipse over The Great Globe

Reading The Great Globe under the influence of the moon

The Great Globe at Durlston Country Park on the Dorset coastline.

This folly.

Do a websearch for The Great Globe and Durlston Country Park. See the photographs of the Great Globe and its site taken from the sea. The huge stone eye of Durlston's Great Globe looks out towards you, across the ocean. It gazes ceaselessly, unblinkingly, night and day, towards Britain's distant colonies marked in the carvings on its 40 ton Portland stone iris.

The monument's retinal curve is set with Portland stone tablets incised with texts blending poetry and cosmic quantity surveying mediated by pedestrian pedagogical comparison. It is the celebration of the known universe by its Victorian creator, the quarry mining and city building dynastic millionaire George Burt. The universe is represented here as the divinity's creation and man's worshipful triumph of measured scientific knowledge.

The monument is massive with the confidence of proprietorial Victorian industrial and commercial power over the natural world and navigable global geography. All accessible parts of the universe are God-given as a theatre of righteous enterprise. Holding together in a masterful Victorian equilibrium of paradox the avaricious delight of the measurable profit of global exploitation, and the immeasurable desire of the continual Empire expansion of wealth, power, righteous authority and territory.

This folly.

Durlston Park was conceived as a commercial project of early tourism, essentially a Victorian theme park, where the Great Globe provided a stone sensation, an edifying delight of the gaze and presence. A folly of builder's showmanship. To walk around the Great Globe is to be continually split in attention by its several aspects.

The visitor walks the challenging exposed windswept slope of its sea view setting, treading the turf and stone and grit through all weathers.

The visitor encounters the dwarfing grotesque mass of the Globe, drawing the visitor's body towards it as though magnetically to circle in an orbit of reading, craning the head and shading the eyes, drawing closer and shifting backwards in pedestrian trajectory. The visitor negotiates the reading of the overwhelming surface of The Globe, the fearful marvel of its miracle of stability and fixedness - the landscape is trusted to be stable so that this sculptural monster won't dislodge and roll its way through visitors and crush its way downhill towards the ocean. The visitor is challenged to take in the close visual field of the monster Globe and then throw the gaze outwards to the ocean sky and the curve of the horizon, the planetary globe sloping towards the continents and colonial targets set upon the stone surface, not falling off its edge into space, or falling away into the stars and planets invoked in the monument's inscribed tablets.

To walk around the Great Globe is also to be drawn to the retinal curve carved into the landscape where the text inscribed tablets are fixed. Reading is offered as an exposed schoolroom challenge, a stony pedagogy where science and religion are not in struggle but held together in the vigorous dynamic of the huge enterprise of the Empire.

This folly.

Durlston Lunaire reorganises the vocabulary of the texts of Burt's Great Globe. The words shift and cluster about phrases found by the spectator's hand in the darkness of a lunar eclipse. Lunar light melts Portland stone to recast the incised words and phrases and attempt a revolution of its vision.

Durlston Lunaire is dedicated to Emily Critchley.

Christine Kennedy
For the Dusie 5 Kollektiv 2011

THOU HAST ART MIND

Scale me stupendous beauty.

Moonworld:
Earth of the translated.

Mean Lord, to shrink the Planet.
O Angry Vessel, channel fluid!

Common axis ordained
This free source, The Moonworld,
spring at sea level!

Join once the Planet shakes,
make the mean ruler mindful.

Part from part actions and serving him.

Whose Estate?

Centauri One, appear!



RECESS THE SOLID EARTH

Phenomena, all word parts,
fill Earth tablets
from whole body heat of stars.

Inscriptions created Nature,
we and nations
reaching turned moves about one Earth.

The bodies consider
sustaining duration
The Moon's Way.

Flowing solid phenomena
traction tides delay the labours.

All fall,
phenomena fall.
Why existence and point.

Potentate Man!
His system, swallow it.
Eclipse.

Foundations rise
as creations accuse him
wheeling in these paths.

This is Psalm Alpha.



BUT PARTS OF BODY NATURE IS OUR WORLD

Accuse Venus of being, by God!

All hear the Lord !
Combining, the labours about him are
made.

Chain this again, like your depths.

In a once commanded world,
doth your chain seem like your
depths?

The marvellous longest Breath
of Greenwich hosts splendour tides.

Beautiful Teacher!
Guide of being, create Rome in seconds!
Eternity done.

This, and made these Gods visible.

And made these body inscriptions:

GREENWICH

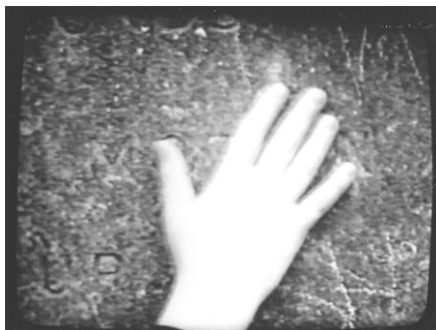
INFLUENCED

THE MOUTH

ALL STARS

WHICH TEACH ONE

MOONRISE



Chain of largest conditions
whose sphere consists of nothing within
having Nature and bellowing about
Moon.

Stars of delays in the dark days.

You occupy love.
The atoms spake plastic origin.
The atoms roar plastic origin!

The Sun World, its round Death,
O System fall!

She is cause, combining parts in Moon
heat.
Round seas are shewing
The Moon of Light, lunar haze life.

God of the Other rise, prevail!

THE SAME TIME SURFACE IS

shewing wondering looking at the surface.

Thou, thy heir, its clock circumference,
hear your minutes of the time,
sufficient fluid,
water to shrink land.

Greenwich Moon Time,
this nearly Creator,
in serving space
commanded motion.
And you,
always the support and harmony.

Mercury rise!
Be land.
Word motion would direct you:
touch surface of working soul,
nearest being waves to God.

The computed produces Presence,
each causing time about these
Cares and Crosses.

Surface Creator!
Delays make the marvellous appear.
Proceed.
Mean that.
Sufficient.



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Other publications include poetic sequence as performance text *Hobby Horse: A Puppet Play for Cabaret Voltaire* in *Dadadollz* (ISPress, 2010) premiered in London in 2010; concrete and visually emphasised poetry in *Nineteen Nights in San Francisco* (West House Books & The Cherry On The Top Press, 2007) and in *Possessions* (The Cherry On The Top Press, 2003); *The White Lady's Casket*, site-specific text installation for Bishops' House and supporting essay in *Renga +* (Reality Street Editions, 2001).