

# Unknown Pleasures Collected Writing On Life Death Climbing And Everything In Between Pdf Pdf

[Unknown Pleasures Collected Writing On Life Death Climbing And Everything In Between Pdf Pdf](#) - Unveiling the Power of Verbal Beauty: An Emotional Sojourn through **unknown pleasures collected writing on life death climbing and everything in between pdf pdf**

In a global inundated with displays and the cacophony of fast transmission, the profound power and psychological resonance of verbal beauty frequently diminish into obscurity, eclipsed by the constant onslaught of noise and distractions. However, located within the lyrical pages of **unknown pleasures collected writing on life death climbing and everything in between pdf pdf**, a fascinating function of fictional beauty that pulses with natural feelings, lies an unforgettable journey waiting to be embarked upon. Composed with a virtuoso wordsmith, that exciting opus guides readers on a psychological odyssey, softly revealing the latent potential and profound impact stuck

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within the complex web of language. Within the heart-wrenching expanse of the evocative examination, we shall embark upon an introspective exploration of the book's key subjects, dissect their captivating publishing style, and immerse ourselves in the indelible effect it leaves upon the depths of readers' souls. If you ally habit such a referred **unknown pleasures collected writing on life death climbing and everything in between pdf pdf** books that will come up with the money for you worth, get the enormously best seller from us currently from several preferred authors. If you desire to comical books, lots of novels, tale, jokes, and more fictions collections are as a consequence launched, from best seller to one of the most current released.

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# Unknown Pleasures Collected Writing On Life Death Climbing And Everything In Between Pdf Pdf (PDF)

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## **Theological Works, Sermons & Hymns**

Martin Luther 2018-04-02 This meticulously edited Martin Luther collection includes: Introduction: Luther by John Acton Works: Disputation on the Power and Efficacy of Indulgences (95 theses) The Bondage of the Will To the Christian Nobility of the German Nation Prelude on the Babylonian Captivity of the Church A Treatise on Christian Liberty A Treatise of Good Works A Treatise on Baptism Disputation on the Divinity and Humanity of Christ The Large Catechism The Small Catechism Commentary on Genesis On the Creation On Sin and the Flood Commentary on the Epistle to the Galatians The Epistles of St. Peter and St. Jude Preached and Explained Epistle Sermons Epiphany, Easter and Pentecost Trinity Sunday to Advent

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Table Talk The Book of Vagabonds and Beggars Discussion of Confession The Fourteen of Consolation Warning Against the Jews The Smalcald Articles The German Mass and Order of Divine Service An Open Letter on Translating Letter to Several Nuns Hymns Dear Christians, One and All, Rejoice A Mighty Fortress Is Our God Savior of the Nations, Come The Martyrs' Hymn

*Joy Division's Unknown Pleasures*  
Chris Ott 2004-03-31 Joy Division's career has often been shrouded by myths. But the truth is surprisingly simple: over a period of several months, Joy Division transformed themselves from run-of-the-mill punk wannabes into the creators of one of the most atmospheric, disturbing, and influential debut albums ever recorded. Chris Ott carefully picks

apart fact from fiction to show how Unknown Pleasures came into being, and how it still resonates so strongly today. EXCERPT The urgent, alien thwack of Stephen Morris' processed snare drum as it bounced from the left to right channel was so arresting in 1979, one could have listened to that opening bar for hours trying to figure how on earth someone made such sounds. Like John Bonham's ludicrous, mansion-backed stomp at the start of "When The Levee Breaks"-only far less expensive-the crisp, trebly snare sound with which Martin Hannett would make his career announced Unknown Pleasures as a finessed, foreboding masterpiece. Peter Hook's compressed bass rides up front as "Disorder" comes together, but it's not until the hugely reverbed, minor note guitar line

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crashes through that you can understand the need for such a muted, analog treatment to Hook's line. Layering a few tracks together to create a six-string shriek, Hannett's equalization cuts the brunt of Sumner's fuller live sound down to an echoing squeal, revealing a desperation born of longing rather than rage. This is the way, step inside.

Down Andy Kirkpatrick 2020-07-01 "This book will save your life" Pete Whittaker (Wide Boyz) Down is a groundbreaking encyclopedic study of the art of descent. Its purpose is to create a single source for all descent techniques, both the well established and ideal for the novice climber, as well as the cutting edge, high-value techniques for experienced and pro climbers. The book was

written and illustrated over three years by award-winning climber and writer Andy Kirkpatrick (Psychovertical, Cold Wars, 1001 Climbing Tips, Higher Education), and is based on four decades of epics, retreats and F\*\*k-ups. At 80,000 words (400 pages) and 300 illustrations, this is both a labour of love and an important and timely book for a community that loses far too many climbers to rappelling accidents. Book Structure Foreword by Joe Simpson Introduction Chapter 1: Safety; How to stay alive. Chapter 2: Feet; General notes on non-technical descent in both winter and summer. Chapter 3: Tools; The tools of the trade and how to use those tools. This chapter covers all types of descenders, as well as notes on all associated software and hardware

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(abseil cord, hard-links, prusik cords etc). Chapter 4: Anchors; Everything from slinging trees to retrievable ice screws, bounce testing to non-anchor anchors. Chapter 5: Rappel; Here we start putting it all together, covering the core theory of descent, including back-ups, knots, and optimum set-ups. Chapter 6: Lowering; This covers both standard lowering off sports routes and backing off climbs, to more advanced self-rescue lowering, passing knots etc. Chapter 7: Advanced; This long chapter deals with pro techniques, many that will be new to many climbers, including blocking, ghosting and single rope rappels. Chapter 8: Problems; Sooner or later you're going to have to deal with problems in descent, such as stuck or damaged ropes, having ropes

that don't reach anchors, or having to return back up your ropes. This chapter aims to come up with practical solutions for worst-case scenarios. Chapter 9: Comms: Many of the problems that arise in descent revolve around a failure in communication. This chapter offers some ideas and solutions surrounding this.

**Works of L. E. Landon, in two volumes**

Letitia Elizabeth Landon 1838

**The Collected Works of J.**

**Krishnamurti, (1964-1965)** Jiddu

Krishnamurti 1991

**Herald and Presbyter** 1905

**New Addresses** Kenneth Koch 2012-07-25

Kenneth Koch, who has already considerably "stretched our ideas of what it is possible to do in poetry"

(David Lehman), here takes on the classic poetic device of apostrophe, *Unknown Pleasures Collected Writing On*

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or direct address. His use of it gives him yet another chance to say things never said before in prose or in verse and, as well, to bring new life to a form in which Donne talked to Death, Shelley to the West Wind, Whitman to the Earth, Pound to his Songs, O'Hara to the Sun at Fire Island. Koch, in this new book, talks to things important in his life -- to Breath, to World War Two, to Orgasms, to the French Language, to Jewishness, to Psychoanalysis, to Sleep, to his Heart, to Friendship, to High Spirits, to his Twenties, to the Unknown. He makes of all these "new addresses" an exhilarating autobiography of a most surprising and unforeseeable kind.

*Library Journal* 2005

**Brooklyn Public Library News Bulletin**

Brooklyn Public Library 1913



This Searing Light, the Sun and Everything Else Jon Savage 2019-04-02  
The SUNDAY TIMES Top Ten Bestseller#1  
Book of the Year, UNCUT#1 Book of the Year, ROUGH TRADE Book of the Year, MOJO  
Over the course of two albums and some legendary gigs, Joy Division became the most successful and exciting underground band of their generation. Then, on the brink of a tour to America, Ian Curtis took his own life. In This Searing Light, the Sun and Everything Else, Jon Savage has assembled three decades' worth of interviews with the principal players in the Joy Division story to create an intimate, candid and definitive account of the band. It is the story of how a group of young men can galvanise a generation of fans, artists and musicians with four chords and three-and-a-half minutes

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of music. And it is the story of how illness and inner demons can rob the world of a shamanic lead singer and visionary lyricist.

*The Complete Works of L. E. Landon*  
Letitia Elizabeth Landon 1854  
*Current Opinion* Edward Jewitt Wheeler 1891

Unknown Pleasures Peter Hook  
2013-04-25 'Genuinely funny: indeed, the story will... keep you entertained for a very long time' Sunday Times  
Joy Division changed the face of music. Godfathers of the current alternative scene, they reinvented rock in the post-punk era, creating a new sound - dark, hypnotic, intense - that would influence U2, Morrissey, R.E.M., Radiohead and many others. This is the story of Joy Division told by the band's legendary bassist, Peter Hook. 'Hook has restored a

flesh-and-blood rawness to what was becoming a standard tale. Few pop music books manage that'Guardian 'An honest, enthusiastic account ... It's a window like no other into the reality of life in this most aloof of bands' METRO 'An immense account of Joy Division's rise...Having read Hook's book, you'll feel like you were the fifth member of the band' GQ 'A bittersweet, profanity filled recollection... If you like Joy Division, you really have to read it' Q Magazine 'Hook lifts the lid on the real Ian Curtis' NME 'He's frank, incredibly funny, and isn't shy'Artrock

*The Collected Works* Alexandre Dumas

2022-11-13 DigiCat presents the revolutionary works of French literature, the popular and influential classics of various

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genres and themes – action-adventures, historical thrillers, revealing the hypocrisy of the society, and the questioning of morals and beliefs through its main characters, all relatable until this day. This is the legacy of the French literary giants - Alexandre Dumas elder, and his son Alexandre Dumas younger: Alexandre Dumas pere: The D'Artagnan Romances The Three Musketeers Twenty Years After The Vicomte of Bragelonne Ten Years Later Louise de la Valliere The Man in the Iron Mask The Valois Trilogy: Marguerite de Valois (La Reine Margot) Chicot the Jester (La Dame de Monsoreau) The Forty-Five Guardsmen The Memoirs of a Physician Series: Joseph Balsamo (The Magician) The Mesmerist's Victim (Andrea de Taverney) The Queen's Necklace Taking

the Bastille (Ange Pitou) The  
Countess de Charny (The Execution of  
King Louis XVI) Other Novels: The  
Count of Monte Cristo The  
Conspirators (The Chevalier  
d'Harmental) The Regent's Daughter (A  
Sequel to The Conspirators) The Hero  
of the People The Royal Life Guard  
(The Flight of the Royal Family)  
Captain Paul The Sicilian Bandit The  
Corsican Brothers The Companions of  
Jehu The Wolf Leader The Black Tulip  
The Last Vendee (The She-Wolves of  
Machecoul) The Prussian Terror (A  
Dramatic Memories) Short Stories: A  
Masked Ball Solange Other Works:  
Celebrated Crimes The Borgias The  
Cenci Massacres of the South Mary  
Stuart Karl-Ludwig Sand Urbain  
Grandier Nisida Derues La Constantin  
Joan of Naples The Man in the Iron  
Mask (An Essay) Martin Guerre Ali  
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Pacha The Countess De Saint-Geran  
Murat The Marquise De Brinvilliers  
Vaninka The Marquise De Gange  
Alexandre Dumas fils: The Lady with  
the Camellias The Son of Clemenceau  
The Princess of Bagdad

**Quarterly Bulletin** Brooklyn Public  
Library 1922

*Cold Wars* Andy Kirkpatrick 2013-03-01  
Andy Kirkpatrick has achieved his  
life's ambition to become one of the  
world's leading climbers. Pushing  
himself to new extremes, he embarks  
on his toughest climbs yet - on big  
walls in the Alps and Patagonia - in  
the depths of winter.

**Wisdom Collection: Complete Works of  
Aphorisms-Reference Edition 2019**

Sorin Cerin PHILOSOPHICAL AND  
LITERARY CRITICISM OF THE WORK OF  
SORIN CERIN CRITICISM ABOUT WORKS OF  
APHORISMS One of the most prestigious

and selective Romanian publishing house Eminescu in the Library of Philosophy published in autumn 2009 its entire sapiential works including all volumes of aphorisms published before and other volumes that have not seen the light to that date, in Romanian language. All the volumes in this edition of the collection of wisdom add up to a number of 7012 aphorisms. In this book appear for the first time works of aphorisms: Wisdom, Passion, Illusion and reality and revised editions: Revelations December 21, 2012, Immortality and Learn to die. Romanian academician .Gheorghe Vlăduțescu ,University Professor,D.Phil.,philosopher, one of the biggest romanian celebrity in the philosophy of culture and humanism believes about sapiential works of Sorin Cerin in Wisdom Collection:"

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Sapiential literature has a history perhaps as old writing itself. Not only in the Middle Ancient, but in ancient Greece "wise men" were chosen as apoftegmatic (sententiar) constitute, easily memorable, to do, which is traditionally called the ancient Greeks, Paideia, education of the soul for one's training.And in Romanian culture is rich tradition.Mr.Sorin Cerin is part of it doing a remarkable work of all. Quotes - focuses his reflections of life and cultural experience and its overflow the shares of others. All those who will open this book of teaching, like any good book, it will reward them by participation in wisdom, good thought of reading them."This consideration about cerinian sapiential works appeared in: Literary Destiny from Canada

pages 26 și 27, nr.8, December 2009,Oglinda literară (Literary Mirror) nr.97, January 2010, page 5296, In 2014, the entire aphoristic work of the author until then is published, under the title of Wisdom Collection - Complete Works of Aphorisms - Reference Edition, a collection containing 11486 aphorisms previously published in 14 volumes, included in that publication. This work, published in 2014 in Romanian and English, containing 14 volumes of aphorisms published before 2014 and in other publishers, was partial translated in 2020, and in Bulgarian by Sveta na Knigite publishing house. Thus, Collection of Wisdom - Complete Works of Aphorisms - Reference Edition, published in 2014 is published in Bulgaria in 2020 by Sveta na Knigite publishing house

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under the title Антология на Мъдростта. Афоризми (Anthology of Wisdom. Aphorisms) by Sorin Cerin. Bulgarian author and editorialist Eleazar Harash, known worldwide for its extrasensory abilities, claims about Sorin Cerin on the cover of this book, that: He is the light of Romania. There is something in this Sage that illuminates both Darkness and Light. Sorin Cerin, is joy for the heart, warmth for the soul and a path for man, if understood. Sorin Cerin, is touched of God's Mercy.Whether we know him or not, he shines in himself.I knew that there must be a great Sage in Romania.The years passed and I discovered him.If the sun is hidden from others - so be it, if it is a clear sun - so be it! ", concluded the quote from Eleazar Harash. Fabrizio Caramagna, one of

the most important specialists in the world in the field of aphorisms, declares that the Collection of Wisdom - Complete Works of Aphorisms - Reference Edition from 2014, written by Sorin Cerin, is: "A monumental work that writes the history of the aphorism Sorin Cerin is considered one of the most important aphorism writers in the world. Sorin Cerin is the author of the monumental work, which currently writes the history of the aphorism, entitled Wisdom Collection, which includes 11,486 aphorisms, structured in 14 volumes This is one of the most extensive works in the field of aphorisms to date." This appreciation of Fabrizio Caramagna appeared in issue 52-54, April-June, 2014 of the Literary Destinies magazine in Montreal, Canada on page 33. One of *Unknown Pleasures Collected Writing On Life Death Climbing And Everything In Between Pdf Pdf upload Donald w Boyle*

the most representative romanian literary critic, Ion Dodu Balan, University Professor, D.Lit. considered that Sorin Cerin " Modern poet and prosiest, essays and philosophic study's author on daring and ambitious themes like immortality, ephemerid and eternity, on death, naught, life, faith, spleen. Sorin Cerin has lately approached similar fundamental themes, in the genre of aphorisms, in the volumes: Revelations December 21, 2012, and Immortality. Creations that, through the language of literary theory, are part of the sapient creation, containing aphorisms, proverbs, maxims etc. which „sont les echos de l'experience", that makes you wonder how such a young author can have such a vast and varied life experience,

transfigured with talent in hundreds of copies on genre of wisdom. As to fairly appreciate the sapient literature in this two volumes of Sorin Cerin, I find it necessary to specify, at all pedantically and tutoring, that the sapient creation aphorism is related if not perfectly synonymous, in certain cases to the proverb, maxim, thinking, words with hidden meaning, as they are ... in the Romanian Language and Literature. Standing in front of such a creation, we owe it to establish some hues, to give the genre her place in history. The so-called sapient genre knows a long tradition in the universal literature, since Homer up to Marc Aurelius, Rochefoucauld, Baltasar Gracian, Schopenhauer and many others, while in Romanian literature since the chroniclers of the XVII and XVIII century, to Anton Pann, C. Negruzzi, Eminescu, Iorga, Ibrăileanu, L. Blaga, and G. Călinescu up to C.V. Tudor in the present times. The great critic and literary historical, Eugen Lovinescu, once expressed his opinion and underlined "the sapient aphoristic character", as one of the characteristics that creates the originality of Romanian literature, finding its explanation in the nature of the Romanian people, as lovers of peerless proverbs. Even if he has lived a time abroad, Sorin Cerin has carried, as he tells us through his aphorisms, his home country in his heart, as the illustrious poet Octavian Goga said, „ wherever we go we are home because in the end all roads meet inside us”. In Sorin Cerin's aphorisms, we discover his own experience of a

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XVIII century, to Anton Pann, C. Negruzzi, Eminescu, Iorga, Ibrăileanu, L. Blaga, and G. Călinescu up to C.V. Tudor in the present times. The great critic and literary historical, Eugen Lovinescu, once expressed his opinion and underlined "the sapient aphoristic character", as one of the characteristics that creates the originality of Romanian literature, finding its explanation in the nature of the Romanian people, as lovers of peerless proverbs. Even if he has lived a time abroad, Sorin Cerin has carried, as he tells us through his aphorisms, his home country in his heart, as the illustrious poet Octavian Goga said, „ wherever we go we are home because in the end all roads meet inside us”. In Sorin Cerin's aphorisms, we discover his own experience of a

fragile soul and a lucid mind, but also the Weltanschauung of his people, expressed through a concentrated and dense form. Philosophical, social, psychological and moral observations. Sorin Cerin is a "moralist" with a contemporary thinking and sensibility. Some of his aphorisms, which are concentrated just like energy in an atom, are real poems in one single verse. Many of his gnomic formulations are the expression of an ever-searching mind, of a penetrating, equilibrated way of thinking, based on the pertinent observation of the human being and of life, but also of rich bookish information. Thus, he dares to define immortality as "moment's eternity" and admits to "destiny's freedom to admit his own death facing eternity",

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"God's moment of eternity which mirrors for eternity in Knowledge, thus becoming transient, thus Destiny which is the mirror image of immortality". "Immortality is desolated only for those who do not love", "immortality is the being's play of light with Destiny, so both of them understand the importance of love". Nevertheless, the gnomic, sapient literature is difficult to achieve, but Sorin Cerin has the resources to accomplish for the highest exigency. He has proved it in his ability to correlate The Absolute with Truth, Hope, Faith, Sin, Falsehood, Illusion, Vanity, Destiny, The Absurd, Happiness, etc. A good example of logic correlation of such notions and attributes of The Being and Existence, is offered by the Spleen aphorisms from the Revelations



December 21, 2012 volume. Rich and varied in expression and content, the definitions, valued judgments on one of the most characteristics state of the Romanian soul, The Spleen, a notion hard to translate, as it is different from the Portuguese "saudade", the Spanish "soledad", the German "Zerstreut", the French "melancolie" and even the English "spleen". Naturally, there is room for improving regarding this aspect, but what has been achieved until now is very good. Here are some examples which can be presumed to be „pars pro toto” for both of his books: „Through spleen we will always be slapped by the waves of Destiny which desire to separate immortality from the eternity of our tear”, „The spleen, is the one that throws aside an entire eternity for your eyes to be

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borne one day”, „The spleen is love’s freedom”, „The spleen is the fire that burns life as to prepare it for death”. (Fragments of the review published in the Literary Mirror (Oglinda Literara) no. 88, Napoca News March 26, 2009, Romanian North Star (Luceafarul Romanaesc), April 2009, and Literary Destinies (Destine Literare), Canada, April 2009) Adrian Dinu Rachieru, University Professor, D.Lit. states: "...we may , of course, mention worth quoting, even memorable wordings. For example, Life is the "epos of the soal", future is defined as " the father of death". Finally, after leaving "the world of dust", we are entering the virtual space, into the "eternity of the moment"(which was given to us)(Fragments of the review published in the Literary Mirror (Oglinda

Literara) no.89 and the Romanian North Star (Luceafarul Romanesc), May 2009. Ion Pachia Tatomiurescu, University Professor, D.Lit states: "a volume of aphorisms, Revelations - December 21, 2012, mainly paradoxes, saving themselves through a "rainbow" of thirty six "theme colors" – his own rainbow – as a flag dangling in the sky, in the sight of the Being ( taking into account Platon's acceptance on the collocation, from Phaedrus, 248-b), or from Her glimpsing edge, for the author, at the same time poet, novelist and sophist, "the father of coaxialism", lirosoph, as Vl. Streinu would have named him (during the period of researching Lucian Blaga's works), knows how to exercise thereupon catharsis on the horizon arch of the metaphorical knowledge

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from the complementarily of the old, eternal Field of Truth " or of the sixth cover of the Revelation... volume, written by Sorin Cerin, we take notice of fundamental presentation signed by the poet and literary critic Al. Florin Tene: «Sorin Cerin's reflection are thinkings, aphorisms or apothegms, ordered by theme and alphabetically, having philosophical essence, on which the writer leans on like on a balcony placed above the world to see the immediate, through the field glass turned to himself, and with the help of wisdom to discover the vocation of distance. This book's author's meditation embraces reflections that open the way towards the philosophy's deeps, expressed through a précis and beautiful style, which is unseparated from perfection

and the power of interpreting the thought that he expresses. As a wise man once said, Philosophy exists where an object is neither a thing, nor an event, but an idea. ».The paradox condensing of Sorin Cerin's aphorisms in a "rainbow" of thirty six "theme colors"— as I said above — tried to give the "sacred date" of 21 December 2012: the absolute («Human's absolute is only his God»), the absurd («The absurd of the Creation is the World borne to die »), the truth («The Truth is the melted snow of Knowledge, from which the illusion of light will rise»), the recollection («The recollection is the tear of Destiny »), knowledge («Knowledge is limited to not have limits »), the word («The word is the fundament of the pace made by God with Himself, realizing it is the

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lack of nought: the spleen of nought»), destiny («Destiny is the trace left by God's thought in our soul's world »), vanity («Vanity revives only at the maternity of the dream of life »), Spleen («Within the spleen sits the entire essence of the world»), Supreme Divinity / God («God cannot be missing from the soul of the one who loves, as Love is God Itself »), existence («Existence feeds on death to give birth to life »), happiness («Happiness is the Fata Morgana of this world »), the being («The being and the non-being are the two ways known of God, from an infinite number of ways »), philosophy («Philosophy is the perfection of the beauty of the human spirit towards existence»), beauty («Beauty is the open gate towards the heaven's graces»), thought («The

thought has given birth to the world »), giftedness («Giftedness is the flower which grows only when sprinkled with the water of perfection») / genius («The genius understands that the world's only beauty is love»), mistake («The mistake can never make a mistake»), chaos («Chaos is the meaning of the being towards the perfection of non-being»), illusion («The illusion is the essence of being oneself again in the nought»), infinity («Infinity is the guard of the entire existence»), instinct («The instinct is when the non-being senses the being »), love («Love is the only overture of fulfilling from the symphony of absurd»), light («Light is the great revelation of God towards Himself»), death («Death cannot die»), the eye / eyes («Behind the eyes the soul lie

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»), politics («The trash of humanity, finds his own place: they are rich!»), evilness («Evilness is the basis size of the humanity, in the name of good or love»), religion («Religion is indoctrinated hope»), Satan («Satan is the greatest way leader for mankind»), suicide («Society is the structure of collective suicide most often unconsciously or rarely consciously»), hope («Hope is the closest partner»), time («Time receives death, making Destiny a recollection»), life («Life is the shipwreck of time on the land of death»), future of mankind and 21 December 2012 («Future is God's agreement with life» / «Starting with 12 December 2012 you will realize that death is eternal life cleaned of the dirt of this world»), and the

dream («he dream is the fulfilling of the non-sense »).(Fragments from the review published in The Forbidden Zone (Zona Interzisa) from August 30, 2009 and Nordlitera September 2009)

CRITICISM ABOUT PHILOSOPHICAL WORKS

The Coaxialism, book review by Henrieta Anisoara Serban, PhD in philosophy, Researcher, Institute of Political Science and International Relations of the Romanian Academy, written in 2007 : “This book represents an audacious contribution to contemporary philosophy. Not a mere synthesis, the volume brings to the fore a original vision concerning the truth (and the illusion), the absolut and the life, into the philosophical conversation of humanity. “What else are we, but a mad dream of an angel, taken up with himself, lost somewhere within the

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hierarchy of numerology?” (p.5), asks the author, triggering a captivating odyssey, with an opening towards the philosophy of conscience, contextualism and mind philosophy, that is relevant for the critique of the representationalism and postmodernism. Coaxialism is structured in 11 chapters. They may be interpreted in triads. Therefore, the first three chapters could stand as an introduction to the thematic realm of coaxiology. The first chapter is concerned with “The purpose, the hirarchy, the birth of numerology and of the Primordial Factor ONE”, the second chapter treats “The Instinct, the Matrix, the Order and Disorder, the Dogma”, and the third chapter “The State of the fact, the Opened Knowledge and the Closed Knowledge, the Coaxialism and

the Coaxiology". Then, the next triad would be constituted by the interpretation of three aspects related to human exemplarity, via the chapters entitled "The Print and the Karmic Print, the Geniality", "Love or the individual Conscience of the Human Being" and "Consciousness or the knowledge in Coaxiology". And, the last triad, say, of a semantical and hermeneutical nature, approaches "Reflections on philosophy, the Alien within the Being, the Dimension of Life", "The Semantical Coaxiology" and "The Semantical Truth, the Semantical Knowledge, the Semantical Mirror and the Reason of Creation". The tenth chapter, named "Semantical Ontology, Neoontology, and Coaxiology, the Semantical Structuring of Our Matrix", capitalizes on the ideas from the *Unknown Pleasures Collected Writing On Life Death Climbing And Everything In Between Pdf Pdf upload Donald w Boyle*

preceding philosophical architecture. Eventually, the last chapter offers specific mathematical models of the ideas and concepts that are exposed within the book, along with the relationships among them. In a Schopenhauerian, Nietzschean and Wittgensteinian architectonics of the philosophical ideas, the author states the principles of what he labels as the "coaxialism": 1. The only true philosophy is the one accepting that Man does neither know the Truth, and implicitly, nor philosophy, 2. Man shall never neither know the Absolute Truth nor the Absolute Knowledge, for his entire existence is based on the Illusion of Life, 3. Any philosophical system or philosopher pretending that he or she speaks the Truth is a liar, 4. The Coaxialism

is, by excellence, a philosophy that does NOT pretend that it speaks the Truth, yet accepting certain applications sustaining the reference of the Illusion of Life to the Truth, 5. The Essence of the Truth consists in its reflection in the Elements appeared before it, as there are the elements of the Opened Knowledge deriving from the Current Situation, 6. The Coaxialism accepts the operations with the opposites of the opposites of the Existence, with or without a compulsory reference to such opposites, determining the coaxiology, 7. Each Antithetical has, to the Infinity, another Antithetical, which is identical to it, 8. The farther is an Antithetical situated, that is the more opposites are intercalated (between itself and its Antithetical), the more

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accentuated the similarities, and the less opposites are intercalated between the two Elements, the more accentuated the dissimilarities, 9. As well as we can conceive Universes without a corresponding substrate into the Existence, we can conceive Knowledge without a corresponding substrate into the essence, that is, without a subject, 10. The Factor is going to be always the opposite of the infinity to which it would relate as a finite quantity, the same way as the Knowledge relates to the lack of knowledge, and Life, to Death. Within a Coaxial perspective, the Factor shall be an equivalent to God, the Unique Creator, and yet Aleatory in relationship with its worlds 11. Within the Worlds of each Creator, unique and Aleatory Factor are to be reflected all the other Creators, all

the unique and Aleatory Factors, as numbers, starting from ONE, that is the Primordial Factor, all the way to the Infinite minus ONE Factors of Creation, all Unique and Aleatory. (p.5-7) Certainly, someone may ask how is such a unitary cuantics going to be sustained? But to rise seriously such a question would mean to miss the point that here we have mathematical metaphors, suggestive models, and not a calculus leading to the Metaphysical Truth (which would at the same time contradict the very coaxiological principles). The bounty of capital letters and underlining in the text speak volumes of the American experience of the author, emphasising as well, with a certain irony, the endeavour to capture meaning, the thirst for absolute, for perfection, for the Truth and for the

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pure idea, central to all philosophies. Thus, given the following quote, I can at once offer exemplification for the above observation and clarify a column-idea of this intriguing work: "The Coaxiology is a philosophy capable of determining in depth the importance of the Factor (...) – which is also a number, I have to note, among other aspects it provided. It is produced by the Essence of an Element of the Matrix Status Quo, or by the Instinct. (...) The Factor is going to be the demiurge who, via his own capacity of consciousness should include in himself always new and newer Elements of the Closed Knowledge, also assessing, though, without knowing them into detail, Elements of the Opened Knowledge. (...) Man is such a Factor despite the fact



that he is situated hierarchically much lower in comparison to the Great Creators.” (p.51-2) The author explains the coaxial (and eventually, structuralist) manner to investigate the world, as a paradoxical mix of good and evil, divine and demonic, humane and rational, a mix giving birth to the Illusion of Life and being sustained, grace of a feedback, precisely by this Illusion of Life. (P.53 sq.) “Don’t you know that only in the lakes with muddy bottom the water-lily blossom?” was asking, the 20th century Romanian philosopher, Lucian Blaga, rhetorically, and already “coaxial”. The philosophical poetry of Mihai Eminescu is consecrated to the illusion of life. It reflects, as an illustration, in the poem “Floare albastr?” (“Blue Flower”, a Romantic *Unknown Pleasures Collected Writing On Life Death Climbing And Everything In Between Pdf Pdf upload Donald w Boyle*

motive, and yet, a coaxial motive, that appears within the German literature, at Novalis, or at Leopardi) the paradoxical marriage of the infinite with the wishes. This is a metaphor for the paradoxical marriage between the philosophical Knowledge, aiming at the absolute and the terrestrial Knowledge, through love, afflicting human’s heart, as a creative factor, stimulated by affection. As well as in his literature, Sorin Cerin accomplishes to express himself capitalizing at once the universal philosophy and on the great Romanian philosophical successes. For example, as she turns the pages of the book, the reader may have glimpses of Schopenhauer’s philosophy – let us recall that the human being, as a knowing subject, knows himself as a subject, endowed

with a will and that he cannot become pure subject of knowledge unless his will vanishes, in order to eliminate the reference to what one can wish in relationship with the knowledge, since the representation is maimed by desire (The World as Will and Representation). The book sends to Nietzsche's philosophy – see for instance the idea that “The apparent world is the only True one; the ‘real’ world is sheer lie”, from The Twilight of the Idols, ch. 3, aphorism 2. A more sensitive reader would find analogies with the philosophy of Emil Cioran, in The Trouble with Being Born. Coaxialism may recall Wittgenstein II in that philosophy represents the (re)organisation of what we have always known, while language is to be considered an “activity”, a “game”

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framed into certain “forms of life”, a summation of different phenomena, maybe related to one another, but in very different manners. As for the “Truth” one may associate the following suggestive line from the Philosophical Investigations, Oxford, 1953, 9, § 68: the strength of the thread does not rely in the fact that each fibre goes from end to end but in the overlapping of many fibres. At the same time, the idea of a creative factor “struggling” with the world to draw forth only partial and paradoxical Truths has from the very beginning strong echoes with the philosophy of mystery, as it appears within the work of Lucian Blaga. A similar analogy may be made with the figure of the “ironist” (proposed by Richard Rorty), at her turn, “struggling” with the world, in order

to educate herself into the various vocabularies (read “parallel cultural realities”). The comparison with Blaga does not stop here, the researcher connoisseur identifying avenues of investigation towards the “Luciferic” versus “Paradisiac” Knowledge dichotomy, in analogy with the closed – opened Knowledge, with the Matrix, with the creative factor, etc. The work is also remarkable given its distinct literary qualities, the intriguing specific philosophical language developed in close relationship to the literary print, a distinguishing note for an interesting philosophical debut.” (Kogaion Review, Bucharest, 2009) **CRITICICISM ABOUT PHILOSOPHICAL POEMS** PhD Professor Ștefan Borbély, emphasizes in the Romanian magazine *Contemporanul* (Contemporary), no. 10, *Unknown Pleasures Collected Writing On Life Death Climbing And Everything In Between Pdf Pdf upload Donald w Boyle*

October 2020, on page 5, under the title *Gnoses of Sorin Cerin*, that: The multitude of phrases written in capital letters (Nobody's World; The Deep Trace of Pain; The Darkness of Loneliness; The Labyrinth of the Absurd, etc.) indicate the existence of a precise conceptual system within the religious-philosophical poetry of Sorin Cerin, which obviously draws its sap from an ethos, of Christian-Gnostic essence, with the remark that, the canonical protagonists of classical Christianity (Jesus, Mary, the Devil, etc.) do not appear in the soteriological discourse of the volume, although the spiritual finality of the approach is beyond any doubt, because the poet constantly invokes, as the final target of his aspiration, Love, the Eye of Dream, of the Perfection or

the Path to Absolute, of the Future. The dichotomous regime of the keywords of the volume is also of Christian origin, because within them the Absolute and the Absurd face, as in Manichaeism, for example, the fate of the world is decided by the battle between the Being of the Light and the Prince of the Darkness. I have deliberately mentioned Manichaeism as a possible source of inspiration for the cosmology created by Sorin Cerin, because, like the ancient apocalypse (that is, of the texts-revelation), the poet opposes the dispersion induced by materiality by building his own mythology, very carefully conceptualized. This is what the great masters of early Christianity did, taking over a tradition that came from pre-Christian times, when, caught in the illusions of the

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versatile, metamorphic worlds (The Prince of Darkness in Manichaeism is also a metamorphic demiurge, able to give Matter the most attractive forms, not to mention the Maya to the Hindus), the scholar built an independent autarchic universe (or myth), which being of spiritual (crystalline) origin, offered him the "temple" necessary for the soteriological exercise. Carefully, then, at every detail of this "temple" (which could be a bamboo grove, a monastery in newer times or even a Book), the scholar purified himself with each pebble he placed on the wall of his edifice, finally covering himself with it as if he were doing it with a halo of light. Sorin Cerin's poetry contributes, through each new verse, through each new poem or collection, to the

construction of such an autarchic spiritual system. Therefore, the poet's terminology has a precise intrinsic logic: when he says that any Cathedral of the Absurd is built with matter taken from death, when he writes about the Subconscious Stranger or the Frozen Words floating around us like thorns of ice, the meaning of these phrases must be sought within the mythographic system created by the poet, and not interpreted by extrapolation. Let us try, therefore, to decrypt the symbolic and narrative structure of this myth, in order to understand its meaning. The universe that the poet evokes in his verses is one of the endings of cosmic cycle, being, therefore, one of eschatological origin. There are, in it, "cemeteries of words ,"

*"ruined cathedrals,"  
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cluttered dawns, which "crumble," or "broken windows of Heaven," in which "it rains with sharp shards, of moments." We will not find anywhere in the perimeter of this universe, which seems inspired by the ruins suspended in ether, of the Piranesi, no space of compensation or refuge, the ruin and the dispersion being ubiquitous. Thus, the black, hopeless geography of the volume suggests bringing the faith into an extreme state, of maceration (Thomas d'Aquino's acedia, also interpreted as a torpor), a stage of annulment of being, from which start, further, two alternative paths: that of renunciation and death, respectively that of courage and hope, the purpose of extreme dispersion being to suggest that even in the most prejudicial situations, the life of

faith has sufficient inner resources for ascension and "rebirth," because no matter how opaque the world around us would be, there are still, in its deep texture, enough "seeds of love", which to we gather them to build a salvation. Sorin Cerin's poetry appears to us, therefore, as one marked by a paradoxical spiritualist optimism, functioning with the logic of an inverted world. The poet constructs, with fervor and syntactic skill, an anti-world (the world of "cemeteries of words", of frozen meanings, the world of "sharp shards" and the Absurd), which, in the end, is meant to test his faith and to turn him to the redemptive horizon of the Absolute. In quantitative terms, the words and images of the volume belong mainly to the dispersed world, to "loss, cold and indifferent

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forgetfulness", to the Absurd, that is, to an eschatological climate, which the Faith has the call to transcend and correct. The poet goes, however, even further, proposing a cosmology, of the dualistic type, from the category of those used in Gnosis. Let's try to understand it, starting from the poem in the volume, entitled Where we will be forced to stay: We embarked, on the ship of the Vanity, with the name of Happiness, without we knowing, that the ports in which will dock, are those of the Pain and Absurd, followed in the end, by the one called, Death, where we will be forced to stay, forever, separated from the identity of Love, what will be stolen from us, by another Destiny, what will no longer belong to us, for to be carried in the distances, of the Heart of Fire,

of the Eternity of the Moment, given somewhere sometime, by your Glances, now lost, among the Flowers of Tears, of the Memories. It is not the only place where Sorin Cerin talks about an aboulitic, deceptive destiny, in which humanity was "closed", cloistered against its will. In this case, the "ship of vanity" docks in ports with exclusively negative connotations, but it is not at all certain that the passengers wanted such a "cruise", their destiny carrying them adrift, against their own will, for superior reasons, which they cannot control. In another poem in the volume there is a "God of No One", who made the world (or at least part of it) "without understanding" that it must be composed (and) of love. This "careless" demiurge has operated, from the very beginning on

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a negative axiological selection, stopping people from reaching the values of the Good directly or hiding the positive ones. The axial term of the whole complex is the Subconscious Stranger, "which - the poet writes - we have been forbidden to know". Consequently, mankind let itself caught in a premeditated cosmic "mistake," which hindered its path to fulfillment, that is, to Love. The Subconscious Stranger appears in several of Sorin Cerin's poems, he having the force of an obsession, with recuperative value. Living in the torn, dispersed universe of "absurd" materiality, the poet does nothing but move away from the Subconscious Stranger, salvation demanding, on the contrary, a path in the opposite direction, towards the recovery of the Subconscious and its

putting in harmony with the Absolute. The precondition of "return" (an essential term for Gnosis) represents it, the internalization of Love: the sharing, from its substance, the preparation of transfiguration. Thus, having all the constitutive elements of the poet's personal poetic mythology, we can only reconstruct it. The starting point is, as in Gnosis, the existence of a "Foreign God" (called by the poet, the God of No One), who mispronounced, "carelessly" the Words of Genesis, revealing - without wanting, probably - a world unilaterally abstract, "absurd," in which the human spirit is put to the test. The will does not help them either, as we have seen that it happens with the metaphor of the drifting ship, because the world was created from the beginning wrong,

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with the normal meanings reversed. The major symbol of the volume expresses, therefore, a metaphysical trap: the human being is caught in an ironic "game", of eschatological type, from which, apparently, he has no way out. But the impasse turns out to be only apparent, because the builder of his own sublime edifice, that is, the poet, has specific, soteriological powers, through which the gate of salvation opens. All these powers are anti-systemic, ie anti-eschatological. Did "God of No One" put wrong words in the world which he created? The poet's purpose is to find the true ones - and to write them, in order to make them accessible and to those around him. Has the world headed, unknowingly, to wandering, dryness, and dispersion?: the poet's purpose is to find



meanings, significations and sources of energy, and to show them and to others, in order to replace the fragmented world with the promise of a beautiful, whole, bright one. Did the forces of matter stand in the way of the Absurd and of opacity? The purpose of the poet - and, implicitly, of man - is to plant Love in souls and to return toward the Absolute. Anyone can operate these essentialized retroversions, because, in the end, poet and man mean, in Sorin Cerin's system of thinking, about the same thing: two qualitatively related hypostases of the religious man, of the One who Believes. PhD Professor Al Cistelean within the heading Avant la lettre, under the title Between reflection and attitude, appeared in the magazine Familia nr.11-12 November-  
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December 2015, pag.16-18, Al Cistelean considers about the poetry of meditation, of Sorin Cerin, that: "From what I see, Sorin Cerin is a kind of volcano textually, in continuously, and maximum eruption, with a writing equally frantic, as and, of convictions. In poetry, relies on gusts reflexive and on the sapiential enthusiasm, cultivating, how says alone in the subtitle of the Non-sense of the Existence, from here the poems "of meditation". One approach among all risky - not of today, yesterday, but from always - because he tend to mix where not even is, the work of poetry, making a kind of philosophizing versified, and willy-nilly, all kinds of punishments and morality. Not anymore is case to remind ourselves of the words said by Maiorescu, to Panait Cerna, about

"philosophical poetry," because the poet, then knows, and, he very well, and precisely that wants to face: the risk of to work only in idea, and, of to subordinate the imaginative, to the conceptual. Truth be told, it's not for Sorin Cerin, no danger in this sense, for he is in fact a passionate, and never reach the serenity and tranquility Apolline of the thought, on the contrary, recites with pathos rather from within a trauma which he tries to a exorcise, and to sublimates, into radical than from inside any peace of thought or a reflexive harmonies. Even what sounds like an idea nude, transcribed often aphoristic, is actually a burst of attitude, a transcript of emotion - not with coldness, but rather with heat (was also remarked, moreover, manner more prophetic of the

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enunciations). But, how the method, of, the taking off, lyrical, consists in a kind of elevation of everything that comes, up to the dignity of articulating their reflexive (from where the listing, any references to immediately, whether biographical or more than that), the poems by Cerin, undertake steep in the equations big existential and definitive, and they not lose time in, domestic confessions. They attack the Principle of reality, not its accidents. Thus, everything is raised to a dignity problematic, if no and of other nature, and prepared for a processing, densified. Risks of the formula, arise fatal, and here, because is seen immediately the mechanism of to promote the reality to dignity of the lyricism. One of the mechanisms comes from expressionist

heritage (without that Sorin Cerin to have something else in common with the expressionists), of the capitalized letter, through which establishes suddenly and unpredictably, or humility radicalized , or panic in front of majesty of the word. Usually the uppercase, baptizes the stratum "conceptual" (even if some concepts are metaphors), signaling the problematic alert. It is true, Sorin Cerin makes excess and wastage, of the uppercase, such that, from a while, they do not more create, any panic, no godliness, because abundance them calms effects of this kind, and spoil them into a sort of grandiloquence. The other mechanism of the elevation in dignity rely on a certain - perhaps assumed, perhaps premeditated - pretentious discourse,

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on a thickening lexical, and on a deep and serious declamation. It is insinuated - of lest, even establishes - and here is an obvious procedure of imaginative recipe, redundant over tolerant. How is and normal - even inevitable - in a lyrical of reflection what wants to coagulate around certain cores conceptual, the modality immediate of awareness of these nodes conceptual, consists in materializing the abstractions, making them sensual is just their way of to do epiphany lyrical. But at, Sorin Cerin, imaginative mechanics is based on a simple use of the genitive, which materialize the abstractions, (from where endless pictures like "the thorns of the Truth," "chimney sweeps of the Fulfillments," "the brushes of Deceptions" etc. etc.), under,

which most often is a button of personification. On the scale of decantation in metaphors we stand, thus, only on the first steps, what produces simultaneously, an effect of candor imaginative (or discursive), but and one of uniformity. Probable but that this confidence in the primary processes is due to the stake on decanting of the thought, stake which let, in subsidiary, the imaginative action (and on the one symbolized more so) as such. But not how many or what ideas roam, through Sorin Cerin's poems are, however the most relevant, thing (the idea, generally, but and in this particular case, has a degree of indifference, to lyricism). On the contrary, in way somewhat paradoxically, decisive, not only defining, it's the attitude in which they gather, the affect in

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which coagulates. Beneath the appearance of a speech projected on "thought", Sorin Cerin promotes, in fact, an lyricism (about put to dry) of, emotions existential (not of intimate emotions). The reflexivity of the poems is not, from this perspective, than a kind of penitential attitude, an expression of hierarchies, of violent emotions. Passionate layer is, in reality, the one that shake, and he sees himself in almost all its components, from the ones of blaming, to the ones of piety, or tenderness sublimated (or, on the contrary, becoming sentimentalist again). The poet is, in substance, an exasperated of state of the world and the human condition and starting from here, makes exercises with sarcasm (cruel, at least, as, gush), on account of

"consumer society" or on that of the vanity of "Illusions of the Existence". It's a fever of a figures of style that contains a curse, which gives impetus to the lyrics, but which especially highlights discursive, the exasperation in front of this general degradation. So general, that she comprised and transcendental, for Sorin Cerin is more than irritated by the instrumentalization of the God (and, of the faith) in the world today. Irritation in front of corruption the sacred, reaches climax, in lyrics of maximum, nerve blasphemous ("Wickedness of Devil is called Evil, / while of the God, Good. ", but and others, no less provocative and" infamous " at the address the Godhead); but this does not happen, than because of the intensity and

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purity of his own faith (Stefan Borbely highlighted the energy of fervor from the poetry of Cerin), from a kind of devotional absolutism. For that not the lyrics, of challenge and blame, do, actually Cerin, on the contrary: lyrics of devotion desperate and passionate, through which him seeks "on Our True God / so different from the one of cathedrals of knee scratched / at the cold walls and inert of the greed of the Illusion of Life ". It is the devotional fever from on, the reverse, of imprecations and sarcasm, but precisely she is the one that contaminates all the poems. From a layer of ideals, squashed, comes out, with verve passionate, the attitudes, of Cerin, attitudes eruptive, no matter how, they would be encoded in a lyrical of reflections. " PhD

Professor Elvira Sorohan - An existentialist poet of the 21st Century To fully understand the literary chronicle written by Elvira Sorohan in Convorbiri Literare, "Literary Conversations", which refers to an article written by Magda Cârneci regarding Trans-poetry, and published in România literară, "Romania literary", where specified what namely is poetry genuine, brilliant, the great poetry, on which a envies the poets of the last century, Elvira Sorohan, specifies in the chronicle dedicated to the poetry of Cerin, from, Convorbiri Literare, "Literary Conversations", number 9 (237), pages 25-28, 2015 under the title An existentialist poet of the 21st century, that:Without understanding what is "trans-poetry", which probably is not more poetry,

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invoking a term coined by Magda Cârneci, I more read, however, poetry today and now I'm trying to say something about one certain.Dissatisfied of "insufficiency of contemporary poetry" in the same article from in România literară, "Literary Romania", reasonably poetess accuses in block, how, that what "delivers" now the creators of poetry, are not than notations of "little feeling", "small despairs" and "small thinking." Paraphrasing it on Maiorescu, harsh critical of the diminutives cultivated by Alecsandri, you can not say than that poetry resulting from such notation is also low (to the cube, if enumeration stops at three).The cause identified by Magda Cârneci, would be the lack of inspiration, that tension psysical,

specific the men of art, an experience spontaneous, what gives birth, uncontrollably, at creation. It is moment inspiring, in the case of poetry, charged of impulses affective, impossible to defeated rationally, an impulse on that it you have or do not it have, and, of, which is responsible the vocation. Simple, this is the problem, you have vocation, you have inspiration. I have not really an opinion formed about poetry of Magda Cârneci, and I can not know, how often inspiration visits her, but if this state is a grace, longer the case to look for recipes for to a induces ?And yet, in the name of the guild, preoccupation the poetess, for the desired state, focuses interrogative: "... the capital question that arises is the

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following: how do we to have access more often, more controlled and not just by accident, to those states intense, at the despised , at those levels, others of ours, for which the poetry has always been a witness (sic!) privileged ".We do not know whom belongs the contempt, but we know that the inspiration is of the poet born, not made. The latter not being than a craftsman and an artist. I have in front three volumes of lyrics of the poet, less known and not devoid of inspiration, Sorin Cerin, ordered in a logical decrescendo, understandable, Non - sense of the Existence, the Great silences, Death, all appeared in 2015, at the Publishing Paco, from Bucharest. After the titular ideas, immediately is striking, and poetic vocabulary of the first poem, and

you're greeted with the phrase "Illusion of Life" that spelled with capital letters. It is, in substance, an expression inherited from vocabulary consecrated of the existentialist, enough to suspect what brand will have the poems. Move forward with reading, being curious to see you how the poet remains on same chord of background, and how deep, how seriously lives in this idea, not at all new. And it is not new for that the roots of the existentialism, reformulated modern, draw their sap from the skepticism of biblical, melancholic Ecclesiastes, discouraged, in the tragic consciousness of finitude as destiny. It is the King biblical, an, existentialist avant la lettre. He discovers that " weather is to you be born, and a time is to die",

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otherwise "all is hunting of wind". What else can be said new in our time, even in personal formula, when the existentialism has been intensively supported philosophically, in centuries XIX, and, XX, from Kierkegaard and up to Sartre, with specific nuances. A poem in the terms, of the existentialism status, more can interested the being of the our days, slave of the visual image and the Internet, only through adaptations or additions updated, complementary the central idea, and not finally, by the power of the return over of the self. It is about what you are trying to achieve the poet Sorin Cerin, leaving us, from the beginning, the impression that he lives the miracle creative, the inspiration. Wanting to guide the reader to search for a specific kind



of poetry cultivated in these volumes (with one and the same cover), author subtitled them, ne varietur "Poems of meditation", as and are at the level of ideas. But how deep and how personal, is the meditation, you can not say than at the end of reading, when you synthesize what namely aspects of ontology and from what perspective, intellectual and emotional, them develop the poet. Certainly, the existentialist poetry vocabulary universal, recognizable, is now redistributed in an another topic, what leads to combinations surprising of new , some daring, or terribly tough, such as those concerning the church. Reading only one of the three volumes is like as you them read on all, are singing on same chord with minimal renewal from, a poem to another. The poet

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closes in a unitary conceptual sphere, from here the specific rhetoric. Wherever you open one of the volumes, you are in the center of the universe poetic of the same ideas, the same attitude of skepticism outraged. At the level of language, the same vocabulary, well-tuned with the conceptual sphere, is recombined in new and new phrases with updates related to today's environment, and even immediately of the Being, thrown into the world to atone for the "Original Sin". It is known, because sages said, "Eva's son does not live in a world devoid of wails". The ambition to build a personal meditation, impossible to achieve at the level of poetic vocabulary, already tired, is compensated by the art of combination of the words, without being able to avoid redundant

frequency of some phrases. The most frequent, sometimes deliberately placed and twice in the same poem is "Illusion of Life". Dozens of others keywords, complementary, surprises by ostentatious use, to emphasize the idea of "Non-sense of Existence". Are preferred, series of words written with uppercase: "Moment," "Immortality," "Illusion," "Absurd," "Silence," "Death," "Eternity", "Absolute Truth", "Dream", "Free Will", "Original Sin", "Love", "Loneliness", "Alienation", "God" and many others. The phrase brings here and now, living problematized of the existence is "Consumer Society". Is released from poetry a frenzy of duplication of word, what supports the idea. Often this exuberant energy of rearrangement of words, covers what you looking for in poems

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composed on one and the same theme, namely, living intense affective of feeling of "illusion of life" inside, not outside. Here, we more mention of manner to distinguish the expressive words spelled with a capital letter. Rain of uppercase tends to flood few basic meanings of the poems. And more there's a particularity, the punctuation. After each verse, finished or not as, understood, grammatical or not, it put a comma; the point is put preferably only after the last verse. Otherwise than biblical Ecclesiastes, our poet, more revolted, than melancholic, do hierarchies of vanities pretty little ordered that you to can follow clear ideas. The significances is agglomerating, in one and the same poem, like Hierarchy of the

Vanity. But it's not the only one. Of blame can be contemporary reality which provokes on multiple planes, poet's sensibility. The word "the vanity" is engaged in a combination serious, sharp, put to accompany even the phenomenon of birth of the world, for to suggest, finally, by joins culinary very original, willfully, vulgar, disgust, "nausea", *à la* Sartre, left behind by the consciousness of the absurd of existence. I sent at the poem, Industry Meat Existential: "Plow of the Vanity dig deep, / in the dust of the Existence, / wanting to sow the genes of the Illusion of Life, / for to be born the World, / after a prolonged gestation, / in womb without limits, of the Lie, / that rests on Truth for to exist, / ... ravens blacks of the thoughts, / by *Unknown Pleasures Collected Writing On Life Death Climbing And Everything In Between Pdf Pdf upload Donald w Boyle*

developing, / A true Industry of the Meat Existential, / beginning, / from steaks of, dreams on the barbecue of the Absurd, / up to, / sausage of highest quality of the Hopelessness. "What you find in this poem: paradox, nonsense, nihilism, disillusionment, dreams made ashes, all this and more will multiply, kaleidoscopic recombine in all creation contained in these volumes. If, the notions and synthetic concepts contained in words maintains their meaning constant, the fate of the "word" is not the same, seems to go toward exhaustion, as and the force of renewal of poetry. Have and the words their fate, apart from poetry, as the poet says. At first, paradoxically, "Autumn sentimental" is forsaken by the "harvests passionate of words" frantically collected, by the temper ignited of

the poet in love only of certain words, those from existentialist semantics. Sometimes, "Flocks, of words, / furrow the sky of Memories". In registry changed, the word is tormented as a tool of media, violent, rightly incriminated of poet: "Words lacustrine / cry in pots of Martyrs, / put at the windows of brothels of Newspapers ...". Is deplored the fate of the words employed unusual, grotesque: "At butchery of Words, / in the street corner of the Destiny / are sold bones of phrases rotten, / legs of meanings for fried ...". And with this fragment I have illustrated the originality resentful word combinations, which give free course the ideas, a poetic attitude provoked by the revolt against the nonsense of existence. Ultimately is metaphorise

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"the winter of the Words, / which snows over our Days ..." and is deplored their fate, the falling "in the Mud, of some Words, / obscene and full of invective", and finally, their death: "Cemeteries of words are strung in the souls, / what they will and hopes at Resurrection ... ". Here the words came back to poetry. But, the word is only the tool what not is only of the poet's, only of his, is the problem of background of existence illusory, perceived as such, in the existentialism terms from the early 21st century . This is the core, the leitmotif of dozens of poems signed by Sorin Cerin, distributed studied, I suppose symbolic numerological, in each volume 77 each, neither more or less. From the seed of this idea generously sown, rises for the poet

tired of so much, kneaded thinking:  
"Herbs of questions what float lazily  
over the eyelids / of the Sunset, /  
what barely can keep ajar, / in the  
horizon of some Answers, / what  
appear to be migrated toward the cold  
distances of the Forgetfulness. "The  
note meditative of these lyrics is  
not entirely discouraging. The poet is  
neither depressed nor anxious,  
because he has a tonic temperament.  
He always goes from the beginning  
with undefeated statements the will,  
to understand, without accepting, as,  
thus, may to return toward the  
knowledge of self. In poetic images  
rare, is outlined a kind of summary  
of poetic discourse, focused in the  
poetry The Hierarchy of the Vanity,  
ended in contemporaneity terms of the  
absurd. It's a way to renew what was  
more said, that "we eat absurd on

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bread." The plural indicates in poet  
an exponent in the name of man in  
general, "the granite" signifying the  
mystery impenetrable, of which is now  
facing "cane thoughtfully" "climbed  
up on the rocks of Life / we want to  
understand the granite as it is, / a  
reed conscious of self. || Demolish  
the pillars of Nature of the Illusion  
of Life, / trying to put in their  
place, / A Dream far stranger of  
ourselves. || ruined the Weakness , /  
... becoming our own wrecks, / what  
wander to nowhere. || ... Would be  
the eyes of Consumer Society made  
only to/ watch the Hierarchy of the  
Vainities? Love that would deserve a  
comment of the nuances at which send  
the poetic images, is in the Dream  
and reality, an: " icon attached to  
the walls of the cold and  
insensitive, / of a cathedral of

licentiousness, as is the Consumer Society, / which us consumes the lives / for a Sens what we will not him know, never. "Beyond the game of words, is noted, the noun seriously, what cancels altogether the sacredness of the cathedral.It's a transfer of meanings produced by the permanent revolt poured out upon the type of society we live in.Our life, the poet laments in the Feline Existential: "is sells expensive at the counter of the Destiny / for to flavor the Debauchery, / subscriber with card of pleasures, all right / at the Consumer Society." / ... "Empty promises / and have lost keys of the Fulfillment / and now make, Moral to the cartel of Laws / alongside the prostitutes politicians, of the moment ".Violent language, as poetic arrows thrown and

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against terrible degradation of politics, gives free course to the ideas, a type nihilistic rebellion, raised to the rank of principle.Absolutely current target is even more evident when, in the poem, the Game of the Life with Death,, is criminalized in much the same terms, "Consumer Society Famine garden, / as, great athletes, of cutting of incomes / hysterical and false, scales of the Policy, / us skimp sparingly each, Moment ... ".Changing the subject, vocable "moment" in relation to "eternity", updates a note from the arsenal of specific words from the language of the great existentialist thinker who was the mystic Kierkegaard.After how attitudes clearly atheist, when it comes to God and the church, in the poems of Cerin , update hardness of

language, with particularities of existentialism of Sartre, while Mathematics of the existence and many other poem, us bring back into the cultural memory the image of that "monde cassé" perceived critical by the frenchman Gabriel Marcel. Perhaps the most dense in complementary concepts the "existence", between the first poems of the first volume, is Lewdness. Are attempts to give definitions, to put things in relationship through inversion with sense, again very serious accusatory, like the one with address at "monastery". Sure, unhappiness of the being that writes such poetry, comes not only from the consciousness of the fall of man in the world under the divine curse, but and from what would be a consequence, rejection, up to the blasphemy of the need for

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God. The interrogation, from the poetry, Lewdness, which, seems that leaves to the reader the freedom of to give particular answers, it's a trick of the poet aware of what affirms, at masked mode: "The existence is a ghost caught between two dreams, Space and / Time. / Peace will always be indebted to the War with her own / weapons, Vanity of Democracy and Dictatorship ./ Which Lewdness has not its monastery and which murder / her democracy?" The poem continues with a new definition of "Existence" as a "gamble", accompanied by "Hope", never left at the mercy of "free will", which would give to man the freedom to change anything. It remains only the freedom of the being to judge her own existence, eternal fenced to can overcome the absurd. Nature

demonstrative of the poet him  
condemns, extroversion, at excesses,  
that, scatters, too generous what has  
gathered hardly from the library of  
his own life and of  
books. Paradoxically, the same  
temperament is the source of power to  
live authentic feeling of alienation  
and accentuated loneliness, until to  
feel his soul as a "house in ruins",  
from which, gone, the being, fallen  
into "Nothingness", more has chance,  
of to be, doomed "Eternity". Remain  
many other comments of made at few  
words the poet's favorite, written  
with upper case. But, about, "Love",  
"God", "Church," "Absurd", "Moment  
and Eternity", "Silence" and "Death"  
maybe another time. Would deserve,  
because this poet is not lacked of  
inspiration so coveted by others, as  
wrote poet Magda Cârneci, but he must

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beware of the danger of remaining an  
artifex, and yet not to step too  
pressed the footsteps from Bacovia or  
Emil Botta, toward of not them  
disfigure through excess. Ana  
Blandiana: "The poetry of meditation  
on which a writes Sorin Cerin is not  
a versification of philosophical  
truths, but a interweaving of  
revelations, about these truths. And  
the ratio of intensity of these  
revelations and doubt from which are  
constructed the truths is precisely  
the philosopher's stone of this  
poetry. Moreover, secrecy of being  
able to fasten the lightning of the  
revelation is a problem as subtle as  
that of keeping solar energy from  
warm days into the ones cold. " PhD  
Professor Theodor Codreanu: "Sorin  
Cerin is a paradoxist aphoristic  
thinker, of, a great mobility of the



mind, who controls masterfully the antitheses, joining them oxymoronically, or alternating them chiasmatic, in issues with major stakes from our spiritual and social life. Poetry from, the Free Will, is an extension of his manner of meditation, imbuing it with a suitable dose of kynism (within the meaning given to the word by Peter Sloterdijk), succeeding, simultaneously the performance, of to remain in the authentic lyricism even when blames "Ravens vulgar, necrophiliacs and necrophagous, of the Dreams". PhD Professor Ioan Holban : "About the expressiveness and richness of meanings transmitted to the Other, by silence, Lucian Blaga wrote anthological pages. The poet of today writes, in Great Silences, a poetry of religious

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sentiment, not of pulpit, but, in thought with God, in meditation and in the streak of lightning of thought toward the moment of Creation. Sorin Cerin's poetry is of an other Cain wandering in the wilderness, keeping still fragments from the joy of Eden, to exit from "Vise" of the world, where, at the fallen man, collapses the horizon of soul, in the rains of fire and traces of lead. " PhD Professor Maria Ana Tupan : "The lyrical meditations of Sorin Cerin have something from the paradoxical mixture of despair and energy of the uprising from Emil Cioran's philosophical essays. The notification of tragicalness and grotesque of the existence, does not lead to psychical paralysis, but to nihilism exorcised and blasphemous. Quarrel with "adulterine God" -

appellation shocking, but very expressive for the idea, of, original sin of ... God who must be conceived the evil world through adultery with Satan - receives, accents sarcastic in vignettes of a Bibles desacralized, with a Creator who works to firmament at a table of blacksmith, and a Devil in whom were melded all rebels hippy-rap-punk-porto-Rican: [...] Stars alcoholic, of a universe, greedy, paltry and cynical, drinking by God at the table of Creation, on the lachrymose heavens of Happiness, scrawled, with graffiti by Devil, If the poet has set in the poem, To a barbecue. an exercise of Urmuz, success is perfect. Not only, ingenious jumps deadly for the logic of identity from one ontological level to another, we admire here, but and tropism, of, a

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baroque inventiveness of an Eucharist inside out, because in a universe of the life toward death, the one that is broken is the spirit, the word, to reveal a flesh ... Deleuze, animal, described as the meticulous anatomical map of a medical student. The poet us surprise by novelty and revelation of the definition aphoristic, because after the first moment of surprise, we accept the moralizing scenery of the time, with a past, dead, a future alive, and a present, illusory, contrary to common sentiment, that the lived life is our ego certainly, that only the present really exists, and that the future is a pure hypothesis. Cerin, redefines the human being as, finding the authenticity in multiplication mental of ternal reality and as existentialist project ". PhD

Professor Mircea Muthu: "The desperation to find a Sens to the contemporary existence fill the poetic testimony of Sorin Cerin, in which the twilight of language, associated with "broken hourglass" of time, is, felt - with acuity tragic - of, "our words tortured."

"Meditation, turned towards self itself, of "the mirrors of the question" or of "the eyes" fabulous, of the Ocean endlessly, is macerated at the same temperature febrile, of voltaic arc, enunciated - in short - of the phrase "rains of fire". PhD Professor Cornel Ungureanu : "Sorin Cerin proposes a poetic speech about how to pass " beyond ", a reflection and a meditation that always needs capital letters. With capital letters, words can bear the accents pressed of the author who walks. with

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so much energy on the realms, beautiful crossed by those endowed with the grace of the priesthood. Sorin Cerin ritualization times of the poetic deconstruction, if is to we understand properly the unfolding of the lyrics under the flag of the title. " PhD Professor Ion Vlad : "Sorin Cerin has defined his poems from the book " The Great Silences ", " poems of meditation ". Undoubtedly, reflexivity is the dominant of his creation, chaired by interrogations, riots, unrest and dramatic research of SILENCE, topos of the doubts, of the audacity, and, of the adventure of the spirit, in the permanent search of the truth, and his poetry follows to an axiology of an intense dramatic. Is the lyric of the lucidity, meditation and of genuine lyricism ". Ph.D. Lecturer Laura

Lazăr Zăvăleanu: "Intellectual formed at the school Bucharest, but sensing the need to claim it admiringly, from the critical model, of the school Cluj, where he identifies his exemplary models in the teachers, Ion Vlad and Mircea Muthu, Sorin Cerin builds and the poetry intertextual, because the poet of the Great Silences, declares all over, his experts, identified here, intrinsically, with Blaga ( through philosophical reflection and prosodic structure, sometimes deliberately modeled after Poems of light) and Arghezi. The very title of the volume, the Great Silences, impose the imperative, of an implicit dialogue with the poetry of Arghezi bearing the same title. At the searches feverish from the Psalms of Arghezi, of a God called to appear, answer them here the interpellations

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indefatigably of an apostate, believer, that is torn in the wilderness of the thought and of image broken mirrored by the world declared, between love denouncer, and affectionate revolt, between curse incantatory and disguised prayer, of eternally in love, without being able, to decline, in reality, fervor, although the word has experimented, aesthetic, the whole lexicon, blasphemously and apocalyptic. A duplicity of salvation, in fact, that - shouting the drama of alienation and of introspection missed, as and the impotence of the meeting with the other, or fear of overlapping with him, in a world whose meaning is wandered into "darkness of the camps of ideas", at the interference of a time and of a space reached ' at the end of border "- gives birth, in the

litany, `a rebours, the signs of creation redeemed, in full feast cynical, "on the table of potter of love". PhD Professor Călin Teuțișan: "Poetry of Sorin Cerin declaim a fatal nostalgia of the Sense. Thinking poetic trying his recovery, from disparate fragments, brought back together by labor lyrical, imagining a possible map reconstituted, even fragmentary, of the world, but especially of the being. Using of metaphors, neo-visionary, is context of reference of these poems, crossed, from time to time, of parables of the real, "read" in the key symbolic, but and ironical. Cynicism is entirely absent in the lyrics of Sorin Cerin. This means that the lyrical personage, what speaks in this pages, namely, consciousness lyrical, put an ethics

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pressure over reality, thus forcing her to assume own forgotten truths. " PhD Professor Cornel Moraru: "Prophet of existential nothingness, the poet is part of category of the moralists, summing up in a fleeting manner, precepts aphoristic, and rough projections from a ecstatic vision of the end of the world. His meditations develops a furious rhetoric on theme "nonsense of Existence", although expressing more doubts than certainties, and questions than answers. The intensity of involvement in this endeavor lyrical, touches, at a time, odds extremes: from jubilation to sarcasm, and from indignation again at ecstasy ... " PhD Professor Ovidiu Moceanu: "Through the cemeteries of the dreams, volume signed by Sorin Cerin, poetry of the great existential questions seeks a

new status, by building in texts which communicate underground, an image of man interrogative. "Cathedral of the existence" has her pitfalls, "Absolute truth" seems unattainable, "White Lilies of the truth" can kill, "if not ventilates pantry of mind," the poetic ego discovers rather a "God too bitter" ... All these are expressions of a state of great inner tension, in which the lucidity has wounded the revelation, and has limited the full living of the meaning of existence. " PhD Professor Dumitru Chioaru: "Speech prophetic, philosophical or poetic? - It's hard to determine in which fits texts of Sorin Cerin . The author, them incorporates on all three into a personal formula, seemingly antiquated, aesthetic, but, speaking with breath of, poeta vates, *Unknown Pleasures Collected Writing On Life Death Climbing And Everything In Between Pdf Pdf upload Donald w Boyle*

last words before Apocalypse. An apocalypse in which the world desacralized and dominated by false values, ends in order to can regenerate through Word ". PhD Professor Ștefan Borbély: "Spirit deeply and sincerely religious, Sorin Cerin desperate search for the diamond hidden in the darkness of the rubble, of the ashes. A whole arsenal of the modernity negative - cups of the wilderness, water of the forgetfulness, slaughterhouses, the feast continuous of suffering, monkey of rotten wood, etc., etc. - is called to denounce in his lyrics, "lethal weapons of the consumer society" and "the madhouse" of the alienation by merchantability of our everyday existence. The tone is apodictically, passionate, prophetic, does not admit shades or replicas.

"The new steps of faith" are enunciated peremptorily as hope of the salvation collective, "divine light" it shimmers in, deliverer, at end, still distant of the torture, but on the moment, the poet seems to be preoccupied exclusively rhetoric eschatological, glimpsing decadence, resignation moral or ruins almost everywhere where it can to walk or look " Gheorghe Andrei Neagu: "Defining for, this writer seems to be rightfully, the doubt, as the cornerstone of his poems (Mistake pg.73). I congratulate the author, for his stylistic boldness from " From the eyes of the divine light, page 81, as well as from the other sins, nestled in his creator bosom. I think Romanian literature has in Sorin Cerin a writer 3rd millennium that must be addressed with more

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insistence by criticism of speciality" Marian Odangiu: "Lyrical poetry of Sorin Cerin is one, of, the essential questions: the relationship of the Being with the Divinity, in a world of increasingly more distorted by point of view of value, -and distortionary the same time!-, disappearance of some fundamental benchmarks - attracting after themselves of interrogations overwhelming, and infinite anxieties - absence all more disturbing of some Truths, which to pave the way to Salvation, deep doubts demotivating on the Meaning of Life, absurd raised at the rank of existential reason, feeds the fear and anxieties of the poet. Such, his lyrics develop a veritable rhetoric of despair, in which, like an insect hallucinated of Light, the author launching

unanswered questions, seeking confirmations where these entered from far in dissolution, sailing pained, but lucid, through images and metaphors elevated and convincing poignancy, builds apocalyptic scenarios about Life, Love and Death ... " Eugen Evu: "... Books seem to be objects of worship - culture - own testament of a ceremonial ... of, the neo-knowledge, Socratic-Platonic under sign, " the General Governing of the Genesis " for instance. What is worth considered is also, the transparent imperative of the author to communicate in native language, Romanian. The loneliness attributed the Sacred, is however of the human being, in her hypostasis reductive, of the human condition .... How Vinea wrote the poet sees his ideas, or the mirroring in the ' room with mirrors

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' of the universal library. A destiny, of course, personal, largely assumed, nota bene. In the volume, the Political, at the extreme of H. R. Patapievici poet is well cognizant of the problem Eliade, of the "fall of the human in politikon zoon"... Between rationalism and irrationalism, Sorin Cerin sailing on the Interconnection Ocean. " CEIRTICAL REFERENCES Ștefan Borbély [204] Contemporanul (Contemporary), no. 10, October 2020, on page 5, under the title Gnosés of Sorin Cerin, Oglinda literară nr. 162, iunie 2015, pag.10977 [205] · Elvira Sorohan [171] Convorbiri literare, paginile 25-28, nr.9 (237), septembrie 2015 · Alexandru Cistelean [172] revista Familia nr. 11-12 noiembrie-decembrie 2015, paginile 16-18 · Laura Lazar



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românească, colecția Porni Luceafărul, editura Scrisul contemporan, autor Carmen Cătunescu, Ploiești, 2014[305] · Dincolo de cuvânt, coordonator Valentina Becart, editura Arhip Art, Sibiu[306][307] 2012 BIBLIOGRAPHIC REFERENCES AND QUOTATIONS FROM THE WORK OD SORIN CERIN NEDELICU, Elena, Nicolae Titulescu University, Bucharest, Romania, Romanian Review of Social Sciences (2020) 10 (2): 39-48, From Eros to Agape. A multidisciplinary perspective on love, (-We could say, sharing Sorin Cerin's opinion, that 'love can never die, because it cannot be born, as it is eternal, somewhere, there, in a corner of destiny.' 22 On the other hand, if we leave the Christian paradigm, -)(ISO 690 NEDELICU, Elena. FROM EROS TO AGAPE. A

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Europene și Relații Internaționale, 2020, 8.VIII: 681-688.) [316][317] GOLDSTEIN, Helen: The Earth Walkers: Horses & Humans—Our Journey Together on Planet Earth, Eohippus – the “Dawn Horse” “The dawn of beauty always comes after night.” Sorin Cerin (ISO 690 GOLDSTEIN, Helen. The Earth Walkers: Horses & Humans—Our Journey Together on Planet Earth. Balboa Press, USA, 2019 [318] RINO, Alex. Josiphos-derived P-trifluoromethylated ligands. 2014. PhD Thesis. ETH Zurich, Switzerland, Page 5. II “A man should look for what is, and not for what he thinks should be.” ~ Albert Einstein (1879 - 1955) ~ “Knowledge's surest logic is the lack of knowledge.” ~ Sorin Cerin (1963) ~ Page 6. III Danksagung Zu allererst möchte ich mich herzlich bei Prof ... (ISO 690 SCHWENK, Rino

Alex. Josiphos-derived P-trifluoromethylated ligands. 2014. PhD Thesis. ETH Zurich.)  
The Collected Works of J. Krishnamurti: 1949-1952, The origin of conflict Jiddu Krishnamurti 1991  
A Collection of the Works of ... T. Jackson, [edited by B. O., I.e. Barnabas Oley] ... With the Life of the Author by E. V[aughan]. Thomas Jackson 1657  
Current Literature 1888  
*The Year of Pleasures* Elizabeth Berg 2006-03-28 In this rich and deeply satisfying novel by the beloved author of *The Art of Mending*, and *Open House*, a resilient woman embarks upon an unforgettable journey of adventure, self-discovery, and renewal. Betta Nolan moves to a small town after the death of her husband to try to begin anew. Pursuing a *Unknown Pleasures Collected Writing On Life Death Climbing And Everything In Between Pdf Pdf upload Donald w Boyle*

dream of a different kind of life, she is determined to find pleasure in her simply daily routines. Among those who help her in both expected and unexpected ways are the ten-year-old boy next door, three wild women friends from her college days, a twenty-year-old who is struggling to find his place in the world, and a handsome man who is ready for love. Elizabeth Berg's *The Year of Pleasures* is about acknowledging the solace found in ordinary things: a warm bath, good food, the beauty of nature, music, friends, and art. "Berg writes with humor and a big heart about resilience, loneliness, love, and hope. And the transcendence that redeems," said Andre Dubus about *Durable Goods*. And the same could be said about *The Year of Pleasures*.  
**The Collected Works of Alexandre**

**Dumas** Alexandre Dumas 2022-11-13 This edition includes: The D'Artagnan Romances The Three Musketeers Twenty Years After The Vicomte of Bragelonne Ten Years Later Louise de la Valliere The Man in the Iron Mask The Valois Trilogy Queen Margot (Marguerite de Valois) Chicot de Jester: La Dame de Monsoreau The Forty-Five Guardsmen The Memoirs of a Physician - Marie Antoinette Series Joseph Balsamo: The Magician The Mesmerist's Victim: Andrea de Taverney The Queen's Necklace Taking the Bastille: Ange Pitou The Countess de Charny: The Execution of King Louis XVI Other Novels The Count of Monte Cristo The Conspirators: The Chevalier d'Harmental The Regent's Daughter The Hero of the People The Royal Life-Guard Captain Paul The Sicilian Bandit The Corsican Brothers The *Unknown Pleasures Collected Writing On Life Death Climbing And Everything In Between Pdf Pdf upload Donald w Boyle*

Companions of Jehu The Wolf Leader The Black Tulip The Last Vendee The Prussian Terror Essays & Biography: A Gossip on a Novel of Dumas's by Robert Louis Stevenson Alexandre Dumas from ESSAYS IN LITTLE by Andrew Lang ALEXANDRE DUMAS by Adolphe Cohn Alexandre Dumas, père (1802-1870) was a French writer whose works have been translated into nearly 100 languages and he is one of the most widely read French authors. His most famous works are The Count of Monte Cristo and The Three Musketeers.

**Unknown Pleasures** Andy Kirkpatrick 2018-02-19 'The idea of owning anything except the experience is hubris.' Unknown Pleasures is a collection of works by the climber and award-winning author Andy Kirkpatrick. Obsessed with climbing and addicted to writing, Kirkpatrick

is a master storyteller. Covering subjects as diverse as climbing, relationships, fatherhood, mental health and the media, it is easy to read, sometimes difficult to digest, and impossible to forget. One moment he is attempting a rare solo ascent of Norway's Troll Wall, the next he is surrounded by the TV circus while climbing Moonlight Buttress with the BBC's The One Show presenter Alex Jones. Yosemite's El Capitan is ever-present; he climbs it alone – strung out for weeks, and he climbs it with his thirteen-year-old daughter Ella – her first big wall. His eye for observation and skilled wordcraft make for laugh-out-loud funny moments, while in more hard-hitting pieces he is unflinchingly honest about past and present love and relationships, and pulls no punches

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with an alternative perspective of our place in the world. Unknown Pleasures is Andy Kirkpatrick at his brilliant best.

**The Collected Works** Edward Bulwer-Lytton 2022-01-04 Musaicum Books presents to you this meticulously edited Edward Bulwer-Lytton Ultimate collection, formatted to the highest digital standards and adjusted for readability on all devices. Novels & Novellas: The Last Days of Pompeii The Pilgrims of the Rhine Rienzi, the last of the Roman tribunes Falkland Pelham The Disowned Devereux Paul Clifford Eugene Aram Godolphin Asmodeus at Large Ernest Maltravers Alice, or The Mysteries (A sequel to Ernest Maltravers) Calderon, the Courtier Leila, or The Siege of Granada Zicci: A Tale (A prequel to Zanoni) Zanoni Night and Morning The



Last of the Barons Lucretia Harold,  
the Last of the Saxons The Caxtons: A  
Family Picture A Strange Story My  
Novel, or Varieties in English Life  
The Haunted and the Haunters, or The  
House and the Brain What Will He Do  
With It? The Coming Race, or Vril:  
The Power of the Coming Race Kenelm  
Chillingly The Parisians Pausanias,  
the Spartan Short Stories: The  
Incantation The Brothers Poetry: The  
New Timon Constance Milton Eva The  
Fairy Bride The Beacon The Lay of the  
Minstrel's Heart Narrative Lyrics;  
or, The Parcæ King Arthur Corn-  
Flowers I Corn-Flowers II Earlier  
Poems The Land of Promise: A Fable  
Play: The Lady of Lyons, or Love and  
Pride Historical Works: Athens: Its  
Rise and Fall

**The Poetical Works of Lord Byron**  
**Complete in One Volume Collected and**  
*Unknown Pleasures Collected Writing On*  
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**Arranged with Illustrative Notes by**  
**Thomas Moore ... [et Al.]** George  
Gordon Byron 1853  
*Touching From a Distance* Deborah  
Curtis 2014-10-16 The only in-depth  
biographical account of the legendary  
lead singer of Joy Division, written  
by his widow. Includes a foreword by  
Jon Savage and an introduction by Joy  
Division drummer, Steven Morris.  
Revered by his peers and idolized by  
his fans, Ian Curtis left behind a  
legacy rich in artistic genius.  
Mesmerizing on stage but introverted  
and prone to desperate mood swings in  
his private life, Curtis died by his  
own hand on 18 May 1980. *Touching*  
*from a Distance* documents how, with a  
wife, child and impending  
international fame, Curtis was  
seduced by the glory of an early  
grave. Regarded as the essential book

on the essential icon of the post-punk era, Touching from a Distance includes a full set of Curtis's lyrics and a discography and gig list.

**The Poetical Works of Lord Byron. Complete in One Volume. Collected and Arranged, with Illustrative Notes by Thomas Moore, Lord Jeffrey, Sir Walter Scott ... &c. &c. With a Portrait, Etc** George Gordon Byron Baron Byron 1845

**Sorin Cerin Wisdom Collection: 16,777 Philosophical Aphorisms- Complete Works-2020 Edition** Sorin Cerin

2020-06 PHILOSOPHICAL AND LITERARY CRITICISM OF THE WORK OF SORIN CERIN CRITICISM ABOUT WORKS OF APHORISMS

One of the most prestigious and selective Romanian publishing house Eminescu in the Library of Philosophy published in autumn 2009 its entire

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sapiential works including all volumes of aphorisms published before and other volumes that have not seen the light to that date, in Romanian language. All the volumes in this edition of the collection of wisdom add up to a number of 7012 aphorisms. In this book appear for the first time works of aphorisms: Wisdom, Passion, Illusion and reality and revised editions: Revelations December 21, 2012, Immortality and Learn to die. Romanian academician .Gheorghe Vlăduțescu ,University Professor,D.Phil.,philosopher, one of the biggest romanian celebrity in the philosophy of culture and humanism believes about sapiential works of Sorin Cerin in Wisdom Collection:" Sapiential literature has a history perhaps as old writing itself. Not only in the Middle Ancient, but in

ancient Greece "wise men" were chosen as apoftegmatic (sententiar) constitute, easily memorable, to do, which is traditionally called the ancient Greeks, Paideia, education of the soul for one's training. And in Romanian culture is rich tradition. Mr. Sorin Cerin is part of it doing a remarkable work of all. Quotes - focuses his reflections of life and cultural experience and its overflow the shares of others. All those who will open this book of teaching, like any good book, it will reward them by participation in wisdom, good thought of reading them." This consideration about cerinian sapiential works appeared in: Literary Destiny from Canada pages 26 și 27, nr.8, December 2009, Oglinda literară (Literary Mirror) nr.97, January 2010, page *Unknown Pleasures Collected Writing On Life Death Climbing And Everything In Between Pdf Pdf upload Donald w Boyle*

5296, In 2014, the entire aphoristic work of the author until then is published, under the title of Wisdom Collection - Complete Works of Aphorisms - Reference Edition, a collection containing 11486 aphorisms previously published in 14 volumes, included in that publication. This work, published in 2014 in Romanian and English, containing 14 volumes of aphorisms published before 2014 and in other publishers, was partial translated in 2020, and in Bulgarian by Sveta na Knigite publishing house. Thus, Collection of Wisdom - Complete Works of Aphorisms - Reference Edition, published in 2014 is published in Bulgaria in 2020 by Sveta na Knigite publishing house under the title Антология на Мъдростта. Афоризми (Anthology of Wisdom. Aphorisms) by Sorin Cerin.

Bulgarian author and editorialist Eleazar Harash, known worldwide for its extrasensory abilities, claims about Sorin Cerin on the cover of this book, that: He is the light of Romania. There is something in this Sage that illuminates both Darkness and Light. Sorin Cerin, is joy for the heart, warmth for the soul and a path for man, if understood. Sorin Cerin, is touched of God's Mercy. Whether we know him or not, he shines in himself. I knew that there must be a great Sage in Romania. The years passed and I discovered him. If the sun is hidden from others - so be it, if it is a clear sun - so be it! ", concluded the quote from Eleazar Harash. Fabrizio Caramagna, one of the most important specialists in the world in the field of aphorisms, declares that the Collection of *Unknown Pleasures Collected Writing On Life Death Climbing And Everything In Between Pdf Pdf upload Donald w Boyle*

Wisdom - Complete Works of Aphorisms - Reference Edition from 2014, written by Sorin Cerin, is: "A monumental work that writes the history of the aphorism Sorin Cerin is considered one of the most important aphorism writers in the world. Sorin Cerin is the author of the monumental work, which currently writes the history of the aphorism, entitled Wisdom Collection, which includes 11,486 aphorisms, structured in 14 volumes This is one of the most extensive works in the field of aphorisms to date." This appreciation of Fabrizio Caramagna appeared in issue 52-54, April-June, 2014 of the Literary Destinies magazine in Montreal, Canada on page 33. One of the most representative romanian literary critic, Ion Dodu Balan, University Professor, D.Lit.

considered that Sorin Cerin " Modern poet and prosiest, essays and philosophic study's author on daring and ambitious themes like immortality, ephemerid and eternity, on death, naught, life, faith, spleen. Sorin Cerin has lately approached similar fundamental themes, in the genre of aphorisms, in the volumes: Revelations December 21, 2012, and Immortality. Creations that, through the language of literary theory, are part of the sapient creation, containing aphorisms, proverbs, maxims etc. which „sont les echos de l'experience", that makes you wonder how such a young author can have such a vast and varied life experience, transfigured with talent in hundreds of copies on genre of wisdom.As to fairly appreciate the sapient

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literature in this two volumes of Sorin Cerin, I find it necessary to specify, at all pedantically and tutoring, that the sapient creation aphorism is related if not perfectly synonymous, in certain cases to the proverb, maxim, thinking, words with hidden meaning, as they are ... in the Romanian Language and Literature. Standing in front of such a creation, we owe it to establish some hues, to give the genre her place in history. The so-called sapient genre knows a long tradition in the universal literature, since Homer up to Marc Aurelius, Rochefoucauld, Baltasar Gracian, Schopenhauer and many others, while in Romanian literature since the chroniclers of the XVII and XVIII century, to Anton Pann, C. Negruzzi, Eminescu, Iorga, Ibrăileanu, L.Blaga, and G.Călinescu

up to C.V. Tudor in the present times. The great critic and literary historical, Eugen Lovinescu, once expressed his opinion and underlined "the sapient aphoristic character", as one of the characteristics that creates the originality of Romanian literature, finding its explanation in the nature of the Romanian people, as lovers of peerless proverbs. Even if he has lived a time abroad, Sorin Cerin has carried, as he tells us through his aphorisms, his home country in his heart, as the illustrious poet Octavian Goga said, „ wherever we go we are home because in the end all roads meet inside us". In Sorin Cerin's aphorisms, we discover his own experience of a fragile soul and a lucid mind, but also the Weltanschauung of his people, expressed through a

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concentrated and dense form. Philosophical, social, psychological and moral observations. Sorin Cerin is a "moralist" with a contemporary thinking and sensibility. Some of his aphorisms, which are concentrated just like energy in an atom, are real poems in one single verse. Many of his gnomic formulations are the expression of an ever-searching mind, of a penetrating, equilibrated way of thinking, based on the pertinent observation of the human being and of life, but also of rich bookish information. Thus, he dares to define immortality as "moment's eternity" and admits to "destiny's freedom to admit his own death facing eternity", "God's moment of eternity which mirrors for eternity in Knowledge, thus becoming transient, thus Destiny

which is the mirror imagine of immortality". "Immortality is desolated only for those who do not love", "immortality is the being's play of light with Destiny, so both of them understand the importance of love". Nevertheless, the gnostic, sapient literature is difficult to achieve, but Sorin Cerin has the resources to accomplish for the highest exigency. He has proved it in his ability to correlate The Absolute with Truth, Hope, Faith, Sin, Falsehood, Illusion, Vanity, Destiny, The Absurd, Happiness, etc. A good example of logic correlation of such notions and attributes of The Being and Existence, is offered by the Spleen aphorisms from the Revelations December 21, 2012 volume. Rich and varied in expression and content, the definitions, valued judgments on one

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of the most characteristics state of the Romanian soul, The Spleen, a notion hard to translate, as it is different from the Portuguese "saudade", the Spanish "soledad", the German "zeenzug", the French "melancolie" and even the English "spleen". Naturally, there is room for improving regarding this aspect, but what has been achieved until now is very good. Here are some examples which can be presumed to be „pars pro toto" for both of his books: „Through spleen we will always be slapped by the waves of Destiny which desire to separate immortality from the eternity of our tear", „The spleen, is the one that throws aside an entire eternity for your eyes to be borne one day", „The spleen is love's freedom", „The spleen is the fire that burns life as to prepare it for

death".(Fragments of the review published in the Literary Mirror (Oglinda Literara) no. 88, Napoca News March 26, 2009, Romanian North Star (Luceafarul Romanaesc), April 2009, and Literary Destinies (Destine Literare), Canada, April 2009))  
Adrian Dinu Rachieru, University Professor, D.Lit. states:"...we may , of course, mention worth quoting, even memorable wordings. For example, Life is the "epos of the soal", future is defined as " the father of death".Finally, after leaving "the world of dust", we are entering the virtual space, into the "eternity of the moment"(which was given to us)(Fragments of the review published in the Literary Mirror (Oglinda Literara) no.89 and the Romanian North Star (Luceafarul Romanesc), May 2009. Ion Pachia

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Tatomirescu,University Professor, D.Lit states:"a volume of aphorisms, Revelations - December 21, 2012, mainly paradoxes, saving themselves through a "rainbow" of thirty six "theme colors" – his own rainbow – as a flag dangling in the sky, in the sight of the Being ( taking into account Platon's acceptation on the collocation, from Phaedrus, 248-b), or from Her glimpsing edge, for the author, at the same time poet, novelist and sophist, "the father of coaxialism", lirosoph, as Vl. Streinu would have named him (during the period of researching Lucian Blaga's works), knows how to exercise thereupon catharsis on the horizon arch of the metaphorical knowledge from the complementarily of the old, eternal Field of Truth " or of the sixth cover of the Revelation...



volume, written by Sorin Cerin, we take notice of fundamental presentation signed by the poet and literary critic Al. Florin Țene: «Sorin Cerin's reflection are thinkings, aphorisms or apothegms, ordered by theme and alphabetically, having philosophical essence, on which the writer leans on like on a balcony placed above the world to see the immediate, through the field glass turned to himself, and with the help of wisdom to discover the vocation of distance. This book's author's meditation embraces reflections that open the way towards the philosophy's deeps, expressed through a précis and beautiful style, which is unseparated from perfection and the power of interpreting the thought that he expresses. As a wise man once said, Philosophy exists

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where an object is neither a thing, nor an event, but an idea. ».The paradox condensing of Sorin Cerin's aphorisms in a "rainbow" of thirty six "theme colors"– as I said above – tried to give the "sacred date" of 21 December 2012: the absolute («Human's absolute is only his God»), the absurd («The absurd of the Creation is the World borne to die »), the truth («The Truth is the melted snow of Knowledge, from which the illusion of light will rise»), the recollection («The recollection is the tear of Destiny »), knowledge («Knowledge is limited to not have limits »), the word («The word is the fundament of the pace made by God with Himself, realizing it is the lack of nought: the spleen of nought»), destiny («Destiny is the trace left by God's thought in our

soul's world »), vanity («Vanity revives only at the maternity of the dream of life »), Spleen («Within the spleen sits the entire essence of the world»), Supreme Divinity / God («God cannot be missing from the soul of the one who loves, as Love is God Itself »), existence («Existence feeds on death to give birth to life »), happiness («Happiness is the Fata Morgana of this world »), the being («The being and the non-being are the two ways known of God, from an infinite number of ways »), philosophy («Philosophy is the perfection of the beauty of the human spirit towards existence»), beauty («Beauty is the open gate towards the heaven's graces»), thought («The thought has given birth to the world »), giftedness («Giftedness is the

*flower which grows only when  
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sprinkled with the water of perfection») / genius («The genius understands that the world's only beauty is love»), mistake («The mistake can never make a mistake»), chaos («Chaos is the meaning of the being towards the perfection of non-being»), illusion («The illusion is the essence of being oneself again in the nought»), infinity («Infinity is the guard of the entire existence»), instinct («The instinct is when the non-being senses the being »), love («Love is the only overture of fulfilling from the symphony of absurd»), light («Light is the great revelation of God towards Himself»), death («Death cannot die»), the eye / eyes («Behind the eyes the soul lie »), politics («The trash of humanity, finds his own place: they are rich!»), evilness («Evilness is the

basis size of the humanity, in the name of good or love»), religion («Religion is indoctrinated hope»), Satan («Satan is the greatest way leader for mankind»), suicide («Society is the structure of collective suicide most often unconsciously or rarely consciously»), hope («Hope is the closest partner»), time («Time receives death, making Destiny a recollection»), life («Life is the shipwreck of time on the land of death»), future of mankind and 21 December 2012 («Future is God's agreement with life» / «Starting with 12 December 2012 you will realize that death is eternal life cleaned of the dirt of this world»), and the dream («he dream is the fulfilling of the non-sense »).(Fragments from the review published in *The Forbidden Unknown Pleasures Collected Writing On Life Death Climbing And Everything In Between Pdf Pdf upload Donald w Boyle*

Zone (Zona Interzisa) from August 30, 2009 and Nordlitera September 2009)  
CRITICISM ABOUT PHILOSOPHICAL WORKS  
The Coaxialism, book review by Henrieta Anisoara Serban, PhD in philosophy, Researcher, Institute of Political Science and International Relations of the Romanian Academy, written in 2007 : "This book represents an audacious contribution to contemporary philosophy. Not a mere synthesis, the volume brings to the fore a original vision concerning the truth (and the illusion), the absolut and the life, into the philosophical conversation of humanity. "What else are we, but a mad dream of an angel, taken up with himself, lost somewhere within the hierarchy of numerology?" (p.5), asks the author, triggering a captivating odyssey, with an opening towards the

philosophy of conscience, contextualism and mind philosophy, that is relevant for the critique of the representationalism and postmodernism. Coaxialism is structured in 11 chapters. They may be interpreted in triads. Therefore, the first three chapters could stand as an introduction to the thematic realm of coaxiology. The first chapter is concerned with "The purpose, the hierarchy, the birth of numerology and of the Primordial Factor ONE", the second chapter treats "The Instinct, the Matrix, the Order and Disorder, the Dogma", and the third chapter "The State of the fact, the Opened Knowledge and the Closed Knowledge, the Coaxialism and the Coaxiology". Then, the next triad would be constituted by the interpretation of three aspects

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related to human exemplarity, via the chapters entitled "The Print and the Karmic Print, the Geniality", "Love or the individual Conscience of the Human Being" and "Consciousness or the knowledge in Coaxiology". And, the last triad, say, of a semantical and hermeneutical nature, approaches "Reflections on philosophy, the Alien within the Being, the Dimension of Life", "The Semantical Coaxiology" and "The Semantical Truth, the Semantical Knowledge, the Semantical Mirror and the Reason of Creation". The tenth chapter, named "Semantical Ontology, Neoontology, and Coaxiology, the Semantical Structuring of Our Matrix", capitalizes on the ideas from the preceding philosophical architecture. Eventually, the last chapter offers specific mathematical

models of the ideas and concepts that are exposed within the book, along with the relationships among them. In a Schopenhauerian, Nietzschean and Wittgensteinian architectonics of the philosophical ideas, the author states the principles of what he labels as the "coaxialism": 1. The only true philosophy is the one accepting that Man does neither know the Truth, and implicitly, nor philosophy, 2. Man shall never neither know the Absolute Truth nor the Absolute Knowledge, for his entire existence is based on the Illusion of Life, 3. Any philosophical system or philosopher pretending that he or she speaks the Truth is a liar, 4. The Coaxialism is, by excellence, a philosophy that does NOT pretend that it speaks the Truth, yet accepting certain

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applications sustaining the reference of the Illusion of Life to the Truth, 5. The Essence of the Truth consists in its reflection in the Elements appeared before it, as there are the elements of the Opened Knowledge deriving from the Current Situation, 6. The Coaxialism accepts the operations with the opposites of the opposites of the Existence, with or without a compulsory reference to such opposites, determining the coaxiology, 7. Each Antithetical has, to the Infinity, another Antithetical, which is identical to it, 8. The farther is an Antithetical situated, that is the more opposites are intercalated (between itself and its Antithetical), the more accentuated the similarities, and the less opposites are intercalated between the two Elements, the more

accentuated the dissimilarities, 9. As well as we can conceive Universes without a corresponding substrate into the Existence, we can conceive Knowledge without a corresponding substrate into the essence, that is, without a subject, 10. The Factor is going to be always the opposite of the infinity to which it would relate as a finite quantity, the same way as the Knowledge relates to the lack of knowledge, and Life, to Death. Within a Coaxial perspective, the Factor shall be an equivalent to God, the Unique Creator, and yet Aleatory in relationship with its worlds 11. Within the Worlds of each Creator, unique and Aleatory Factor are to be reflected all the other Creators, all the unique and Aleatory Factors, as numbers, starting from ONE, that is the Primordial Factor, all the way to

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the Infinite minus ONE Factors of Creation, all Unique and Aleatory. (p.5-7) Certainly, someone may ask how is such a unitary cuantics going to be sustained? But to rise seriously such a question would mean to miss the point that here we have mathematical metaphors, suggestive models, and not a calculus leading to the Metaphysical Truth (which would at the same time contradict the very coaxiological principles). The bounty of capital letters and underlining in the text speak volumes of the American experience of the author, emphasising as well, with a certain irony, the endeavour to capture meaning, the thirst for absolute, for perfection, for the Truth and for the pure idea, central to all philosophies. Thus, given the following quote, I can at once offer

exemplification for the above observation and clarify a column-idea of this intriguing work: "The Coaxiology is a philosophy capable of determining in depth the importance of the Factor (...) – which is also a number, I have to note, among other aspects it provided. It is produced by the Essence of an Element of the Matrix Status Quo, or by the Instinct. (...) The Factor is going to be the demiurge who, via his own capacity of consciousness should include in himself always new and newer Elements of the Closed Knowledge, also assessing, though, without knowing them into detail, Elements of the Opened Knowledge. (...) Man is such a Factor despite the fact that he is situated hierarchically much lower in comparison to the Great Creators." (p.51-2) The author

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explains the coaxial (and eventually, structuralist) manner to investigate the world, as a paradoxical mix of good and evil, divine and demonic, humane and rational, a mix giving birth to the Illusion of Life and being sustained, grace of a feedback, precisely by this Illusion of Life. (P.53 sq.) "Don't you know that only in the lakes with muddy bottom the water-lily blossom?" was asking, the 20th century Romanian philosopher, Lucian Blaga, rhetorically, and already "coaxial". The philosophical poetry of Mihai Eminescu is consecrated to the illusion of life. It reflects, as an illustration, in the poem "Floare albastr?" ("Blue Flower", a Romantic motive, and yet, a coaxial motive, that appears within the German literature, at Novalis, or at

Leopardi) the paradoxical marriage of the infinite with the wishes. This is a metaphor for the paradoxical marriage between the philosophical Knowledge, aiming at the absolute and the terrestrial Knowledge, through love, afflicting human's heart, as a creative factor, stimulated by affection. As well as in his literature, Sorin Cerin accomplishes to express himself capitalizing at once the universal philosophy and on the great Romanian philosophical successes. For example, as she turns the pages of the book, the reader may have glimpses of Schopenhauer's philosophy – let us recall that the human being, as a knowing subject, knows himself as a subject, endowed with a will and that he cannot become pure subject of knowledge unless his will vanishes, in order to eliminate

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the reference to what one can wish in relationship with the knowledge, since the representation is maimed by desire (The World as Will and Representation). The book sends to Nietzsche's philosophy – see for instance the idea that "The apparent world is the only True one; the 'real' world is sheer lie", from The Twilight of the Idols, ch. 3, aphorism 2. A more sensitive reader would find analogies with the philosophy of Emil Cioran, in The Trouble with Being Born. Coaxialism may recall Wittgenstein II in that philosophy represents the (re)organisation of what we have always known, while language is to be considered an "activity", a "game" framed into certain "forms of life", a summation of different phenomena, maybe related to one another, but in



very different manners. As for the “Truth” one may associate the following suggestive line from the Philosophical Investigations, Oxford, 1953, 9, § 68: the strength of the thread does not rely in the fact that each fibre goes from end to end but in the overlapping of many fibres. At the same time, the idea of a creative factor “struggling” with the world to draw forth only partial and paradoxical Truths has from the very beginning strong echoes with the philosophy of mystery, as it appears within the work of Lucian Blaga. A similar analogy may be made with the figure of the “ironist” (proposed by Richard Rorty), at her turn, “struggling” with the world, in order to educate herself into the various vocabularies (read “parallel cultural realities”). The comparison with

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Blaga does not stop here, the researcher connoisseur identifying avenues of investigation towards the “Luciferic” versus “Paradisiac” Knowledge dichotomy, in analogy with the closed – opened Knowledge, with the Matrix, with the creative factor, etc. The work is also remarkable given its distinct literary qualities, the intriguing specific philosophical language developed in close relationship to the literary print, a distinguishing note for an interesting philosophical debut.”(Kogaion Review, Bucharest, 2009) CRITICICISM ABOUT PHILOSOPHICAL POEMS PhD Professor Ștefan Borbély, emphasizes in the Romanian magazine Contemporanul (Contemporary), no. 10, October 2020, on page 5, under the title Gnosés of Sorin Cerin, that: The multitude of phrases written in

capital letters (Nobody's World; The Deep Trace of Pain; The Darkness of Loneliness; The Labyrinth of the Absurd, etc.) indicate the existence of a precise conceptual system within the religious-philosophical poetry of Sorin Cerin, which obviously draws its sap from an ethos, of Christian-Gnostic essence, with the remark that, the canonical protagonists of classical Christianity (Jesus, Mary, the Devil, etc.) do not appear in the soteriological discourse of the volume, although the spiritual finality of the approach is beyond any doubt, because the poet constantly invokes, as the final target of his aspiration, Love, the Eye of Dream, of the Perfection or the Path to Absolute, of the Future. The dichotomous regime of the keywords of the volume is also of

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Christian origin, because within them the Absolute and the Absurd face, as in Manichaeism, for example, the fate of the world is decided by the battle between the Being of the Light and the Prince of the Darkness. I have deliberately mentioned Manichaeism as a possible source of inspiration for the cosmology created by Sorin Cerin, because, like the ancient apocalypse (that is, of the texts-revelation), the poet opposes the dispersion induced by materiality by building his own mythology, very carefully conceptualized. This is what the great masters of early Christianity did, taking over a tradition that came from pre-Christian times, when, caught in the illusions of the versatile, metamorphic worlds (The Prince of Darkness in Manichaeism is also a metamorphic demiurge, able to

give Matter the most attractive forms, not to mention the Maya to the Hindus), the scholar built an independent autarchic universe (or myth), which being of spiritual (crystalline) origin, offered him the "temple" necessary for the soteriological exercise. Carefully, then, at every detail of this "temple" (which could be a bamboo grove, a monastery in newer times or even a Book), the scholar purified himself with each pebble he placed on the wall of his edifice, finally covering himself with it as if he were doing it with a halo of light. Sorin Cerin's poetry contributes, through each new verse, through each new poem or collection, to the construction of such an autarchic spiritual system. Therefore, the poet's terminology has a precise

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intrinsic logic: when he says that any Cathedral of the Absurd is built with matter taken from death, when he writes about the Subconscious Stranger or the Frozen Words floating around us like thorns of ice, the meaning of these phrases must be sought within the mythographic system created by the poet, and not interpreted by extrapolation. Let us try, therefore, to decrypt the symbolic and narrative structure of this myth, in order to understand its meaning. The universe that the poet evokes in his verses is one of the endings of cosmic cycle, being, therefore, one of eschatological origin. There are, in it, "cemeteries of words," "ruined cathedrals," cluttered dawns, which "crumble," or "broken windows of Heaven," in which "it rains with sharp shards, of

moments." We will not find anywhere in the perimeter of this universe, which seems inspired by the ruins suspended in ether, of the Piranesi, no space of compensation or refuge, the ruin and the dispersion being ubiquitous. Thus, the black, hopeless geography of the volume suggests bringing the faith into an extreme state, of maceration (Thomas d'Aquino's acedia, also interpreted as a torpor), a stage of annulment of being, from which start, further, two alternative paths: that of renunciation and death, respectively that of courage and hope, the purpose of extreme dispersion being to suggest that even in the most prejudicial situations, the life of faith has sufficient inner resources for ascension and "rebirth," because no matter how opaque the world around

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us would be, there are still, in its deep texture, enough "seeds of love", which to we gather them to build a salvation. Sorin Cerin's poetry appears to us, therefore, as one marked by a paradoxical spiritualist optimism, functioning with the logic of an inverted world. The poet constructs, with fervor and syntactic skill, an anti-world (the world of "cemeteries of words", of frozen meanings, the world of "sharp shards" and the Absurd), which, in the end, is meant to test his faith and to turn him to the redemptive horizon of the Absolute. In quantitative terms, the words and images of the volume belong mainly to the dispersed world, to "loss, cold and indifferent forgetfulness", to the Absurd, that is, to an eschatological climate, which the Faith has the call to

transcend and correct. The poet goes, however, even further, proposing a cosmology, of the dualistic type, from the category of those used in Gnosis. Let's try to understand it, starting from the poem in the volume, entitled Where we will be forced to stay: We embarked, on the ship of the Vanity, with the name of Happiness, without we knowing, that the ports in which will dock, are those of the Pain and Absurd, followed in the end, by the one called, Death, where we will be forced to stay, forever, separated from the identity of Love, what will be stolen from us, by another Destiny, what will no longer belong to us, for to be carried in the distances, of the Heart of Fire, of the Eternity of the Moment, given somewhere sometime, by your Glances, now lost, among the Flowers of Tears,

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of the Memories. It is not the only place where Sorin Cerin talks about an aboulic, deceptive destiny, in which humanity was "closed", cloistered against its will. In this case, the "ship of vanity" docks in ports with exclusively negative connotations, but it is not at all certain that the passengers wanted such a "cruise", their destiny carrying them adrift, against their own will, for superior reasons, which they cannot control. In another poem in the volume there is a "God of No One", who made the world (or at least part of it) "without understanding" that it must be composed (and) of love. This "careless" demiurge has operated, from the very beginning on a negative axiological selection, stopping people from reaching the values of the Good directly or hiding

the positive ones. The axial term of the whole complex is the Subconscious Stranger, "which - the poet writes - we have been forbidden to know". Consequently, mankind let itself caught in a premeditated cosmic "mistake," which hindered its path to fulfillment, that is, to Love. The Subconscious Stranger appears in several of Sorin Cerin's poems, he having the force of an obsession, with recuperative value. Living in the torn, dispersed universe of "absurd" materiality, the poet does nothing but move away from the Subconscious Stranger, salvation demanding, on the contrary, a path in the opposite direction, towards the recovery of the Subconscious and its putting in harmony with the Absolute. The precondition of "return" (an essential term for Gnosis) represents

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it, the internalization of Love: the sharing, from its substance, the preparation of transfiguration. Thus, having all the constitutive elements of the poet's personal poetic mythology, we can only reconstruct it. The starting point is, as in Gnosis, the existence of a "Foreign God" (called by the poet, the God of No One), who mispronounced, "carelessly" the Words of Genesis, revealing - without wanting, probably - a world unilaterally abstract, "absurd," in which the human spirit is put to the test. The will does not help them either, as we have seen that it happens with the metaphor of the drifting ship, because the world was created from the beginning wrong, with the normal meanings reversed. The major symbol of the volume expresses, therefore, a metaphysical

trap: the human being is caught in an ironic "game", of eschatological type, from which, apparently, he has no way out. But the impasse turns out to be only apparent, because the builder of his own sublime edifice, that is, the poet, has specific, soteriological powers, through which the gate of salvation opens. All these powers are anti-systemic, ie anti-eschatological. Did "God of No One" put wrong words in the world which he created? The poet's purpose is to find the true ones - and to write them, in order to make them accessible and to those around him. Has the world headed, unknowingly, to wandering, dryness, and dispersion?: the poet's purpose is to find meanings, significations and sources of energy, and to show them and to others, in order to replace the

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fragmented world with the promise of a beautiful, whole, bright one. Did the forces of matter stand in the way of the Absurd and of opacity? The purpose of the poet - and, implicitly, of man - is to plant Love in souls and to return toward the Absolute. Anyone can operate these essentialized retroversions, because, in the end, poet and man mean, in Sorin Cerin's system of thinking, about the same thing: two qualitatively related hypostases of the religious man, of the One who Believes. PhD Professor Al Cistelean within the heading Avant la lettre, under the title Between reflection and attitude, appeared in the magazine Familia nr.11-12 November-December 2015, pag.16-18, Al Cistelean considers about the poetry of meditation, of Sorin Cerin, that:

"From what I see, Sorin Cerin is a kind of volcano textually, in continuously, and maximum eruption, with a writing equally frantic, as and, of convictions. In poetry, relies on gusts reflexive and on the sapiential enthusiasm, cultivating, how says alone in the subtitle of the Non-sense of the Existence, from here the poems "of meditation". One approach among all risky - not of today, yesterday, but from always - because he tend to mix where not even is, the work of poetry, making a kind of philosophizing versified, and willy-nilly, all kinds of punishments and morality. Not anymore is case to remind ourselves of the words said by Maiorescu, to Panait Cerna, about "philosophical poetry," because the poet, them knows, and, he very well, and precisely that wants to face: the

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risk of to work only in idea, and, of to subordinate the imaginative, to the conceptual. Truth be told, it's not for Sorin Cerin, no danger in this sense, for he is in fact a passional, and never reach the serenity and tranquility Apolline of the thought, on the contrary, recites with pathos rather from within a trauma which he tries to a exorcise, and to sublimates, into radical than from inside any peace of thought or a reflexive harmonies. Even what sounds like an idea nude, transcribed often aphoristic, is actually a burst of attitude, a transcript of emotion - not with coldness, but rather with heat (was also remarked, moreover, manner more prophetic of the enunciations). But, how the method, of, the taking off, lyrical, consists in a kind of elevation of everything



that comes, up to the dignity of articulating their reflexive (from where the listing, any references to immediately, whether biographical or more than that), the poems by Cerin, undertake steep in the equations big existential and definitive, and they not lose time in, domestic confessions. They attack the Principle of reality, not its accidents. Thus, everything is raised to a dignity problematic, if no and of other nature, and prepared for a processing, densified. Risks of the formula, arise fatal, and here, because is seen immediately the mechanism of to promote the reality to dignity of the lyrism. One of the mechanisms comes from expressionist heritage (without that Sorin Cerin to have something else in common with the expressionists), of the

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capitalized letter, through which establishes suddenly and unpredictably, or humility radicalized , or panic in front of majesty of the word. Usually the uppercase, baptizes the stratum "conceptual" (even if some concepts are metaphors), signaling the problematic alert. It is true, Sorin Cerin makes excess and wastage, of the uppercase, such that, from a while, they do not more create, any panic, no godliness, because abundance them calms effects of this kind, and spoil them into a sort of grandiloquence. The other mechanism of the elevation in dignity rely on a certain - perhaps assumed, perhaps premeditated - pretentious discourse, on a thickening lexical, and on a deep and serious declamation. It is insinuated - of lest, even

establishes - and here is an obvious procedure of imaginative recipe, redundant over tolerant. How is and normal - even inevitable - in a lyrical of reflection what wants to coagulate around certain cores conceptual, the modality immediate of awareness of these nodes conceptual, consists in materializing the abstractions, making them sensual is just their way of to do epiphany lyrical. But at, Sorin Cerin, imaginative mechanics is based on a simple use of the genitive, which materialize the abstractions, (from where endless pictures like "the thorns of the Truth," "chimney sweeps of the Fulfillments," "the brushes of Deceptions" etc. etc.), under, which most often is a button of personification. On the scale of decantation in metaphors we stand, *Unknown Pleasures Collected Writing On Life Death Climbing And Everything In Between Pdf Pdf upload Donald w Boyle*

thus, only on the first steps, what produces simultaneously, an effect of candor imaginative (or discursive), but and one of uniformity. Probable but that this confidence in the primary processes is due to the stake on decanting of the thought, stake which let, in subsidiary, the imaginative action (and on the one symbolized more so) as such. But not how many or what ideas roam, through Sorin Cerin's poems are, however the most relevant, thing (the idea, generally, but and in this particular case, has a degree of indifference, to lyricism). On the contrary, in way somewhat paradoxically, decisive, not only defining, it's the attitude in which they gather, the affect in which coagulates. Beneath the appearance of a speech projected on "thought", Sorin Cerin promotes, in

fact, an lyricism (about put to dry) of, emotions existential (not of intimate emotions). The reflexivity of the poems is not, from this perspective, than a kind of penitential attitude, an expression of hierarchies, of violent emotions. Passionate layer is, in reality, the one that shake, and he sees himself in almost all its components, from the ones of blaming, to the ones of piety, or tenderness sublimated (or, on the contrary, becoming sentimentalist again). The poet is, in substance, an exasperated of state of the world and the human condition and starting from here, makes exercises with sarcasm (cruel, at least, as, gush), on account of "consumer society" or on that of the vanity of "Illusions of the Existence". It's a fever of a figures

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of style that contains a curse, which gives impetus to the lyrics, but which especially highlights discursive, the exasperation in front of this general degradation. So general, that she comprised and transcendental, for Sorin Cerin is more than irritated by the instrumentalization of the God (and, of the faith) in the world today. Irritation in front of corruption the sacred, reaches climax, in lyrics of maximum, nerve blasphemous ("Wickedness of Devil is called Evil, / while of the God, Good. ", but and others, no less provocative and "infamous " at the address the Godhead); but this does not happen, than because of the intensity and purity of his own faith (Stefan Borbely highlighted the energy of fervor from the poetry of Cerin),

from a kind of devotional absolutism. For that not the lyrics, of challenge and blame, do, actually Cerin, on the contrary: lyrics of devotion desperate and passionate, through which him seeks "on Our True God / so different from the one of cathedrals of knee scratched / at the cold walls and inert of the greed of the Illusion of Life ". It is the devotional fever from on, the reverse, of imprecations and sarcasm, but precisely she is the one that contaminates all the poems. From a layer of ideals, squashed, comes out, with verve passionate, the attitudes, of Cerin, attitudes eruptive, no matter how, they would be encoded in a lyrical of reflections. " PhD Professor Elvira Sorohan - An existentialist poet of the 21st Century To fully understand the *Unknown Pleasures Collected Writing On Life Death Climbing And Everything In Between Pdf Pdf upload Donald w Boyle*

literary chronicle written by Elvira Sorohan in Convorbiri Literare, "Literary Conversations", which refers to an article written by Magda Cârneaci regarding Trans-poetry, and published in România literară, "Romania literary", where specified what namely is poetry genuine, brilliant, the great poetry, on which a envies the poets of the last century, Elvira Sorohan, specifies in the chronicle dedicated to the poetry of Cerin, from, Convorbiri Literare, "Literary Conversations", number 9 (237), pages 25-28, 2015 under the title An existentialist poet of the 21st century, that:Without understanding what is "trans-poetry", which probably is not more poetry, invoking a term coined by Magda Cârneaci, I more read, however, poetry today and now I'm trying to say

something about one certain. Dissatisfied of "insufficiency of contemporary poetry" in the same article from in România literară, "Literary Romania", reasonably poetess accuses in block, how, that what "delivers" now the creators of poetry, are not than notations of "little feeling", "small despairs" and "small thinking. "Paraphrasing it on Maiorescu, harsh critical of the diminutives cultivated by Alecsandri, you can not say than that poetry resulting from such notation is also low (to the cube, if enumeration stops at three). The cause identified by Magda Cârneci, would be the lack of inspiration, that tension psychical, specific the men of art, an experience spontaneous, what gives birth, uncontrollably, at creation. It

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is moment inspiring, in the case of poetry, charged of impulses affective, impossible to defeated rationally, an impulse on that it you have or do not it have, and, of, which is responsible the vocation. Simple, this is the problem, you have vocation, you have inspiration. I have not really an opinion formed about poetry of Magda Cârneci, and I can not know, how often inspiration visits her, but if this state is a grace, longer the case to look for recipes for to a induces ? And yet, in the name of the guild, preoccupation the poetess, for the desired state, focuses interrogative: "... the capital question that arises is the following: how do we to have access more often, more controlled and not just by accident, to those states

intense, at the despised , at those levels, others of ours, for which the poetry has always been a witness (sic!) privileged ".We do not know whom belongs the contempt, but we know that the inspiration is of the poet born, not made.The latter not being than a craftsman and an artist.I have in front three volumes of lyrics of the poet, less known and not devoid of inspiration, Sorin Cerin, ordered in a logical decrescendo, understandable, Non - sense of the Existence, the Great silences, Death, all appeared in 2015, at the Publishing Paco, from Bucharest.After the titular ideas, immediately is striking, and poetic vocabulary of the first poem, and you're greeted with the phrase "Illusion of Life" that spelled with capital letters.It is, in substance,

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an expression inherited from vocabulary consecrated of the existentialist, enough to suspect what brand will have the poems.Move forward with reading, being curious to see you how the poet remains on same chord of background, and how deep, how seriously lives in this idea, not at all new.And it is not new for that the roots of the existentialism, reformulated modern, draw their sap from the skepticism of biblical, melancholic Ecclesiastes, discouraged, in the tragic consciousness of finitude as destiny.It is the King biblical, an, existentialist avant la lettre.He discovers that " weather is to you be born, and a time is to die", otherwise "all is hunting of wind". What else can be said new in our time, even in personal formula, when

the existentialism has been intensively supported philosophically, in centuries XIX, and, XX, from Kierkegaard and up to Sartre, with specific nuances. A poem in the terms, of the existentialism status, more can interested the being of the our days, slave of the visual image and the Internet, only through adaptations or additions updated, complementary the central idea, and not finally, by the power of the return over of the self. It is about what you are trying to achieve the poet Sorin Cerin, leaving us, from the beginning, the impression that he lives the miracle creative, the inspiration. Wanting to guide the reader to search for a specific kind of poetry cultivated in these volumes (with one and the same cover), author subtitled them, ne varietur "Poems of *Unknown Pleasures Collected Writing On Life Death Climbing And Everything In Between Pdf Pdf upload Donald w Boyle*

meditation", as and are at the level of ideas. But how deep and how personal, is the meditation, you can not say than at the end of reading, when you synthesize what namely aspects of ontology and from what perspective, intellectual and emotional, them develop the poet. Certainly, the existentialist poetry vocabulary universal, recognizable, is now redistributed in an another topic, what leads to combinations surprising of new , some daring, or terribly tough, such as those concerning the church. Reading only one of the three volumes is like as you them read on all, are singing on same chord with minimal renewal from, a poem to another. The poet closes in a unitary conceptual sphere, from here the specific rhetoric. Wherever you open one of the

volumes, you are in the center of the universe poetic of the same ideas, the same attitude of skepticism outraged. At the level of language, the same vocabulary, well-tuned with the conceptual sphere, is recombined in new and new phrases with updates related to today's environment, and even immediately of the Being, thrown into the world to atone for the "Original Sin". It is known, because sages said, "Eva's son does not live in a world devoid of wails". The ambition to build a personal meditation, impossible to achieve at the level of poetic vocabulary, already tired, is compensated by the art of combination of the words, without being able to avoid redundant frequency of some phrases. The most frequent, sometimes deliberately placed and twice in the same poem is

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"Illusion of Life". Dozens of others keywords, complementary, surprises by ostentatious use, to emphasize the idea of "Non-sense of Existence". Are preferred, series of words written with uppercase: "Moment," "Immortality," "Illusion," "Absurd," "Silence," "Death," "Eternity", "Absolute Truth", "Dream", "Free Will", "Original Sin", "Love", "Loneliness", "Alienation", "God" and many others. The phrase brings here and now, living problematized of the existence is "Consumer Society". Is released from poetry a frenzy of duplication of word, what supports the idea. Often this exuberant energy of rearrangement of words, covers what you looking for in poems composed on one and the same theme, namely, living intense affective of feeling of "illusion of life" inside,



not outside. Here, we more mention of manner to distinguish the expressive words spelled with a capital letter. Rain of uppercase tends to flood few basic meanings of the poems. And more there's a particularity, the punctuation. After each verse, finished or not as, understood, grammatical or not, it put a comma; the point is put preferably only after the last verse. Otherwise than biblical Ecclesiastes, our poet, more revolted, than melancholic, do hierarchies of vanities pretty little ordered that you to can follow clear ideas. The significances is agglomerating, in one and the same poem, like Hierarchy of the Vanity. But it's not the only one. Of blame can be contemporary reality which provokes on multiple planes,

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poet's sensibility. The word "the vanity" is engaged in a combination serious, sharp, put to accompany even the phenomenon of birth of the world, for to suggest, finally, by joins culinary very original, willfully, vulgar, disgust, "nausea", *à la* Sartre, left behind by the consciousness of the absurd of existence. I sent at the poem, Industry Meat Existential: "Plow of the Vanity dig deep, / in the dust of the Existence, / wanting to sow the genes of the Illusion of Life, / for to be born the World, / after a prolonged gestation, / in womb without limits, of the Lie, / that rests on Truth for to exist, / ... ravens blacks of the thoughts, / by developing, / A true Industry of the Meat Existential, / beginning, / from steaks of, dreams on the barbecue of

the Absurd, / up to, / sausage of highest quality of the Hopelessness. "What you find in this poem: paradox, nonsense, nihilism, disillusionment, dreams made ashes, all this and more will multiply, kaleidoscopic recombine in all creation contained in these volumes. If, the notions and synthetic concepts contained in words maintains their meaning constant, the fate of the "word" is not the same, seems to go toward exhaustion, as and the force of renewal of poetry. Have and the words their fate, apart from poetry, as the poet says. At first, paradoxically, "Autumn sentimental" is forsaken by the "harvests passionate of words" frantically collected, by the temper ignited of the poet in love only of certain words, those from existentialist semantics. Sometimes, "Flocks, of *Unknown Pleasures Collected Writing On*

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words, / furrow the sky of Memories". In registry changed, the word is tormented as a tool of media, violent, rightly incriminated of poet: "Words lacustrine / cry in pots of Martyrs, / put at the windows of brothels of Newspapers ...". Is deplored the fate of the words employed unusual, grotesque: "At butchery of Words, / in the street corner of the Destiny / are sold bones of phrases rotten, / legs of meanings for fried ...". And with this fragment I have illustrated the originality resentful word combinations, which give free course the ideas, a poetic attitude provoked by the revolt against the nonsense of existence. Ultimately is metaphorise "the winter of the Words, / which snows over our Days ..." and is deplored their fate, the falling "in

the Mud, of some Words, / obscene and full of invective", and finally, their death: "Cemeteries of words are strung in the souls, / what they will and hopes at Resurrection ... ". Here the words came back to poetry. But, the word is only the tool what not is only of the poet's, only of his, is the problem of background of existence illusory, perceived as such, in the existentialism terms from the early 21st century .This is the core, the leitmotif of dozens of poems signed by Sorin Cerin, distributed studied, I suppose symbolic numerological, in each volume 77 each, neither more or less.From the seed of this idea generously sown, rises for the poet tired of so much, kneaded thinking: "Herbs of questions what float lazily over the eyelids / of the Sunset, /

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what barely can keep ajar, / in the horizon of some Answers, / what appear to be migrated toward the cold distances of the Forgetfulness. "The note meditative of these lyrics is not entirely discouraging.The poet is neither depressed nor anxious, because he has a tonic temperament. He always goes from the beginning with undefeated statements the will, to understand, without accepting, as, thus, may to return toward the knowledge of self.In poetic images rare, is outlined a kind of summary of poetic discourse, focused in the poetry The Hierarchy of the Vanity, ended in contemporaneity terms of the absurd. It's a way to renew what was more said, that "we eat absurd on bread." The plural indicates in poet an exponent in the name of man in general, "the granite" signifying the

mystery impenetrable, of which is now  
facing "cane thoughtfully" "climbed  
up on the rocks of Life / we want to  
understand the granite as it is, / a  
reed conscious of self. || Demolish  
the pillars of Nature of the Illusion  
of Life, / trying to put in their  
place, / A Dream far stranger of  
ourselves. || ruined the Weakness , /  
... becoming our own wrecks, / what  
wander to nowhere. || ... Would be  
the eyes of Consumer Society made  
only to/ watch the Hierarchy of the  
Vanities? Love that would deserve a  
comment of the nuances at which send  
the poetic images, is in the Dream  
and reality, an: " icon attached to  
the walls of the cold and  
insensitive, / of a cathedral of  
licentiousness, as is the Consumer  
Society, / which us consumes the  
lives / for a Sens what we will not

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him know, never. "Beyond the game of  
words, is noted, the noun seriously,  
what cancels altogether the  
sacredness of the cathedral. It's a  
transfer of meanings produced by the  
permanent revolt poured out upon the  
type of society we live in. Our life,  
the poet laments in the Feline  
Existential: "is sells expensive at  
the counter of the Destiny / for to  
flavor the Debauchery, / subscriber  
with card of pleasures, all right /  
at the Consumer Society." / ...  
"Empty promises / and have lost keys  
of the Fulfillment / and now make,  
Moral to the cartel of Laws /  
alongside the prostitutes  
politicians, of the moment ". Violent  
language, as poetic arrows thrown and  
against terrible degradation of  
politics, gives free course to the  
ideas, a type nihilistic rebellion,

raised to the rank of principle. Absolutely current target is even more evident when, in the poem, the Game of the Life with Death,, is criminalized in much the same terms, "Consumer Society Famine garden, / as, great athletes, of cutting of incomes / hysterical and false, scales of the Policy, / us skimp sparingly each, Moment ...". Changing the subject, vocable "moment" in relation to "eternity", updates a note from the arsenal of specific words from the language of the great existentialist thinker who was the mystic Kierkegaard. After how attitudes clearly atheist, when it comes to God and the church, in the poems of Cerin , update hardness of language, with particularities of existentialism of Sartre, while Mathematics of the existence and many

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other poem, us bring back into the cultural memory the image of that "monde cassé" perceived critical by the frenchman Gabriel Marcel. Perhaps the most dense in complementary concepts the "existence", between the first poems of the first volume, is Lewdness. Are attempts to give definitions, to put things in relationship through inversion with sense, again very serious accusatory, like the one with address at "monastery". Sure, unhappiness of the being that writes such poetry, comes not only from the consciousness of the fall of man in the world under the divine curse, but and from what would be a consequence, rejection, up to the blasphemy of the need for God. The interrogation, from the poetry, Lewdness, which, seems that leaves to the reader the freedom of

to give particular answers, it's a trick of the poet aware of what affirms, at masked mode: "The existence is a ghost caught between two dreams, Space and / Time./ Peace will always be indebted to the War with her own / weapons, Vanity of Democracy and Dictatorship ./ Which Lewdness has not its monastery and which murder /her democracy?"The poem continues with a new definition of "Existence" as a "gamble", accompanied by "Hope", never left at the mercy of "free will", which would give to man the freedom to change anything. It remains only the freedom of the being to judge her own existence, eternal fenced to can overcome the absurd. Nature demonstrative of the poet him condemns, extroversion, at excesses, that, scatters, too generous what has

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gathered hardly from the library of his own life and of books.Paradoxically, the same temperament is the source of power to live authentic feeling of alienation and accentuated loneliness, until to feel his soul as a "house in ruins", from which, gone, the being, fallen into "Nothingness", more has chance, of to be, doomed "Eternity".Remain many other comments of made at few words the poet's favorite, written with upper case.But, about, "Love", "God", "Church," "Absurd", "Moment and Eternity", "Silence" and "Death" maybe another time.Would deserve, because this poet is not lacked of inspiration so coveted by others, as wrote poet Magda Cârneci, but he must beware of the danger of remaining an artifex, and yet not to step too pressed the footsteps from Bacovia or

Emil Botta, toward of not them  
disfigure through excess. Ana  
Blandiana: "The poetry of meditation  
on which a writes Sorin Cerin is not  
a versification of philosophical  
truths, but a interweaving of  
revelations, about these truths. And  
the ratio of intensity of these  
revelations and doubt from which are  
constructed the truths is precisely  
the philosopher's stone of this  
poetry. Moreover, secrecy of being  
able to fasten the lightning of the  
revelation is a problem as subtle as  
that of keeping solar energy from  
warm days into the ones cold. " PhD  
Professor Theodor Codreanu: "Sorin  
Cerin is a paradoxist aphoristic  
thinker, of, a great mobility of the  
mind, who controls masterfully the  
antitheses, joining them  
oxymoronically, or alternating them

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chiasmatic, in issues with major  
stakes from our spiritual and social  
life. Poetry from, the Free Will, is  
an extension of his manner of  
meditation, imbuing it with a  
suitable dose of kynism (within the  
meaning given to the word by Peter  
Sloterdijk), succeeding,  
simultaneously the performance, of to  
remain in the authentic lyricism even  
when blames "Ravens vulgar,  
necrophiliacs and necrophagous, of  
the Dreams". PhD Professor Ioan  
Holban : "About the expressiveness  
and richness of meanings transmitted  
to the Other, by silence, Lucian  
Blaga wrote anthological pages. The  
poet of today writes, in Great  
Silences, a poetry of religious  
sentiment, not of pulpit, but, in  
thought with God, in meditation and  
in the streak of lightning of thought

toward the moment of Creation. Sorin Cerin's poetry is of an other Cain wandering in the wilderness, keeping still fragments from the joy of Eden, to exit from "Vise" of the world, where, at the fallen man, collapses the horizon of soul, in the rains of fire and traces of lead. " PhD Professor Maria Ana Tupan : "The lyrical meditations of Sorin Cerin have something from the paradoxical mixture of despair and energy of the uprising from Emil Cioran's philosophical essays. The notification of tragicalness and grotesque of the existence, does not lead to psychical paralysis, but to nihilism exorcised and blasphemous. Quarrel with "adulterine God" - appellation shocking, but very expressive for the idea, of, original sin of ... God who must be conceived

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the evil world through adultery with Satan - receives, accents sarcastic in vignettes of a Bibles desacralized, with a Creator who works to firmament at a table of blacksmith, and a Devil in whom were melded all rebels hippy-rap-punk-porto-Rican: [...] Stars alcoholic, of a universe, greedy, paltry and cynical, drinking by God at the table of Creation, on the lachrymose heavens of Happiness, scrawled, with graffiti by Devil, If the poet has set in the poem, To a barbecue. an exercise of Urmuz, success is perfect. Not only, ingenious jumps deadly for the logic of identity from one ontological level to another, we admire here, but and tropism, of, a baroque inventiveness of an Eucharist inside out, because in a universe of the life toward death, the one that



is broken is the spirit, the word, to reveal a flesh ... Deleuze, animal, described as the meticulous anatomical map of a medical student. The poet us surprise by novelty and revelation of the definition aphoristic, because after the first moment of surprise, we accept the moralizing scenery of the time, with a past, dead, a future alive, and a present, illusory, contrary to common sentiment, that the lived life is our ego certainly, that only the present really exists, and that the future is a pure hypothesis. Cerin, redefines the human being as, finding the authenticity in multiplication mental of ternal reality and as existentialist project ". PhD Professor Mircea Muthu: "The desperation to find a Sens to the contemporary existence fill the

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poetic testimony of Sorin Cerin, in which the twilight of language, associated with "broken hourglass" of time, is, felt - with acuity tragic - of, "our words tortured."

"Meditation, turned towards self itself, of "the mirrors of the question" or of "the eyes" fabulous, of the Ocean endlessly, is macerated at the same temperature febrile, of voltaic arc, enunciated - in short - of the phrase "rains of fire". PhD Professor Cornel Ungureanu : "Sorin Cerin proposes a poetic speech about how to pass " beyond ", a reflection and a meditation that always needs capital letters. With capital letters, words can bear the accents pressed of the author who walks. with so much energy on the realms, beautiful crossed by those endowed with the grace of the priesthood.

Sorin Cerin ritualization times of the poetic deconstruction, if is to we understand properly the unfolding of the lyrics under the flag of the title. " PhD Professor Ion Vlad : "Sorin Cerin has defined his poems from the book " The Great Silences ", " poems of meditation ". Undoubtedly, reflexivity is the dominant of his creation, chaired by interrogations, riots, unrest and dramatic research of SILENCE, topos of the doubts, of the audacity, and, of the adventure of the spirit, in the permanent search of the truth, and his poetry follows to an axiology of an intense dramatic. Is the lyric of the lucidity, meditation and of genuine lyricism ". Ph.D. Lecturer Laura Lazăr Zăvăleanu: "Intellectual formed at the school Bucharest, but sensing the need to claim it admiringly, from

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the critical model, of the school Cluj, where he identify his exemplary models in the teachers, Ion Vlad and Mircea Muthu, Sorin Cerin builds and the poetry intertextual, because the poet of the Great Silences, declares all over, his experts, identified here, intrinsically, with Blaga ( through philosophical reflection and prosodic structure, sometimes deliberately modeled after Poems of light) and Arghezi. The very title of the volume, the Great Silences, impose the imperative, of an implicit dialogue with the poetry of Arghezi bearing the same title. At the searches feverish from the Psalms of Arghezi, of a God called to appear, answer them here the interpellations indefatigably of an apostate, believer, that is torn in the wilderness of the thought and of

image broken mirrored by the world declared, between love denouncer, and affectionate revolt, between curse incantatory and disguised prayer, of eternally in love, without being able, to decline, in reality, fervor, although the word has experimented, aesthetic, the whole lexicon, blasphemously and apocalyptic. A duplicity of salvation, in fact, that - shouting the drama of alienation and of introspection missed, as and the impotence of the meeting with the other, or fear of overlapping with him, in a world whose meaning is wandered into "darkness of the camps of ideas", at the interference of a time and of a space reached ' at the end of border "- gives birth, in the litany, `a rebours, the signs of creation redeemed, in full feast cynical, "on the table of potter of

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love". PhD Professor Călin Teuțișan: "Poetry of Sorin Cerin declaim a fatal nostalgia of the Sense. Thinking poetic trying his recovery, from disparate fragments, brought back together by labor lyrical, imagining a possible map reconstituted, even fragmentary, of the world, but especially of the being. Using of metaphors, neo-visionary, is context of reference of these poems, crossed, from time to time, of parables of the real, "read" in the key symbolic, but and ironical. Cynicism is entirely absent in the lyrics of Sorin Cerin. This means that the lyrical personage, what speaks in this pages, namely, consciousness lyrical, put an ethics pressure over reality, thus forcing her to assume own forgotten truths. " PhD Professor Cornel Moraru: "Prophet

of existential nothingness, the poet is part of category of the moralists, summing up in a fleeting manner, precepts aphoristic, and rough projections from a ecstatic vision of the end of the world. His meditations develops a furious rhetoric on theme "nonsense of Existence", although expressing more doubts than certainties, and questions than answers. The intensity of involvement in this endeavor lyrical, touches, at a time, odds extremes: from jubilation to sarcasm, and from indignation again at ecstasy ... "

PhD Professor Ovidiu Moceanu: "Through the cemeteries of the dreams, volume signed by Sorin Cerin, poetry of the great existential questions seeks a new status, by building in texts which communicate underground, an image of man interrogative.

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"Cathedral of the existence" has her pitfalls, "Absolute truth" seems unattainable, "White Lilies of the truth" can kill, "if not ventilates pantry of mind," the poetic ego discovers rather a "God too bitter" ... All these are expressions of a state of great inner tension, in which the lucidity has wounded the revelation, and has limited the full living of the meaning of existence. "

PhD Professor Dumitru Chioaru: "Speech prophetic, philosophical or poetic? - It's hard to determine in which fits texts of Sorin Cerin . The author, them incorporates on all three into a personal formula, seemingly antiquated, aesthetic, but, speaking with breath of, poeta vates, last words before Apocalypse. An apocalypse in which the world desacralized and dominated by false

values, ends in order to can regenerate through Word ". PhD Professor Ștefan Borbély: "Spirit deeply and sincerely religious, Sorin Cerin desperate search for the diamond hidden in the darkness of the rubble, of the ashes. A whole arsenal of the modernity negative - cups of the wilderness, water of the forgetfulness, slaughterhouses, the feast continuous of suffering, monkey of rotten wood, etc., etc. - is called to denounce in his lyrics, "lethal weapons of the consumer society" and "the madhouse" of the alienation by merchantability of our everyday existence. The tone is apodictically, passionate, prophetic, does not admit shades or replicas. "The new steps of faith" are enunciated peremptorily as hope of the salvation collective, "divine *Unknown Pleasures Collected Writing On Life Death Climbing And Everything In Between Pdf Pdf upload Donald w Boyle*

light" it shimmers in, deliverer, at end, still distant of the torture, but on the moment, the poet seems to be preoccupied exclusively rhetoric eschatological, glimpsing decadence, resignation moral or ruins almost everywhere where it can to walk or look " Gheorghe Andrei Neagu: "Defining for, this writer seems to be rightfully, the doubt, as the cornerstone of his poems (Mistake pg.73). I congratulate the author, for his stylistic boldness from " From the eyes of the divine light, page 81, as well as from the other sins, nestled in his creator bosom. I think Romanian literature has in Sorin Cerin a writer 3rd millennium that must be addressed with more insistence by criticism of speciality" Marian Odangiu: "Lyrical poetry of Sorin Cerin is one, of, the

essential questions: the relationship of the Being with the Divinity, in a world of increasingly more distorted by point of view of value, -and distortionary the same time!-, disappearance of some fundamental benchmarks - attracting after themselves of interrogations overwhelming, and infinite anxieties - absence all more disturbing of some Truths, which to pave the way to Salvation, deep doubts demotivating on the Meaning of Life, absurd raised at the rank of existential reason, feeds the fear and anxieties of the poet. Such, his lyrics develop a veritable rhetoric of despair, in which, like an insect hallucinated of Light, the author launching unanswered questions, seeking confirmations where these entered from far in dissolution, sailing

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pained, but lucid, through images and metaphors elevated and convincing poignancy, builds apocalyptic scenarios about Life, Love and Death ... " Eugen Evu: "... Books seem to be objects of worship - culture - own testament of a ceremonial ... of, the neo-knowledge, Socratic-Platonic under sign, " the General Governing of the Genesis " for instance. What is worth considered is also, the transparent imperative of the author to communicate in native language, Romanian. The loneliness attributed the Sacred, is however of the human being, in her hypostasis reductive, of the human condition .... How Vinea wrote the poet sees his ideas, or the mirroring in the ' room with mirrors ' of the universal library. A destiny, of course, personal, largely assumed, nota bene. In the volume,

the Political, at the extreme of H. R. Patapievici poet is well cognizant of the problem Eliade, of the "fall of the human in politikon zoon"...

Between rationalism and irrationalism, Sorin Cerin sailing on the Interconnection Ocean. "

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Horses & Humans—Our Journey Together on Planet Earth, Eohippus – the “Dawn Horse” “The dawn of beauty always comes after night.” Sorin Cerin (ISO 690 GOLDSTEIN, Helen. The Earth Walkers: Horses & Humans—Our Journey Together on Planet Earth. Balboa Press, USA, 2019 [318] RINO, Alex. Josiphos-derived P-trifluoromethylated ligands. 2014. PhD Thesis. ETH Zurich, Switzerland, Page 5. II “A man should look for what is, and not for what he thinks should be.” ~ Albert Einstein (1879 - 1955) ~ “Knowledge's surest logic is the lack of knowledge.” ~ Sorin Cerin (1963) ~ Page 6. III Danksagung Zu allererst möchte ich mich herzlich bei Prof ... (ISO 690 SCHWENK, Rino Alex. Josiphos-derived P-trifluoromethylated ligands. 2014. PhD Thesis. ETH Zurich.)  
*Unknown Pleasures Collected Writing On Life Death Climbing And Everything In Between Pdf Pdf upload Donald w Boyle*

*Bulletin (1901-195 ) Brooklyn Public Library 1912*

**Catalogue of the Collection of the Works of George Cruikshank 1906**  
Joy Division's Unknown Pleasures

Chris Ott 2004-03-31 Joy Division's career has often been shrouded by myths. But the truth is surprisingly simple: over a period of several months, Joy Division transformed themselves from run-of-the-mill punk wannabes into the creators of one of the most atmospheric, disturbing, and influential debut albums ever recorded. Chris Ott carefully picks apart fact from fiction to show how Unknown Pleasures came into being, and how it still resonates so strongly today. EXCERPT The urgent, alien thwack of Stephen Morris' processed snare drum as it bounced from the left to right channel was so

arresting in 1979, one could have listened to that opening bar for hours trying to figure how on earth someone made such sounds. Like John Bonham's ludicrous, mansion-backed stomp at the start of "When The Levee Breaks"-only far less expensive-the crisp, trebly snare sound with which Martin Hannett would make his career announced Unknown Pleasures as a finessed, foreboding masterpiece. Peter Hook's compressed bass rides up front as "Disorder" comes together, but it's not until the hugely reverbed, minor note guitar line crashes through that you can understand the need for such a muted, analog treatment to Hook's line. Layering a few tracks together to create a six-string shriek, Hannett's equalization cuts the brunt of Sumner's fuller live sound down to an

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echoing squeal, revealing a desperation born of longing rather than rage. This is the way, step inside.

**The Collected Works of J. Krishnamurti: 1963-1964, The new mind**  
Jiddu Krishnamurti 1991  
**Psychological Revolution: The Collected Works of J. Krishnamurti, Vol. 13** Jiddu Krishnamurti  
**The Poetical Works of Lord Byron ... Collected and Arranged, with the Notes and Illustrations of Thomas Moore, Lord Jeffrey, Sir Walter Scott [and Others] ... With Portrait, Etc**  
George Gordon Byron Baron Byron 1850  
**Bulletin of the Brooklyn Public Library** Brooklyn Public Library 1911  
**The Poetical Works of Lord Byron ... Collected and Arranged, with Illustrative Notes by Thomas Moore [and Others] ... With a Portrait, Etc**

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George Gordon Byron Baron Byron 1847  
*Death Dealer* Rudolf Hoss 2012-08-31  
By his own admission, SS Kommandant  
Rudolf Höss was history's greatest  
mass murderer, having personally  
supervised the extermination of  
approximately two million people,  
mostly Jews, at the death camp in  
Auschwitz, Poland. *Death Dealer* is  
the first complete translation of  
Höss's memoirs into English. These  
bone-chilling memoirs were written  
between October 1946 and April 1947.  
At the suggestion of Professor  
Sanislaw Batawia, a psychologist, and  
Professor Jan Shen, the prosecuting  
attorney for the Polish War Crimes  
Commission in Warsaw, Höss wrote a  
lengthy and detailed description of  
how the camp developed, his  
impressions of the various  
personalities with whom he dealt, and  
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even the extermination of millions in  
the gas chambers. This written  
testimony is perhaps the most  
important document attesting to the  
Holocaust, because it is the only  
candid, detailed, and (for the most  
part) honest description of the Final  
Solution from a high-ranking SS  
officer intimately involved in  
carrying out the plans of Hitler and  
Himmler. With the cold objectivity of  
a common hit-man, Höss chronicles the  
discovery of the most effective  
poison gas, and the technical  
obstacles that often thwarted his aim  
to kill as efficiently as possible.  
Staring at the horror without  
reacting, Höss allowed conditions at  
Auschwitz to reduce human beings to  
walking skeletons - then he labelled  
them as subhumans fit only to die.  
Readers will witness Höss's shallow

rationalizations as he tries to balance his deeds with his increasingly disturbed, yet always ineffectual, conscience.

**1001 Climbing Tips** Andy Kirkpatrick  
2016-05-09 Imagine an alien came down to Earth, stuck a probe into a climber's brain – one who'd been climbing for over thirty years – and then transmogrified the contents into a big book of climbing tips. Well, 1001 Climbing Tips by Andy Kirkpatrick is just such a book. This is no regular instruction manual – it's much more useful than that. This is a massive collection of all those little tips that make a real difference when at the crag, in the mountains, or when you're planning your next big trip. It's for anyone who hangs off stuff, or just hangs

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around in the mountains. These tips are based on three decades of climbing obsession, as well as nineteen ascents of El Cap, numerous Alpine north faces, trips to the polar ice caps, and many other scary climbs and expeditions. The following areas are covered: Basics, Safety, Big Wall, Ice, Mixed, Mountain, Training, and Stuff.

The Complete Works of Lord Byron with  
Portrait and Illustrations Collected  
and Arranged with Notes by Sir Walter  
Scott ... [et AL.] George Gordon  
Byron 1868

**The Poetical Works of Lord Byron.  
Collected and Arranged with Notes by  
Sir Walter Scott, Lord Jeffrey [and  
Others] ... New and Complete Edition.  
With Portrait and Illustrative  
Engravings** George Gordon Byron Baron  
Byron 1859